

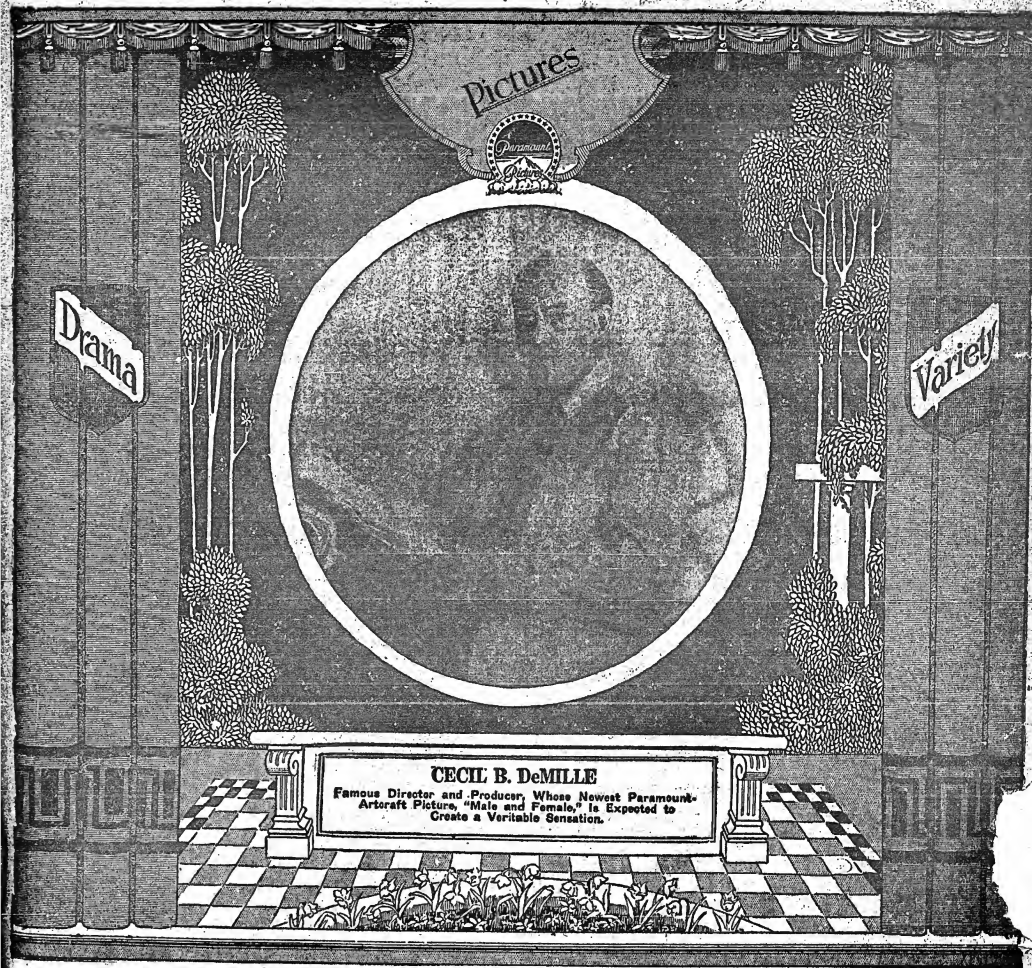
15 CENTS

# VARIETY

VOL. LVI, No. 6

NEW YORK CITY, FRIDAY, OCTOBER 3, 1919

PRICE 15 CENTS



VARIETY

# COL. HENRY W. SAVAGE'S

SEASON'S SURPRISE

# FRANK CARTER

IN

## "SEE SAW"

*"Boston Traveler," August 4th*

Frank Carter's dancing propensities, too well known to need eulogy here, were in evidence, and his portrayal of the harassed young lover was very, well done. Truly, Mr. Carter has other claims to fame than the fact that he recently married Marilyn Miller!

*"Boston Globe," August 4th*

"Happiest Moments," the duet by Dorothea Mackaye and Frank Carter, found a most responsive audience. Frank Carter, as Minot, acted and sang with a facility that won deep admiration.

*"Variety," August 1st*

For the presentation of the musical comedy a good cast has been selected. Of them all, Frank Carter, who plays the part of Minot, the protegee and lover, does by far the best work. His personality is wonderful and he worked like a demon to get his end of the affair across, and succeeded.

*New York "Times," September 24th*

The music by Louis Hirsch is zestful. Earl Derr Bigger has written a really capital book and some better than average lyrics and one Mr. Frank Carter is quite an extraordinary person. All told, "See Saw" is a stuff of which success in its field is made. The best of the dancing is done by the aforementioned Frank Carter, who has always been nimble, but, who is developing so good a vein of comedy that he has become priceless for such entertainments as these. Opposite him is the beguiling little comedienne named Dorothea Mackaye, and these are the chief personal assets in this show.

*"Evening Post," September 24th*

Frank Carter, as Lloyd's man, acted with manly distinction and keen appreciation of certain humorous situations that fell to his share. He danced remarkably well.

*"Evening Mail" (Burns Mantle), September 24th*

In the excellent cast Frank Carter is the favorite and a surprise. He has always been a clever dancer. Now he gives promise of becoming a mannerly juvenile as well.

*"Morning Telegraph" (Rennold Wolf), September 24th*

Frank Carter, long of the Follies, is a tower of strength in the of the Lloyd's agent. His dancing of a wide variety of style. He zred one of the pronounced hits of the evening and his love-making o much conviction that it made it clear how he won a certain pet musical stage a short time ago.

*Cohan Theatre, New York City (Indefinitely)*

My success was made possible through the hard work devoted to and the confidence placed in me by Mr. John McKee, produced this successful musical comedy.

I also gratefully acknowledge the invaluable aid of Messrs. Louis A. Hirsch, Earl D. Bigger and Julian Alfred.

*Brooklyn "Daily Times," September 24th*

Frank Carter and Dorothea Mackaye were the most lively and wital the most entertaining couple of the evening's joyousness. Mr. Carter is quite a singer and also quite a dancer and doing equally well, he did much of both.

*"Evening Sun," September 24th*

Frank Carter made a marked impression on The Playgoer. He danced very well and acted. He is an adornment to any musical comedy.

*"The Sun," September 24th*

And there were in Mr. Hirsch's score some tunes which most obviously pleased the audience, "When Two Hearts Discover." To judge by the number of times Mr. Carter and Miss Mackaye had to sing, it was the most appealing to the kind of taste represented in the Cohan Theatre last night. Frank Carter is an agreeable comedian and a dancer of uncommon skill. Then he sang well enough for all purposes last night. Miss Mackaye acted with intelligence, sang well and danced with grace, if without the astonishing facility of Mr. Carter in difficult steps.

*"Variety" (Jack Lait), September 24th*

Between Frank Carter, the silk-dined juvenile dancer-hero, and Miss Dorothea Mackaye, a winsome little dancie who would melt marble, the honors of leadership were equally shared. Carter read his lines with masculine charm and vigor, and his single dance was the big crash. Miss Mackaye rose to subdued altitudes of pathos and actually drew tears in her own eyes and in others. Always she was the spirit of youth, polite and light, fetching, fitting, attractive. Their duet in the second act, worked out with business of marvelous artistic poise and pose, drew and merited a full dozen encores.

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NEW YORK CITY, OCTOBER 3, 1919

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## SCALPING SYSTEM MAKES CHICAGO HIGHEST PRICED THEATRE TOWN

**Almost Every Show in City Selling at \$2.50, \$3 and \$3.50,  
Depending on the Attraction—Mrs. Florence Couthol,  
Who Has Monopoly, Said to Be Clearing in  
Excess of \$5,000 a Week.**

Chicago, Oct. 1. Chicago has become the highest priced theatre town in the world because of the ticket scalping system. Almost every house in town (all K. & E. and Shubert theatres and some of the independents) is selling at \$2.50, \$3 and \$3.50, depending on the attractions and the choice nights, so that Mrs. Florence Couthol, who has a virtual monopoly of the desirable seats, can stay within the law and still get plenty of gravy by charging "priced" prices. The rival scalpers have to buy from her if they want anything inside the first ten rows, and she charges them 25 cents premium above her price. They charge 50 cents to customers, with added war tax, so that a Saturday night seat for a musical hit bought from an outside broker costs \$1.50, plus 35 cents war tax, plus 25 cents premium to the scalper, plus 50 cents premium for the scalper's profit, plus 8 cents added war tax, or a total of \$4.68, an unheard-of rate. The house gets \$2.35 out of the mess.

Mrs. Couthol is said to control the job of nearly every treasurer in town. She has the privilege of returns, but insists no returned tickets be sold to any other broker at box office price, even if she can't use it, demanding that if any opposition office wants the seat it must apply to her, and she will get back the seat she has had and returned, and will resell it as above detailed. Her profits are said to be in excess of \$5,000 a week. K. & E. houses, which for a year advertised heavily "Seats at our box office only," have changed to read "Seats at box office or at offices of our sales agent, Mrs. Couthol." The printed prices yield her 50 cents worth of profit on each seat, which she divides with the house, equally, and thus, on legal inquiry, it can be claimed that instead of charging a fee or commission to a customer, she receives a 35-cent fee from the theatre as its authorized agent.

**BROADWAY THE BATTLE-WAX.**  
To obtain an accurate idea of what the new brand of brown sugar and wood alcohol is doing in Times square, there

was an effort made to check up Broadway after the closing hours Sunday night. The result was the tabbing of five fights between 1 a. m. and 2 a. m. Monday morning, all blameable upon "Prohibition." All of the fights were staged between 46th and 56th streets on Broadway. In the first recorded a newspaperman got his and insisted on closing the place where he got both likker and a licking; the second was the kicking in of an outer door of the Claridge Apartments on 50th street; the third a chauffeur and a gang of friends trimming a couple of foreigners at 48th street, while a copper looked on from the other side of the street and laughed, and a detective also looked on. The fourth was a battle in which a "gal" was beaten by a "daddy," but of course this couldn't be really counted, and the fifth was a general free-for-all at the 50th street subway station. It is cheaper to walk Broadway in the wee sma' hours than to pay admission to the Armory in Newark to see boxing matches.

**\$350 SALARY AFTER STAGE START.**  
Considerable trouble is being had by the Keith agency to procure the signature of a number of comedy acts to contracts for the coming season, the reluctance of the turns coming as a result of the booking of Raymond and Schram, a two-man act routed for the season at \$450 following their initial appearance on the stage. Talk over the booking emphasized the fact Raymond and Schram had never been on the stage prior to this season. The result was a number of acts holding out for a raise for the coming season, jumped to musical comedy, one instance being the Klein Brothers.

**THEATRE HEARING OCTOBER 7.**  
Washington, Oct. 1. The hearing before the Ways and Means Committee for the repeal of the theatre ticket tax has been called for Tuesday, Oct. 7. Two hours have been allotted the theatricals to state their case.

**AL JOLSON MUSIC PUBLISHING.**  
Al Jolson has gone into the music publishing business and will open his own offices within a few days, having arranged with T. B. Harms, Francis Day and Hunter as his selling agents. Since the organization of the Music Publishers' Protective Association, Jolson has been contributing his own lyrics to the Shubert productions in which he has been connected. Now Mr. Jolson has decided to publish his own compositions. Jolson was painfully but not seriously injured Sunday during a scene with Franklin Bate, when he fell to the stage flooring, dislocating his kneecap. The injury did not keep Jolson from appearing with the show in Philadelphia last night, although he was forced to play his part supported by a cane.

**HUSBANDS AND PROHIBITION**  
Terre Haute, Oct. 1. Prohibition, which has been effective in Indiana for nearly two years, has been a boon to the theatres, Terre Haute managers say. For the first time in the history of the city legitimate attractions are being booked for two nights instead of one night. "I Love You" and "Scandal" recently played to three capacity audiences here. The picture and vaudeville houses report the same prosperous condition. Miss Catherine O'Daniel, head of the Terre Haute policewomen, says that her observation since prohibition went into effect has led her to believe that the increase in theatrical patronage may be explained through more husbands taking their wives and children to the theatre.

**ED. RUSH'S COMEDY DRAMA.**  
Under cover Ed. Rush stole away Friday and launched into the legitimate field by producing a three-act comedy drama, "The Logic of Larry," by Willard Mack. The show opened a two-weeks engagement at the Walnut Street, Philadelphia, Monday. Barry McCormack is playing the title role. The other players are Clara Moore, Polly Prim, Mable Stanton, Pelham Linton, Chauncey Casland, Adolph Milfar, Paul Byron.

**EQUITY'S BOOKING OFFICE.**  
One of the first moves to be made by the Actors' Equity Association as soon as it takes over the new club rooms, 165 West 47th street, will be the re-establishment of the Equity engagement bureau, conducted temporarily during the strike and abandoned when hostilities ceased. No fees will be charged, registration being confined to members of the A. E. A.

**"HIRING LINE" HAD TO LEAVE.**  
Chicago, Oct. 1. One of the tragedies of the local season is "On the Hiring Line," the George C. Tyler production of Harvey O'Higgins and Harriet Ford's play, starring Laura Hope Crews, which closed a four weeks' run at the Blackstone. Hailed by the critics as one of the brightest comedies in years, praised for its acting, beneficiary of unusual publicity because of the fact that it was the only play in Chicago during the actors' strike, the piece averaged about \$5,000 a week. Booked to go out, the play suddenly began to get vivid patronage, and the last couple of days there was a sell-out. Now the Blackstone is dark when it would appear that it was slated for capacity attendance.

**"APPLE BLOSSOMS" AT \$3.50.**  
Baltimore, Oct. 1. Henry Young, treasurer of the Globe, New York, was here for the opening of Charles Dillingham's new production "Apple Blossoms," having in tow a group of Broadway ticket agency men. It is understood Mr. Young arranged a "buy" with the ticket agencies to handle the entire lower floor of the Globe, with the exception of one row. The agencies will also handle several rows in the balcony. The price scale is \$2.50, the only other attraction to secure that figure regularly being Ziegfeld's "Follies."

**HAWKS LEAVING SERVICE.**  
Lieut. Commander Wells Hawks, who has been doing publicity for the U. S. Navy since the beginning of the war, will be put on the inactive service list Dec. 1. This will be at Hawks' own request, as he has received several alluring propositions to do commercial publicity work. Hawks entered the navy as an ensign and within 18 months had obtained the rank of Lieut. Commander.

**PLAY FOR ELLINGE.**  
"Curtains Up" is the title of the new musical show in which Julian Ellinge will appear, the show coming from Edgar Allan Woolf with the musical and supplied by Percy Wenrich. Ellinge will rehearse the piece in New York, play a few weeks in this country and return immediately for Australia where he will play a route already arranged for.

**FOX SAYS 'FIVE PER CENT. ONLY.'**  
In the dressing rooms of the Fox circuit of theatres a notice for the information of artists is posted. It reads, "Do not pay your agent any more than 5 per cent."

## CABLES

### ENGLISH RAILROAD STRIKE HAS PARALYZED THEATRICAL BUSINESS

**Touring Shows Are Unable to Proceed From One Point to Another, Despite Comparatively Short Jumps—Using Motor Cars When Possible—Vaudeville Booking Switched to Save Travel—Pictures Hard Hit.**

London, Oct. 1. The general strike of railway employees—the largest in the history of England—has completely paralyzed the legitimate, vaudeville and cinema industry.

Touring shows are unable to proceed from one point to another, despite the comparatively small jumps.

A more or less comprehensive effort is being made on the part of the heads of the vaudeville circuits to switch bookings to enable as many turns as possible to play the next nearest town to the one played last week. Instead of attempting to reach the cities for which they are booked this week, which would be almost impossible under the existing conditions.

As far as possible, direct interchange of dates is being attempted. For example, Hedges Bros. and Jacobson will try to get to Blackpool by motor car. Officer Vokes and Don will probably play the Chiswick Empire for Billy Reeves, while Reeves will play Blackpool for Vokes and Don.

The Kinetograph Film Renters' Society sent out an S. O. S. call to its members and endeavored to improvise a hasty system of film delivery by motor cars. This, however, is likely to fail, owing to the government commandeering all vehicles of transport for the shipment of food and mail.

#### LOWELL THOMAS HONORED.

London, Oct. 1. There will be a state performance of the Thomas Travelogue (lecture and pictures by Lowell Thomas) at Covent Garden next week in honor of Emir Faisal, King of Syria.

Percy Burton, manager for Lowell Thomas, recently refused to let him go down to Balmoral Castle and lecture before the King and Queen. As an excuse for declining a "command" performance, he said that Thomas was making too much money.

Thomas has been playing to \$15,000 weekly.

#### CICCOLINI TO MARRY.

Quidio Ciccolini, the tenor, is to marry an American heiress. The bride-to-be is Betty Sulphur, of Oyster Bay, L. I. Her family is one of the oldest on Long Island and their estate adjoins that of the Roosevelts.

The romance grew out of an automobile accident in which the tenor was rather severely injured. Miss Sulphur, who was driving the car, was unhurt and nursed the singer back to health. Their engagement followed.

#### "L'EPERVIER" OPENS.

Paris, Oct. 1. Francis de Croisset's dramatic comedy "L'Epervier" (The Hawk), brilliantly opened the season at the Theatre de Paris.

The cast is of high water mark, with Vera Sergine and Andre Brule. (Brule has not been seen in Paris since he re-

turned from his tour in South America last year). The play had a run some time ago, but this revival is more efficient. The ex-Theatre Rejane remains a high class comedy, home.

Brule's performance is most effective and Mlle. Sergine is fair. The first act is a trifle long.

Leon Volterra intends to follow this with a revival of Henry Batistini's "La Vierge Folle," with Mme. Rejane and Signoret.

It will not be until January that "Judith," the new work of Henry Bernstein, will see the footlights. Judith will be played by Madame Simons, Vera Sergine and M. Grettillat.

Later next year Henry Bernstein's "Le Jeune Homme a la Rose" will be played here, with Andre Brule probably in the lead. It is the latest effort of Batistini.

#### COMING BY AEROPLANE.

London, Oct. 1. D'Oyly Carte is coming to London by aeroplane to open at Prince's tonight. His advance bookings are \$175,000.

#### "TIGER ROSE" AT SAVOY.

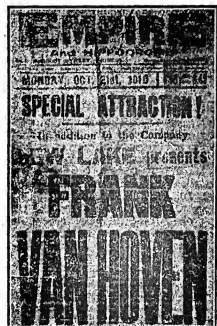
London, Oct. 1. J. L. Sacks is said to be paying \$2,000 a week rental for the Savoy for the engagement of "Tiger Rose."

#### Sohlke to Stage Butt's Production.

London, Oct. 1. Gus Sohlke has been engaged by Sir Alfred Butt to stage the new production scheduled for the Palace.

#### BOWLES SAILS FOR NEW YORK.

Paris, Oct. 1. George Bowles, French representative for D. W. Griffith's film attractions, has sailed for New York.



Last week I spoke about Jolo going home. My mind was worried when he spoke of that wonderful coffee at Childe's. I wish I could send Tommy Gray a bottle of something. The day Jolo left he sat in the dentist's office with me and I finally said that tooth fixed that worried Tommy Gray so much. But why do things quickly over here. But was an excuse to go just for a couple of something. Don't you wish you could go next door, Tommy?

Van Hoven.

#### IN PARIS.

Paris, Sept. 19. Misses Mae Brinkerhoff and Anne K. Alges, stationed at Coblenz, Germany, for several months as Y. M. C. A. workers, are in Paris, en route to the United States.

Sept. 30 is the date fixed by Henry Bernstein for the revival of his "Le Volontaire" ("The Thirst"), which he is producing himself at the Gymnase, with Martha Regnier, Carlotta Conti, MM. Armand Bour, Lagrange, Andre Dubosc and Francen.

Miles. C. Boos, Schwarz, de Craponne, Sauvageau, Cehron and Suzanne Dauwe have been promoted from the ballet at the Opera to be solo dancers and leaders, after the usual annual examination.

"Les Sentiers de la Vertu," by de Fiers and Cavallotti, will be revived at the Theatre des Varietes when Max Maurey assumes the management of that house. Mme. Dorziat will play lead.

#### NEW PLAYS THIS SEASON.

Paris, Oct. 1. A new work by Pierre Wolff is to be presented at the Comedie Francaise this season, which may be created by Mlle. Ventura and the excellent actor, Alexandre.

Maurice Maeterlinck's "L'Interieur" is now being rehearsed, under the direction of Maurice de Feraudy, and will be interpreted by Le Roy, Denis D'Ines, Berthe Boy, Ducois, Nizan and Dux.

#### DELYSIA'S COSTUMES SHOCK.

London, Oct. 1. Charles Cohan is being attacked because of the daring costuming—or lack of it—employed in "Agnar" by Alice Delysia, the star, who has built up a profitable reputation by her startlingly sensational stage costumes. In the present instance she has topped everything heretofore offered the English public in this respect.

#### D'INDY'S NEW OPERA.

Paris, Oct. 1. "La Legende de Saint Christophe," on which Vincent d'Indy has been working for the past ten years, is to be finally mounted at the Opera this winter. It should be some opera, and a crowning triumph of the brilliant career of Vincent d'Indy.

#### JOSE COLLINS MARRYING.

London, Oct. 1. Jose Collins is going to marry Colonel the Hon. Frederick Guard, D. S. O. commander of the Order of St. Michael and St. George, a member of the general staff and a great social favorite. He distinguished himself in action at the front.

#### GINA PALERME SHOW A SUCCESS.

London, Oct. 1. The Gina Palerme production, "A Girl for a Boy," was a big success at its opening at the Duke of York's.

Jacob Adler's Season Begins Oct. 6. London, Oct. 1. Jacob Adler will begin his Yiddish comedy season at the Pavillion, White-chapel, Oct. 6.

#### Officer Vokes a London Hit.

London, Oct. 1. Officer Vokes and his drunken dog were a hit at the Victoria Palace last week.

#### LEONIDE ANDRIEIEFF DEAD.

Paris, Oct. 1. Leonide Andrieieff, Russian writer of some fame, is dead, aged 45 years.

#### "Little Women" to Open in Manchester.

London, Oct. 1. "Little Women" is this week at Manchester, prior to its London premiere, Oct. 6.

#### IN LONDON.

London, Sept. 19. Ten new plays will be seen in London within a fortnight, and of those already running in town eight are of American origin.

Arthur Shriley and Ben Landneck's "The Wild Woman," produced by the Brothers Melville at the Lyceum Sept. 6, is quite up to the traditions of the shows with which the Melvilles brought fortune back to the historic house. The hero masquerading as a private soldier is in reality a gallant officer who has taken on the disguise which should have been his commanding officer's, but long before the last act every one knew all would be well. The heroine is as loyal to true love as Lyceum heroines always are; the villainy is thorough-going; and the woman who gives the drama its title is very wild indeed. Although there is nothing surprising in the show, still the audience was delighted and money will be turned away until pantomime comes into its own.

Leon M. Lion and Malcolm Cherry have achieved a great success with their Jacobean play at the New Theatre, the scene of Lion's triumph with "The Chinese Puzzle." "Jack o' Jingles" is a full blooded drama in which cutting manners, flashing swords and flourishes of hat and cloak provide a fine setting for the acting of Alfred Faunier as the itinerant ballad monger, Jack o' Jingles, who is in reality Lord Seton Rappington, as also for the highly colored villainy of the renegade Sir Corry White, a part made much of by Milton Rosmer. Lillian Brathwaite made Laetitia Dule a loyal Orange maiden well worth the winning, and a host of minor characters all received clever treatment.

Arthur Boucher has joined with Matheson Lang for the forthcoming production by the latter of "Othello." A. B. will appear as Iago.

Miss White's new production, "Back Again," was an instantaneous success at the Ambassadors. Miss White has never been into better advantage, while Guy Lefevre and Bert Coote kept the house in a roar with their as burlesque Greek banditti or cannibals. The Lee White Dollies, the Blair Twins, together with a strong chorus, made up a capital program.

Godfrey Tearle joins the Coliseum bill this week with a sketch by A. A. Milne. "The Camberley Triangle."

Jen Latona meant to take a rest last week, instead of which she spent the greater part of her holiday deputizing for Elia Shields at the Holborn Empire and for Victoria Monks at the Shore-ditch Olympia, both women being out of the bill through indisposition.

Monte Bayley is the V. A. F. delegate to the Trades Union Congress at Glasgow; Alfred Luge, for the Actors' Association; J. B. Williams, for the Amalgamated Musicians' Union, and Johnson, Mason and Mitchell for the National Association of Theatrical Employees.

## LEON ERROL

London Hippodrome

The Associated Offices  
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and Attractions.

# SALARY CONTRAST NOT CRITERION FOR ADMITTING FOREIGN ARTISTS

**Threatened Deportation of Italian Opera Singers Under Labor Laws Suggests Another Phase of Ruling as to Fitness of Admitting Contracted Foreign Acts to Land Under Same Conditions.**

The difference of opinion on the part of the Board of Special Inquiry at Ellis Island, last week, as to the admittance into the United States of Luigi Morandi, one of the tenor singers of the Metropolitan Opera House chorus, and four other singers in the Chicago Grand Opera Company's chorus, Francesco Raviccia, Carlo Malato, Luigi Trolesca and Pietro Nippi, all of whom had recently arrived from Italy, and who were to be deported under the contract labor laws, brought up another phase of this ruling, namely, as to the fitness of admitting contracted foreign acts into the States under the same ruling.

In the case of the five opera singers, they were held on the ground that their inferiority in ability, provided their salary can be taken as the criterion of worth, held them not eligible for the classification of artists under which ruling performers are permitted to enter here.

Signor Morandi, despite the fact that he has been singing with the Metropolitan Opera for the past 10 seasons, and that he knew over 100 operas and could sing in several languages, was classed as a contract laborer because of his small stipulated salary. The other four men admitted they were not to get more than \$15 per week, although they increased their income considerable by odd independent engagements. It so happened that all five were admitted the same week through William G. Guard's appeals to the Secretary of Labor at Washington against the decision of the Board of Special Inquiry. Mr. Guard is connected with the Metropolitan Opera Co.

When interviewed by a VARIETY representative, Commissioner of Immigration (U. I.) stated the matter of admitting contracted artists into America could not be determined superficially, without the actual presence of any particular artist awaiting admittance. While a minimum contracted-for salary, also, cannot be accepted as a criterion for the privilege of admitting an artist, that phase, evidently, will have something to do with the case in hand. It is a matter of differentiation between contracted labor and contracted artists. Whether an artist is to be classed as a laborer and deported as such is up to the discretion of the Immigration officials.

If the aliens are specialists in their line of endeavor or distinctive types, or have any other phase of ability to stamp them as extraordinarily worthy, there will be little trouble in gaining entrance into America.

Before the Carolina left for Europe, Tuesday, Ernest P. Grimes, a steward on the vessel, known in vaudeville circles in Europe as Don Grimo, was permitted to land thanks to the good graces of Gen. Sir Arthur Currie of the British Army, who is said to have brought influence to bear on the artist's behalf. Grimes had been crossing and re-crossing the Atlantic innumerable times in an effort to secure admittance to America, having been prevented from doing so under the contract labor laws.

## DEFENSE, ORAL ARGUMENT.

The defense the vaudeville managers intend to present before the Federal Trade Commission may take the form of an oral argument by counsel when

the Commission assembles in Washington for the purpose of hearing the managers. That will be Oct. 14, from that date now set.

It is understood in New York the managers may conclude to produce no witnesses, but rely upon the argument offered on their behalf against the testimony introduced against them by the Government, for an action on appeal if the managers so decide, following the issuance of findings by the Commission.

## LAUDER'S NEXT SHOW.

Harry Lauder will open his twelfth American tour in El Paso October 31. He will play next to Frisco following the opening, reaching the Lexington, New York, about February 15.

Lauder's road show will contain Muriel Window, Kitamura Japs, Milo, Marlan Velance, "The Art Beautiful," and Fraser's Six Highland Pipes.

Lester Murray will manage the tour, with Willard Coxey and Robert McDowell in advance.

Road prices will be \$2 top, with a possible tilt to \$2.50 in the larger cities.

## BEA PALMER'S THREE WEEKS.

The booking of Bea Palmer at the Palace, New York, opening Monday, is for three weeks.

The number of wires received by Miss Palmer Monday, wishing her success, is claimed to have been 443. About 50 wires are displayed in the lobby of the Palace, several in one large frame facing Broadway.

A majority of the wires appear to have come from Chicago and there are several well known names among the signers.

## WESTON SERIOUSLY ILL.

Willie Weston is seriously ill, and, according to reports, which reached his friends this week, the character singer may never again appear on the stage.

Weston is suffering from a nervous breakdown, coupled with stomach trouble, and is endeavoring to regain his health at Jack Clifford's camp in Marion, N. Y.

## WYNN FLIRTING.

Ed Wynn, the "bone of contention" in the recent strike and whose future has been mostly speculative, seems to be a candidate for vaudeville.

It was reported Wynn would head a show of his own to be played in his own theatre, but this has been denied by the interests reported back of Wynn.

Wynn promises a statement on Friday that he claims will be important, but meanwhile it is generally known he is flirting with vaudeville through Max Hart, his business representative.

## Paul Morton Decides on "Single."

Paul Morton has definitely decided to offer a "single" specialty after refusing a route for the coming season for his two-act with Naomi Glass (Mrs. Morton). Morton will break his "single" in around the "sticks," and will show it for big time consideration within a few weeks.

## HOLD-UP INSURANCE.

With the hold-up of the cashier at the Strand Roof and the robbery of several picture houses in the city, the managers of the Broadway theatres have taken precautions to protect themselves. During the past month several insurance companies have added "hold-up" insurance to the various types of policies, and during the past week more than \$500,000 in policies have been issued to cautious theatre managers.

These policies protect them from loss through hold-up in the theatres and their bank messengers on the way to the bank.

What is known as "inside insurance," covering the money in the box office and the theatre payroll, exacts a premium of \$5 for each \$1,000 of insurance. This policy is operative from 7 a. m. until midnight.

Any extra hours besides these an extra premium of 5 per cent. is charged, with a maximum of 25 per cent. charge for five hours. The charge covered by the 25 per cent. amounts to \$2.50 additional each 15 minutes.

For outside insurance or street hold-up the charge is \$7.50 a \$1,000, and covers the hours between 7 a. m. and 7 p. m. For additional hours the charge is 5 per cent. an hour, with a maximum of 25 per cent. for five hours or more. As most of the theatres do a night banking business, they are compelled to pay the extra premiums for the night hours.

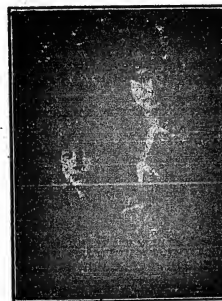
There is also a personal insurance against street robbery and hold-up, which is given in connection with residence insurance. The companies are very skeptical about giving this form of insurance to individuals. They limit the policies to \$2,000. Under this the holder can only recover \$50 for cash lost and the balance for jewelry or other valuables. The rate charged is \$2.75 a thousand.

In all of the policies the companies have a protection clause. In case the insured may be in a burglar or hold-up infested zone, the company has the right to cancel the policy and refund the premium paid for the unexpired term.

## WISE AND COURTNEYAY REIT.

Chicago, Oct. 1. Charles Fortier, Chicago representative of Oliver Moroco, announced there was a possibility the Tom Wise-William Courtneyay combination would separate before the end of the Chicago run of "Cappy Ricks" at the Cort.

It is said Mr. Courtneyay will take the leading role in the Chicago "Civilians Clothes" company, Mr. Wise remaining with "Cappy Ricks."



Virginia Lewis and Mary White.

"Just Two Girls Trying to Get Along." Not in a Broadway show, but at the Palace, New York, this week (Oct. 21) but you can't tell. Ziegfeld and Shubert are big hits at the Palace, but Virgo is not so good at Wound Partien, and so she goes to the Keith's, Providence, next week (Oct. 6).

## MOVED INTO VAUDEVILLE BRANCH.

Committees representing the Actors' Equity Association and the Vaudeville Branch of the Four A's (White Rats) held a joint session in the Equity offices Tuesday. All of the applications received by the Equity, during and since the strike, were gone over. Those determined by the committee as coming within the jurisdiction of the Vaudeville Branch were placed on file. The applicants will be notified during the week they have been transferred to the Vaudeville Branch.

Jim Marco headed the Vaudeville Branch committee and Paul Dalsell the Equity committee. The exact number of Equity members to be transferred is a result of the committee's decisions has not been tabulated as yet.

## JED PROUTY'S ACCIDENT.

Jed Prouty (who was, Leon Errol's straight man, when the latter was in vaudeville) killed one boy and injured two others Monday, in 83d street near Broadway, when his automobile swung around a moving van and the boy dived out in front of the Prouty machine. Mr. Prouty's wife and mother were riding with him.

The dead boy was James Smith, 10 years old, of 597 Amsterdam avenue. A passing auto took Smith to Memorial Hospital, where he was pronounced dead. Charles Sisco, of 328 West 44th street, was removed to the Federal Hospital, in Prouty's machine, where the diagnosis was contusions. George Black, six years old, was taken to Roosevelt Hospital in another machine.

## PARIS THEATRES REOPEN.

Paris, Oct. 1. The Minister of Fine Arts today announced to the directors of the Odeon Theatre and the Opera-Comique that he could not permit in the subsidized theatres any agreement affecting the liberty of unions or the freedom of labor.

The directors of the theatres thereupon announced to the Federation of Theatre Workers that in future they would employ only members of the union. All other agreements with the theatre workers, including those concerning salaries, would be maintained, it was said.

Tonight with the exception of three theatres, where the actors refused to play, all the theatres reopened. A majority of the music halls, concert halls, and motion picture houses likewise resumed.

## MORTON CLAIMS "BIT."

James C. Morton has complained to the N. Y. A. that Mr. and Mrs. Hugh Emmett, who have been appearing in the Keeney theatres, are using a piece of business belonging to him. He said the bit was given to him by Harry Houdini in Kansas City, Mo., 10 years ago.

The business in controversy is the use of the dummy on the stage disappearing when Morton says "Mother, leave the room." This bit was done by Morton and Moore in "The Merry White," also in vaudeville.

Joe Jackson has complained to the N. Y. A. that Fred Bader, who is appearing in pictures, has taken his act in its entirety, also some facial makeup. In his complaint Jackson states the N. Y. A. had ruled he had the right to use a certain tramp facial makeup, and under this ruling desires protection.

## WILKIE BARD SAILS.

A cable received in New York Tuesday said Wilkie Bard had sailed from England on the German ship.

The English comedian is coming over to appear in the Keith big-time vaudeville theatres, at a reported salary of \$2,500 weekly.

## Dama Sykes in Chicago.

Chicago, Oct. 1. Dama Sykes is here, agreeable to appearing as a single in vaudeville or in a production.

Miss Sykes says her stage partnership with Billy Halligan has been ended.

## VAUDEVILLE

### PICTURE OPERATORS NOW HAVE ONE DAY OFF EVERY WEEK

**Will Work in Future Only Six Days Out of Seven—New Schedule Went into Effect After Conference Held Last Week Between Employers and Kaplan, of I. A. T. S. E.—Holds Good Till Sept. 6, 1920.**

Picture operators in the vaudeville and unionized picture theatres of Greater New York are now working six days a week, instead of seven, as in the past. This new innovation went into effect Sept. 22, following a conference between representatives of the Vaudeville Managers' Protective Association, the New York State League of Motion Picture Exhibitors and President Sam Kaplan, of local No. 306, I. A. T. S. E. and M. P. M. O. U. of the United States and Canada. The new agreement will be in effect until Sept. 6, 1920.

No picture operator will be permitted to work on the seventh day of the week, according to the agreement, regardless of circumstances, unless he may be with a traveling road show. The local has arranged a relief schedule, and the operators will be supplied by the union direct to take the place of those having a day off. All theatres have supplied the union with a list of their operators and the day of the week that they are off, and 50 extra operators have been assigned on the relief trick.

Various changes have been made in the working schedule of the operators in theatres, and those working in the vaudeville houses have their working hours reduced, working now seven instead of eight hours a day. A nominal increase has also been made in the wages of the men.

In the theatres charging up to 15 cents admission and seating not more than 300 persons, the men are to get 75 cents per hour, or a wage of \$31.50 for a six-day week. The work is not to exceed more than seven hours a day per man. The old scale for these houses on the seven-day basis was \$33.50 a week.

The motion picture theatres which charge an admission of not more than 50 cents and have a seating capacity of less than 200, are placed on an 82-cent hourly rate. The wage for six days is now \$34.85, against that of \$39.20 for seven days.

Houses charging 10 cents admission and having less than 600 seats, have a rate of 75 cents per hour, and the operators receive for a six-day week \$31.50. For the seven days they formerly were paid \$33.50.

In houses charging not more than 15 cents admission and having a capacity of less than 600 seats, the hourly pay is 80 cents. For the six-day week the operators will receive \$33.60. The former scale was \$36.40 for the seven-day week.

Those houses charging an admission of not more than 15 cents and having a capacity of less than 600 seats, are paying an hourly rate of 84 cents. For the six-day week the operators are receiving \$36.12. For the seven-day week the operators were given \$39.20.

All picture theatres having less than 600 seats and charging not more than 50 cents admission are paying 87 cents an hour and \$36.54 for a six-day week. The scale for the seven-day week in these houses was \$39.20.

Where the seating capacity is less than 1,000 and the admission not more than 15 cents, 90 cents an hour is exacted for pay with a six-day stipend of \$37.50. For seven days the operators were getting \$39.20.

In all houses charging from 15 to 80 cents and having more than 1,000 seat-

ing capacity the hourly rate is 92½ cents, with a pay of \$38.45 for the six-day week. In the past these operators received \$39.20 for seven days.

In houses charging 50 cents or more, including musical or singing concerts, also pantomime acts, shall be rated at \$1.22 an hour and employ an operator for each machine. For seven hours' work; six days a week, the men shall receive \$51.24. For six hours a day and a six-day week the men get now \$43.92 a week. For the seven-day week they were getting \$40.00. In houses having over 2,000 seating capacity and governed by the same conditions as the foregoing the men are paid \$1.37 an hour. Their six-day scale is \$54.60.

In all moving picture, vaudeville and burlesque theatres charging not more than 50 cents admission and having a seating capacity of more than 1,000 the men will get \$36.96 for a six-day week of seven hours. For seven-day week, of eight hours a day the men were getting \$39.20. In vaudeville theatres and burlesque houses running two shows a day for the six-day week the men will receive \$38.12.

Operators employed in film exchanges, projection rooms and laboratories, not to exceed eight hours a day, with one hour for lunch, instead of \$35 will receive \$40 for the six-day week. For a single day they will get \$5.66 instead of \$5.00 as in the past.

Those employed for lectures, clubs, and all other special performances, giving one show not to exceed four hours are to get \$8.00, an increase of 50 cents over the old scale. For two shows of this type not to exceed eight hours they will get \$15.00 instead of \$10.00 a day. For Sunday and holiday performances these operators shall receive \$12.00 instead of the old scale of \$8.35 a day.

In theatres which do not employ a steady operator, and running a week or more, one operator shall be employed for each machine, and not work more than eight hours per day, receiving \$55.00 a week for the six days. In the past the pay for seven days was \$45.00. The rules also prescribe the following:

"No operator is permitted to work more than six days per week, unless a member is on the road with a road contract."

"No operator is permitted to work more than eight hours per day."

"No operator is permitted to work more than seven hours a day continuously."

"No operator is permitted to work more than two hours supper relief in any theatre, unless in an emergency."

"One day's work shall constitute not less than four hours and not more than eight hours, to be paid at the rate of pro rata six days per week."

"Overtime to be paid at rate of time and a half."

"All members of the union holding positions as managers can relieve union operators for supper only."

"No operator is permitted to carry a film up to or from the booth before or after the show."

For the first two violations of the rules of the organization a fine is exacted and the third violation is punished by expulsion from the union.

#### 5TH FLOOR'S BOOKING MEETING.

The following notice was posted on the 5th floor bulletin board of the Palace Theatre building:

A Booking Meeting will be held in this department at 11 a. m. Monday of each week.

Booking representatives who have new material that they desire to submit for a settlement of salary and offer of time should prepare a memo on each act, giving the name, salary asked and open time.

Until after the first meeting, which will be held Monday, Sept. 23, when a regular secretary will be appointed, these memos may be submitted to Frank O'Brien.

D. F. HENNESSY.

The following were present: Frank O'Brien, P. Alonso, Jeff Davis, Billy Delaney, S. Z. Poll, D. F. Hennessy, Arthur Blondell, Doc Breed, Fred Mack, and Messrs. Carlin and Hutchinson.

The meeting was informal and no details were available, but outsiders believed that it is the first move in an effort to expedite and systematize the sale of new material.

#### FOX AGENCY IN CAPITOL BLDG.

The second floor of the Capitol Theatre, which was originally intended for show rooms, will be cut up into office space, and theatrical offices will be established there.

The Fox Vaudeville Agency and the Fox Film Corp. will probably have most of the office space allotted to their use. The rent asked as a show room for the floor was \$17,000 a year.

#### JOE DALY MISS LA RUE'S PIANIST.

The pianist for Grace La Rue at the Riverside, New York, this week is Joe Daly. Mr. Daly returned to New York after having accompanied the act over the Orpheum Circuit.

The point of Mr. Daly's connection is that he was or is the Boston music publisher, Fox, Mr. Daly. The Boston establishment is understood to be still in operation.

#### "LET'S GO" PRINCIPALS.

The principals so far engaged for the Ackerman-Harris revival of "Let's Go," which will feature Fanchon and Marco, include Harry Hines, Dave Lerner, Allen Miller, Ida Gold.

Patricio and Myers have been signed for the vaudeville section, which will have acts.

#### Dickering for Ryan and Lee.

Ryan and Lee are being offered for the Loew time and it is said will be given a route covering the New York houses only.

The reason for Ryan desiring this route is to enable him to remain around New York and continue his writing of material. The price asked for the turn is \$400 a week.

#### Paspart Opens Rotterdam Office.

W. J. Paspart, vaudeville agent, will sail for Amsterdam, Holland, on Saturday. Mr. Paspart will open a booking office in Rotterdam and arrange for bookings for American acts in London, Paris and Berlin. He will likewise book foreign acts in American cities.

Paspart will remain abroad for three months. The Rotterdam office will be permanent.

#### 3-Split Week Changed to Two.

San Francisco, Oct. 1. With the elimination of the Stockton Orpheum date, the circuit's acts are now playing three days in Sacramento and four days at Fresno.

#### MARTIN BECK WEST.

Martin Beck and the other Orpheum Circuit directors who came East returned Tuesday to Chicago.

#### JOSE COLLINS DENIES IT.

Chicago, Oct. 1. Jose Collins denies that she is to marry.

#### MEETING OF VAUDEVILLIANS.

The Chorus Equity Association, at present an adjunct of the Actors Equity, has applied to the Four A's for an individual charter. The matter will come up at a meeting scheduled for the latter part of the week. It is understood the move of the Chorus Equity for an individual charter was made in order to determine more exactly the powers and jurisdiction of the Chorus Equity in the Vaudeville Branch (former White Rate).

The Equity held a council meeting Tuesday for the purpose of determining the status of several Equity members, now playing in vaudeville, and claimed by the vaudeville branch.

#### WEBSTER ANGERS ACTS.

Chicago, Oct. 1.

Numerous complaints are being registered against the Webster Vaudeville Circuit, which books cheap acts in cheap theatres, but has many of each.

So many turns fall to "show up" that the agency is subject to an average of seven acts for each five-act show, with the result that dozens of artists reporting for work are told brusquely there is no spot for them.

The average rate paid is about \$10 per person for a two-day (about eight shows) period.

#### TWO DAILY AT HAMILTON.

The policy of "B. S. Moss" Hamilton, which returned to pop vaudeville Monday, will be two shows a day.

The Jefferson, also returning to vaudeville Monday, and the Regent which starts with vaudeville again Oct. 6, will be three a day.

#### INSURANCE FOR ACROBATS.

A letter to E. F. Albee from Charles G. Kilpatrick, posted in the Keith Exchange, calls attention to an insurance policy offered by the North American Accident Insurance Co. of Chicago.

It is claimed to be the only policy of its kind which protects acrobats, dancers and gymnasts in case of fractures or injury while appearing on the stage, and covers bookings not only here, but abroad.

#### THOR IS HOME.

M. Thor is home on Broadway, at the Putnam building. Mr. Thor went to California in the summer and returned Monday.

The producer immediately plunged into activity once again with his vaudeville productions and office.

#### Bert Grant Returns.

Bert Grant, who, as a result of a misunderstanding with his former collaborator, Joe Young, severed his connection with Waterson, Berlin & Snyder last week, will return to the firm, but will write with another partner. In the meantime he is also to appear in vaudeville with his former partner, William Jones.

The act is to be handled by Harry J. Fitzgerald.

#### LORRAINE GOT \$7,000.

London, Oct. 1. Robert Lorraine in "Cyranos de Bergerac" played to \$7,000 last week.

#### AURELE SYDNEY LEAVING.

London, Oct. 1. Aurele Sydney has left Gaumont and is leaving England shortly.

#### Building Started in Allentown.

Allentown, Pa., Oct. 1. Work commenced Monday on the new theatre and office building. William A. Vincent are building on the site of the former Hotel Hamilton.

#### Mme. Petrova Reopens in Chicago.

Chicago, Oct. 1. Mme. Petrova will resume her vaudeville tour at this point, opening here Oct. 13 for the Middle Western big time houses.

# VAUDEVILLE

## WHEN AN ACT'S SUCCESSFUL

By JULIUS H. MARX

It's easy enough to be pleasant when you're played a year 'round New York. When you're going great and your agent of late, is full of that act pleasant talk: "The manager's fine, he takes you to dine, why, he even grabs for the bill—"

But you wave him away, life you turn to pay—you'll show him you're no pill. At the theatre, a slip, your act is just ripe, and the audience clamors for more. They holler and scream, you know what they mean—they want you to do your encore. While out there they scream, you pull a neat speech, you know the old Eddie Len: "Then you smile and you smile like a terrible Turk, and you stagger down to your pen."

Remember when you played the wine halls 'round Cripple Creek, Denver and Chi? You were a lick and you were sick from lying on sickness and sin. Remember the June in the dance hall, the one with the hair down her back?—She was wild over you and you knew it too; that is, while you had the Jack.

Remember when you joined the Minstrels, twenty per week and your cake. How the show lasted five weeks and you rode back to Chi on the brakes? Food wasn't scarce in Chicago, not if you had the old kale. But to you 'twas as much of a mystery as Houdini buying a jail.

And then came a year with a Rep. show, "East Lyn" always for a run. You played Sir Francis Davidson and then did three songs in "New". And then you branched out as a single, some parodies hooding and gag, Farodies, then, used to kill 'em; that was before they sang rags.

A year for Ackerman & Harris, a season for Pan, and for Low; A season for Dalmat and Pol, and a year with a No. 2 show— Four act grew as much as a million, your clothes just like the right fit. You started to kiss at your billing—and that's the first signs of a hit.

You now were a big time single with a drop and a gag and a wife; You must come to dinner in Frequent and learned not to eat with your knife. The actors on Broadway all know you, but you're getting up stage and cold. "Cause some of them cop, all your riddin' and others they borrow your gold."

But don't get too cold and distant, remember the wine halls round Chi? It's a short life at age and a sweet one, and some day we all have to die. So try and help those who are struggling, help those who try to be big. You won't always be next to closing, some day you'll be back No. 2.

No 2 up with St. Peter, up where the good actors go, Vaudeville up at its highest, where no one opens the show; Where every act gets the same billing, and each gets the same time. It's Heaven, you know, for your Agents below, And so I will close up my rhyme.

### SHOPGIRLS CAUSING TILT.

With music publishers bewailing they can barely meet expenses with the present retail price of 10-cent sheet music, more than three-quarters of the members of the M. P. P. A. have expressed their willingness for a concerted tilt to the 15-cent scale, the publishing houses, however, objecting seriously. For one thing, the shopgirls, who comprise the majority of popular music purchasers, are becoming more and more epicurean in their tastes for this kind of music, and demand only the current hits.

To exist, the small concern with proportionately smaller expenses can afford to underprice his publications in order to get a look-in. The standard wholesale popular sheet music price is 4½ cents. Some of the smaller fry are known to sell their stuff at 4½ cents, with the added attraction of five, six or seven colored title pages. Although at first glance it appears that they would have a tilt, they argue they would never find any purchasers willing to carry their stock on hand when they can acquire as many hit songs, which are almost certain of being disposed of. The Woolworth chain recently showed its arbitrary power by cutting off the larger houses from its lists. In a way, Woolworth does not satisfy any publisher. A good deal of music is disposed of yearly through it, but where hereafter it would carry music for a long period of time on hand, it is now confining itself only to current hits, added to at very short periods, and the older ones eliminated.

A song writer some 15 or 20 years back was able to draw royalties for any number of years. Now it's the first six months, and the song is forgotten.

W. B. S. Office a Pagoda.

Chicago, Oct. 1.

The Watterson, Berlin & Snyder offices here have been turned into a Jap pagoda, all walls and everything else decorated with Japanese stuff, the place reeking of incense, a real Jap butler at the door, etc., all in honor of "Poor Butterfly is a Fly Gal Now," which is being heavily pushed. Frank Clark is in charge.

### B. S. MOSS PRICES NOT TILTED.

With the local B. S. Moss houses reverting to their former small time vaudeville program, the Paramount program will be retained in the main. The pictures, which are to be featured in all the advertising, will be of the F. F. L. brand, as will the comedy short subjects. A bigger issue confronting the various theatres will be the matter of admission scale. With the inauguration of the picture policy the admission scale was set at 30 cents top in all the houses. Hereafter it was 55 cents when vaudeville prevailed.

It is the intention of the Moss office to keep it at 30 cents for the present and tilt it gradually as the clientele is built up again. The Jefferson, Hamilton and Regent will play eight acts in addition to the pictures.



J. GORDON BOSTOCK.

Author-Director-Producer

123 Broadway, New York City

I want to buy Plays, Musical Comedies, Sketches, Songs and Vaudeville Acts of all kinds. Please and clever people looking for a vaudeville write me. I will finance and provide everything.

I personally check my acts on the big time through the eyes of my brother, CLAYTON W. BOSTOCK.

### SPORTS.

(Johnny Dundee.)

There is a well founded rumor that when Benny Leonard, the lightweight king, steps down into retirement, which he threatens to do in the near future, that he will hand over his lightweight crown to the most persistent opponent, none other than the famous Little Scotch-Wop, Johnny Dundee. Leonard and Dundee have met in the roped arena on several different occasions, and though Johnny was usually outboxed, he always made the champ open up and fight and always gave the fans a run for their coin.

Dundee is perhaps the most remarkable piece of fighting machinery in the ring and a shining example of the value of clean living for followers of athletics. The little battler has engaged in over 100 ring contests, and when it is considered that Dundee was never ranked as a clever performer, he is remarkably free from the scars that usually adorn the men of science of so-called clever boxers. His only reverse was at the hands of a former sparring partner who knew every move Johnny made and who copped him on the jaw 15 he rebounded from the ropes, one of his favorite tricks.

Dundee fought Johnny Kilbane a 10-round draw when Kilbane was at the top of his form, and Johnny proved his respect for the little Italian by never giving him another opportunity.

Robert Cannetax, the present world's three cushion champion, will defend his title in the open championship tournament to be held at Cleveland, Nov. 6-19. It will be the first time in the history of billiards a champion has risked his title in open competition. Heretofore the stipulation has been that he defend it once every 40 days. The winner will acquire the championship and \$1,000 prize money. Brunswick-Balke pays the champion \$2,400 a year and guarantees him a tour of Canada and America. 70 cities being played in about 18 weeks. The tour figures to net the champion about \$3,400, so the championship is worth in the neighborhood of \$5,000 for the billiard season of seven months. The open championship will be an annual event from now on, and in the coming one 10 players will be picked other than the champion from the following cue wielders: Kelechefer, De Oro, Mau Pome, McCourt, Ellis, Jackson, Moore, Otis, Hiel, Reisel, Gelette, Murin, Coupaine and Denton. Added interest is given to the coming event by the presence of De Oro, from whom Cannetax won the title in the last championship match, held at the Friars' Club the first week in May.

A baseball game between the actors and song writers, which will complete their three-game series, is now being arranged by Norman Manwaring. A petition is also being presented throughout the theatrical district for the signature of those who are willing to purchase a certain amount of tickets. The proceeds are to be donated to Ches. Martin, formerly connected with Remick's and Festis, now seriously ill with pneumonia at the Long Island College Hospital.

### PRICE AND ORCHESTRA INCREASE

Allentown, Pa., Oct. 1.

With the addition of a 21-piece orchestra to the Pergola, the admission scale was increased from 10 to 15 cents, with an extra 10 cents for reserved seats.

The orchestra is under the direction of Lloyd A. Moll.

Edelweiss Gardens, Chicago, inaugurated its winter season Monday night with a new review by Emil De Reat, entitled "Autumn Eve." Among those in the show are the Soltis Duo and James Teddy.

### NEWSPAPERMEN'S UNION.

Rochester, N. Y., Oct. 1.

Journalists of this city have been doing more than their customary work during the past few weeks, and likewise have been much more in the center of the stage here. During that time they organized a labor union under the wing of the American Federation of Labor, convinced the employers that they meant business, and then finally withdrew from the ranks of organized labor.

It's a queer story in some respects, but reflects the movement of newspaper men throughout the country toward obtaining for their craft better pay and conditions. In Rochester conditions on two of the four daily papers have been about as bad as it was possible to conceive them. Only on one paper were they anywhere near satisfactory to the men, while on another paper they were about half way.

The situation had gradually become more acute until the time seemed ripe to organize, and if necessary go to the mat with the employers, who had so long turned an indifferent ear to the pleas of these men. Twenty members of the profession signed an application for a charter in the American Newspaper Union, a branch of the International Typographical Union. Being led to believe the charter would be granted, without delay they opened their ranks and soon the membership included all, but about a dozen who were included.

The Rochester Newspaper Writers' Union was recognized by the Allied Trades Printing Council, and through that body presented demands to the employers, with the other six unions of the council. The employers took the stand they would not recognize the union, but they men, prepared, insisted that they would, or they would not work. The unions of the Allied Trades Council, including all the mechanical trades of the papers, voted to support the new union by refusing to handle non-union copy.

In the meantime the charter was held up by the International on the excuse that some of the International Council were away from headquarters. In due course members of the new union discovered that when it made a contract with the publishers it must include a clause which read: "The party of the first part (the publisher) hereby concedes jurisdiction and control of the editorial department to the International Typographical Union." Various possible interpretations were placed upon this and it was decided to change the wording to something which read more plainly. Then it was discovered the International would not permit any change or elimination, so the union voted to withdraw from the International.

The union as formed in Rochester will be retained without any present outside affiliations, and will deal collectively with the publishers and will have a contract with them which will guarantee wage scales. The members of the union considered it a matter of principle that they would not have anything in a contract which might be construed to hamper the working of a free and uncontrolled press, but aside from that are prepared to fight to the last ditch for better pay and more equitable working conditions.

The lesson so far is that if the American Federation of Labor wishes to unite newspaper men it will have to be done on a plan and under laws which will distinguish their craft from a mechanical trade.

While the International Typographical Union may have a constitution and laws that work out well enough for printers, it seems that these same laws do not fit the different conditions of the editorial department.

### NEW MUSIC PUBLISHING HOUSE.

Eberty Van Alstyne, the Remick staff writer, and Loyal Curtis, a Toledo business man, have joined forces for the organization of a new music publishing house.

Plans are being formulated for the location of offices in Chicago, Toledo and New York.

## AMUSEMENTS IN EUROPE

BY HAYDEN TALBOT

Immediately on the closing 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.

Following is the second of a series dealing with theatrical and picture conditions in Germany at the moment.

London, Sept. 12.

"The vaudeville situation in Germany today is probably the most striking paradox of all the paradoxes in this topsy-turvy land. In Berlin, for instance, there are close to 1,000 picture houses, 50 theatres in which the spoken drama is being presented, six concert halls and two houses of grand opera; yet there are only two vaudeville houses.

Seven nights a week the Winter Garden and the Apollo (the only two places in Berlin where vaudeville holds the boards) are jammed to the roof—and the overflow from each house always big enough to fill another. The acts are all received with enthusiastic applause. So far as surface indications go vaudeville has a hold on the Berlin playgoer quite as strong as in New York. Yet the paradox of having no more houses for vaudeville than for grand opera continues in the face of the fact that the existing demand would support at least another pair of "halls."

The answer is a two-fold one. First and foremost, there are not enough vaudeville performers in Germany to keep more than two Berlin houses going, so long as the rest of the German circuit has to be supplied. Germany's five-year isolation from the rest of the world has stripped her of vaudeville artists almost to the same extent as it has denied her white flour. With American, English, French, Italian, Japanese and Russian performers lacking from German vaudeville bills, it is perhaps less incomprehensible that patrons of vaudeville in Berlin should be confined to two theatres in which this style of entertainment is offered.

## Kabarette Form of Show.

The second factor accounting for the lack of vaudeville talent is the tremendous growth of the so-called Kabarette form of show—a craze that has swept all Germany from Hamburg to Munich. In Berlin alone there are no fewer than twenty of these combined theatre-restaurant-dance-halls. They differ from the American cabaret such as Churchill or Shanley offers New York, in that the entertainment is as "legitimate" as a vaudeville bill and presented in the same fashion—with scene changes, programmes and all the other accessories of a regular variety show. The fact that the audience is seated at tables and either dining or supping does not seem to interfere with the performance. This may be due, of course, to the characteristic ability of the true German to assuage the demands of his stomach automatically and without in the least interfering with his simultaneous engaging in other mental activities.

As a matter of fact the twenty Kabarettes in Berlin have the best of the old vaudeville talent, as well as many players recruited from the legitimate theatre. While the bills are not as elaborate nor as lavish as the Royal Opera House or an Ziegfeld's Midnight Frolic, the food and service are a great deal better—and the prices as moderate as in the ordinary restaurant. Prices that correspond with those in the two regular vaudeville houses are charged for table seats, but with this seat charge paid, food and drink cost no more than at any smart restaurant, and dancing after the show is thrown in free.

The Winter Garden—a great oblong hall, once a barracks, seating 3,000—is Berlin today what the Palace is to New York, the last word in vaudeville. Even here one may wine and dine, although this privilege is granted only to those sitting on the terrace—a series of raised platforms running along the rear wall thrusting from the stage. Smoking, of course, is permitted, as it is in most

of the German theatres.

Twelve Acts at Winter Garden.

Since the revolution the Winter Garden has been running twelve acts, including the turn-em-out film comedy. As evidencing the kind of vaudeville fare now being served Berliners, it may be interesting to detail the Winter Garden's September bill (both vaudeville and kabarette bills being changed only once a month).

Opening the show is Hansl Immanns "with her ducks." Here is a genuine novelty. The girl is pretty and—thin! The ducks, six in number, do pretty nearly everything in the world except talk, and get screams of laughter. I think they dance—a small time act.

Karl Edler "with his colleague 'Nicki'" (the latter a moth-eaten donkey) comes third. The usual German lover consoling himself by painting and using methods made famous by Joe Jackson. The act is too inherently dirty for American audiences.

Rose Knauer, modestly billing herself as a "humorist," seemed to strike the audience that way. Aside from a marvelous ability to distort her round, fat face into grotesque grimaces, Rose had little to offer that would get a laugh out of a Broadway gathering.

## Almost a Classic Act.

Closing the first part—and considering the nature of the act it would strike an American audience as a ridiculous place on the bill—is Perry Corvey, musical clown. But before he is half through his act one discovers that here is something that approaches very close to the classic. Corvey gets a full stage set, an exterior, which on his entrance is absolutely bare except for a picket fence running diagonally upstage. The pickets are reeds on which he plays the overture from "William Tell" while a ferocious-looking bull dog chases him back and forth. Every other trick musical instrument in the act—and there are a dozen different kinds—drop or are hurled at him from the flies. The finish comes with a veritable "rain" storm of cats and dogs—which he tries first to dodge and then grabs by the tails where they lie—and with them does a bell ringing version of the "Chimes of Normandy" by swinging them around his head. Corvey is good enough to have the whole stage of the Hippodrome for twenty minutes.

Opening the second part are Mia and Gertr, two girls on roller skates. They can't.

Of the two headliners on the bill, Maria Rapp, a German opera singer who once upon a time (it must have been a long time before the war) sang at the Royal Opera House in Peleograd and in Moscow, gets the choice of position and apparently is a top heavy favorite. It is an act American vaudeville audiences would walk out on—the woman unattractive in appearance and a long way past her prime.

Karl Bernhard, also billing himself as a "humorist," comes next. Perhaps he is.

Erik Jan Hansen, a Danish mind reader sharing the top of the bill with Mme. Rapp, is cleverer and has a more effective act than the Paulee is to New York, the last word in vaudeville. Even here one may wine and dine, although this privilege is granted only to those sitting on the terrace—a series of raised platforms running along the rear wall thrusting from the stage. Smoking, of course, is permitted, as it is in most

of it to say he is a mental Houdini. Working most of the time in the audience itself he lays himself open to heckling of every possible kind—and never once fails to turn the laugh on his heckler. Between times he makes the score or more of individuals from the audience whom he has invited onto the stage—shouting to them from distant parts of the auditorium—do stunts that keep the house in paroxysms of laughter. As a finish he takes each one of the men and women from the stage back to their seats, and tells the audience who their escort is! It is a great act.

Whilby Comp, "The Mysterious Plate," is a mediocre juggler who serves to speed on their way those of the audience who don't want to wait for the film comedy.

The Winter Garden is under the management of Hans Reimer.

## At the Apollo Theatre.

James Klein is manager of the Apollo Theatre, a house that reminds one not a little of Hammerstein's old Victoria in New York. It is really the only out-of-town vaudeville house in Germany today. The bill for September contains eleven acts, of which only two would "go" in America. But either one of them is better in its line than anything New York ever saw.

The Six Antonetta, five boys and a girl, ranging in ages from six to sixteen, present "A Quarter of an Hour in the last century." In a length of time give an exhibition of acrobatic novelties that literally lifts the audience out of its seat time and time again. The trainer of the band of youngsters, working as an attendant only, keeps the act moving at top speed every minute, but figures himself in only one stunt, a caging act in which he tosses all five of the boys onto the ample shoulders of the girl like shots out of a machine gun. The Hippodrome has never had anything even faintly approaching the class and sensationally clever originality of this team of kids.

The other act is a pair of "Hard and Head Acrobats," Kling Lulu and son, working with a pair of springboards, one set above the other, unlike the layout for a diving act, this pair do double and triple somersaults simultaneously, the older man finishing in time to catch the other on his shoulders! Wearing dinner jackets from start to finish and without so much as ruffling their hair, they present a ten-minute turn which is all class and infinitely richer in surprise than anything of a similar kind ever seen in the States.

The rest of the bill shows to what pitiful extremes Berlin (and all Germany) has to go to get together anything resembling a good vaudeville show. The audience even stands for a half hour of marionettes.

## Good Kabarette Bill.

The Metropol-Palast, with which is connected the Palais de Danse, is one of the most popular Kabarettes, with upwards of 200 tables, each seating four persons. The current bill includes nine numbers, of which one is a playlet called "The Wedding Night." Like everything else in Germany at the moment, rank immorality is depended on to make the sketch get over. The scene is a hotel bedroom where the action revolves about the first moments alone of a newly wedded couple. The curtain comes down on what (to the German audience at least) seems a screamingly funny situation—the bridegroom so drunk he passes out on the floor beside the bed and the bride, having absorbed in full view of the audience, crying that she is not as much "married."

Of the regular turns, one had merit—an echo of the old Rice and Prevost team, in which a woman played straight for a routine—over eccentric acrobat. Nelson's Kunstlertheater in the Kurfurstendamm is the smartest of Berlin's West End Kabarettes and quite the most attractive of any of them. With a seating capacity of only 400 it is more nearly like the style of entertainment offered at the Folies Bergere (now the Finton

Theatre) than anything in Germany. Under the management of Rudolf Nelson, this place has taken Berlin by storm and every night three times as many pleasure-seekers as the place will hold try to get in. The bright particular star is Max Landau, a comedian who reminds one vaguely of Willie Collier in his quiet way of getting his points over.

## In Other Cities.

At the moment Landau is playing the lead in a one-act sketch called "A Nightly Guest" by Felix Josky, far and away the cleverest and least suggestive of anything modern now to be seen in Germany. It is the treatment of the old triangle situation in a fashion nobody else ever attempted before. Adapted for American vaudeville and given a cast of three capable actors, this piece would create a furore. Others on the bill at the Kunstlertheater are Heinz Fues, Liesel Alden, Fritz Junkermann, Lotte Andersen and Fritz Spira. They are all artists.

The Bonbonniere in Munich is a kabarette not unlike the Kunstlertheater and with a bill almost as excellent. In Cologne, headquarters of the British Army of Occupation, the principal kabarette is Simplicissimus, with fifteen different acts in the cure to be seen in Germany. It is a striking commentary on the effects of fraternization (so strongly a comedy drama, and so universally winked at by the higher authorities), that British officers seemed to "get" every suggestive word, although not once did any artist use a word of English.

Whether it is because Coblenz, headquarters of the American Army of Occupation, is so much smaller than Cologne or because of action by the military authorities, the fact remains that the doughboys' amusement—so far as the theatre in Coblenz is concerned—is limited to army-sponsored motion pictures and "concerts" at the V. M. C. A. hut.

Which may or may not account for the numbers of American army uniforms to be seen in Cologne.

## HEAVY "PUCK AND JUDGE."

Gus Hill wants to break into the ranks of the Broadway producers, and with that end in view has put into rehearsal a comedy drama with musical interpolations, entitled "Puck and Judge," by Frank Kennedy.

The principal roles in the production are to be played by two men, both weighing in excess of 300 pounds.

There are 16 speaking parts in the show and there will be 20 chorus girls. Frank Tannehill and Ed Hutchinson will stage the production, which will have an out-of-town opening Election Day. It will be brought to Broadway early in December.

## "BERLIN WEEK" NEXT WEEK.

Irving Berlin, Inc., the music publisher, will have its title bear, Irving Berlin, spread all over the country commencing Oct. 6 for a week.

The Marcus Loew Circuit is to have the "Berlin Week" in all of its vaudeville theatres. No less than two current Berlin songs will be heard at every performance.

At the same time the 10c retail music stores will make a special display of the Berlin music, and Irving Berlin is person will commence a big time vaudeville tour in New York.

## LONG TACK SAM IS BACK.

San Francisco, Oct. 1. Long Tack Sam arrived on the Nanking from Shanghai last week and left for Salt Lake City, where he opened at the Orpheum in a new act this week.

A revue, produced by Joe Mann, featuring Francetti, Sophie Schall, Miss Matthews, G. Edwards, Romeo Caliano and Billy Sullivan, opened at the Nassau Garden, Newark, N. J., last Monday.

Direction, HARRY WEAVER.

## COLUMBIA'S SUNDAY BILL

The installment jewelry "gyppers" are becoming active again, this time centering their attention on burlesque. Monday Dave Marion was served with judgment garnishes papers aimed at one of the principals in his show who had been "biked" into the purchase of a diamond ring and whose payments ran a trifle behind according to his agreement with the firm.

This means that Marion will have to appear in court and agree to the weekly payment or suffer a contempt charge. Marion, while mentioned in this specific case, is but one of many burlesque managers who have been involved similarly.

The "stunt" practiced by the bauble salesman is to procure a prospective buyer and dazzle him with the gems. Once "landed" a contract is signed which calls for weekly payment or the possibilities of attachment of salary. When the buyer falls short on payment they attach his salary, realizing that the present day contracts are made on the "play or pay" plan and the manager is responsible to the seller.

A few years ago a Buffalo jeweler attached a prominent vaudeville actor for the non-payment of a jewelry debt and the case was appealed, heard in a Buffalo court and the firm discredited. Since that the installment bauble peddlers have not been active, but apparently they are back practicing their old tricks again.

Because of the Marion incident it is understood an order will shortly be issued by both the Columbia and American burlesque wheels prohibiting the admission of jewelry salesmen back of their stages.

### JACOBS ISSUES STATEMENT.

## BUCHBINDER SLAIN BY NEGRO.

-Buchbinder was about forty years of age and single. For many years he was employed by Hurlig & Seamon and last season was with the Slim Williams' show on the American Circuit.

Chicago, Oct. 1.

Before any definite action either way was taken, the statement alleges, a number of men, some of whom were not members of the club, and others in bad standing through neglect to pay dues, met and declared the principal offices of the club vacant. Upon advice of counsel this action was later rescinded and the matter was dropped for a while, to

Mr. Jacobs says that is the whole story, from his side, adding that many members of the club have been visiting it seldom through complaints of neighbors of noisy language and quarrels in the clubrooms.

- The vacated offices are to be filled by the Burlesque Club at its next meeting.

**SAM HOWE SERIOUSLY ILL.**  
Sam Howe, the burlesque producer, is in a very serious condition in a sanitarium as a result of neuramie poisoning.

Howe was ill at his home in Brooklyn for several weeks until removed to the sanitarium last week.

### BARTON CLAIMS BACKING.

Charles E. Barton, general manager of the National Burlesque Circuit, is in Philadelphia this week for the purpose

of completing arrangements to get the houses and contemplated attractions under way by Oct. 15. It is stated that Circuit has obtained some financial

backing in Pennsylvania which will permit it to launch the project within the course of a few weeks.

T. W. Dinkins, who was to have put two shows on the Circuit recently decided that he would not do so.

He alleges her misconduct began five weeks after their marriage in 1912.

### Cooper Touring Circuits.

James "Blutch" Cooper, who recently recovered from a serious illness, left Tuesday night to make a tour of the Columbia and American Burlesque Circuits to inspect his various shows.

His first stop was Pittsburgh, where "The Sightseers" are playing at the Gayety theatre.

The girls were with "The Best Show in Town" that recently appeared at the Columbia, New York. Mr. Brown entered into a contract with them Monday last.

...and the

left Harry Colman, once known as the "King of Burlesquers," there vanished with her \$40,000 which he had accumulated in the show business, according to a bill for divorce filed in the superior court this week by Attorney Benjamin H. Ehrlich.

In the bill Colman asks a decree on charges of desertion. They were married in 1911.

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# VARIETY

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Harry Ward is now connected with Morris & Fell's office.

Norman B. Ward, A. E. F. (Tank Corps), returned last week from France.

Sid Grauman, western theatre proprietor, is in New York for a brief visit.

William Anthony McGuire has been called in to rewrite the "Frivolties of 1918."

Lawrence Fein has returned from overseas, where he entertained the A. E. F.

Ed Smith (Ed and Jack Smith) is now associated with the Abe I. Feinstein office.

Bert Lamont's family has gone to his Western property, the Lahontan ranch, at Fallon, Nev.

Bernard and Merrit have been signed up for abroad and will leave for England about Dec. 1.

Walter Hast has secured the dramatic rights to "A Daughter of Two Worlds," the LeRoy Scott novel.

Sam Harris, of Cohan & Harris, will have the city in a few days for French Lick Springs to rest up.

Claudia Coleman has been booked for England by Chas. Bornhaupt. She will leave New York June 2.

Harold Kemp is now assisting in booking the Gordon houses, New England, in the Keith agency.

Ray Hodgdon has moved his office to the Ritchie & Cornell Building, adjoining the Palace Theatre Building.

Fay Aaron, secretary to Max Hayes for the past three years, will be married to August S. Sachs, in December.

Johnny Daly has been assigned to assist Arthur Blondell of the Family Department of the Keith Exchange.

The Savoy, San Diego, Cal., playing Panjagos vaudeville, has advanced its up price from 40 to 50 cents.

Rae Selwyn, sister of the Selwyns, may return to the stage. She has been absent from it for two or three years.

The wife of the Majestic, Perth Amboy, owned by Cushman & Shannon, was broken into Friday night and relieved of \$150.

Arthur Horwitz, of the vaudeville office of Horwitz & Kraus, left for Chicago Thursday, scouting for new material.

George Hall will sail from San Francisco Oct. 14 on the Ventura for Australia for a tour of the Fuller vaudeville theatres.

Frank B. Hill, formerly treasurer of the Columbia, San Francisco, is to be company manager for G. M. Anderson's Southern company of "I Love You."

Al Shayne has been engaged for England by Ernie Edolsten at a reported salary of 1450. He will play out his present vaudeville bookings.

Freeman Bernstein tied himself to Kentucky last week. There was some mention of 25,000 acres of oil land, and Freeman wants to get "in" on the stuff.

The Strand, Dorchester, Mass., at present playing pictures, will change its policy to split week vaudeville of four acts, two shows daily, commencing October 13.

Sunday concerts started at the Crescent, Brooklyn, last Sunday. Eight acts booked by Joe Eckl are being presented with a feature picture. Three shows are given.

Due to the printers' strike, which became effective Wednesday, the programs for the New York Hippodrome are being printed in Philadelphia. The Hip orders 90,000 programs weekly.

Henry Marcus returned last week from France, where he has been entertaining the American soldiers. Mr. Marcus was one of the first to go abroad as an entertaining unit and one of the last to return to this country.

Treat Mathews, connected with Alf Witkin's office for the past three years, will start looking on his own Oct. 1. Mathews will specialize in material for the Keith Family Department.

Dayton Stoddard, general press representative for Henry W. Savage, resigned his position Monday to accept a road job ahead of one of Arthur Hammerstein's productions.

Milton Hochenberg left the Orpheum Circuit publicity department, with which he has been connected for three years, Saturday. He intends establishing himself as a vaudeville sketch writer.

A midnight show will be given at Loew's Avenue B, October 4, in which the Russian Cathedral Quartet and the Balalaika Orchestra will be the extra added attractions.

The home of Will H. Philbrick, at Prospect, L. I., was robbed last week while the family was away. About \$2,500 in cash and Liberty bonds amounting to \$3,000 are said to have been stolen.

The auction of seats for the Fidelity League benefit at the Century, which was to have taken place at the Amsterdam on Thursday afternoon, has been postponed until next Tuesday afternoon at 2:30 o'clock.

Bayonne, N. J., just across the river from New York, has three vaudeville theatres this season. They are the Opera House (Feibel & Shea), Strand, split week (Moss-booked), and Lyceum (independently booked).

Sophie Tucker lost an earring in Wilmington, Del., last Saturday while playing there with "Heflo Alexander." The stone is claimed to be worth \$2,500. There is no suggestion of robbery, and no attempt to gain publicity.

Marcia Van Dresser will head the cast of Richard Ordynski's production of "Fair Helen," by Austin Strong and Charles Hanson Towne, founded on Offenbach's operetta of the same name.

Henrietta Crossman will be presented in a new comedy drama, the work of Stanley Durr and Eva Dornheim, entitled "The Critical Moment," by Dave Weiss, Inc. The show will go into rehearsal next Monday.

Mrs. John Gallorini, wife of Gallorini (Gallorini and Son), and mother of the Gallorini Sisters, is returning from Italy after ten years' absence. She is bringing back four of her children who have been educated in the Italian conservatories.

Ben Fuller and family sailed for England on the Mauretania Thursday. Mr. Fuller, who is the owner of the Fuller circuit in Australia, will remain about four months in London. Ben Fuller, Jr., who accompanies his father abroad, will return to this country in the spring.

The Feibel-Shea Grand, at Akron O., has Doll Rochelle as manager; Bernard Kearney is manager of the firm's Park, Youngstown, and T. H. Waltenbaugh is managing the Grand, Canton. L. B. Cool continues for the firm as general district manager.

Bert Levy, who has resided at the Hippodrome for the past two years (twice daily), accompanied by his "Bert Levygraph," has been booked for a tour of England, commencing next June. The deal was arranged by Ernest Edolsten. This will make his fourth tour of England.

Chas. F. Hanlon, trustee of the estate of the late Anna Held, Monday turned over to her daughter, Anna Held, Jr., \$53,000 as money due her from the sale of certain properties. The balance of the money, which will total over \$290,000, will be given to Anna, Jr., on her 25th birthday, next May.

Wm. Courneen, a stock actor, has brought suit against the Raleigh Hotel for \$1,000, alleging that he placed his trunk in the hotel for safe keeping while he was on the road and it was lost. Ivan Maginn is Courneen's attorney.

Wilfred Berrick and Lilly Dean Hart are returning to the stage after an absence of two years. Berrick was the fat boy in Leahy's "House 'Boat," and several of Gus Edwards' acts. Miss Dean is the daughter of H. F. Dean, a prominent newspaper man.

The Keith Agency last week refused to release Olson and Johnson from vaudeville contracts to accept an engagement in the new revue for the new Capitol on Broadway. The Capitol is to present pictures and a musical show at 50 cents top.

Jack Lettingwell and his wife, who were assisting Ben Atwell in the publicity department of the Capitol Theatre, resigned positions last Saturday. Lettingwell is going on the road ahead of a dramatic show. Essie Mack will join Atwell as his assistant next Monday. Miss Mack has been in the Shubert publicity department for seven years.

Several of the Palace Theatre bunch have taken advantage of the reduction of membership rates in the New York Lodge of the Elks and have put in application for membership. The new rate is \$50, and the following want to get in under the barrier: John McKee, Sam Kenny, George Poll, Tommy Gray and John Liddy.

Clarence Gaskel celebrated the anniversary of a wound received Sept. 29, 1915, by a dinner at his home, Monday evening. The guests of honor included Major Ray Hodgdon, Lt. Walter Hoban (famous as the creator of the "Jerry On the Job" cartoons), Leo Fitzgerald, Eddie Miller, Sam Kearney, T. O'Donnell, Jimmy Perrell and Tommy Gray.

The lessees of the property on which E. S. Moss' Hamilton Theatre is located are named as defendants in a \$25,000 damage suit begun by Lucy Weiland last week in the Supreme Court, in which she alleges she was injured when changing her seat in a darkened theatre through negligence on the part of the defendants, known as the Lafayette Leasing Co.

The Meinlyre and Heath show has been set back one day, opening next Tuesday instead of Monday, at the 44th Street. The complete cast of principals as announced includes Sophie Tucker, Vivian Holt, Lillian Rossdale, Rosie Gabrielle Gray, Jean Tyne, Rosie Quinn, Mabel Elaine, Chas. Barrymore, Dan Quinlan and Bart Rickard.

A shortage in rehearsal halls, at least in the Times square section, is the latest wrinkle to vex stage directors. The cause came about with the renting of Bryant Hall in entirety by strikers in the millinery trades. Millinery hat sewers are asking \$100 weekly. The place can accommodate half a dozen companies for rehearsals.

Before Judge Rosalsky in General Sessions Thursday was the driver of the hotel hand's car, Thomas Burke, formerly chauffeur for Bert Levy. Burke pleaded guilty. Mr. Levy appeared before the court pleading for leniency. The artist is of the impression the young man was led astray through promise of wealth by his companions in crime.

Nate Leipzig the card trickster, will perform the function of host at the Capitol Theatre on its opening. His work will be a novel innovation, as he will work about the lobby and foyer doing his card tricks and other entertaining, prior to the rise of the curtain. He will also do a stage specialty in connection with the Wayburn Revue. Two years ago Leipzig was doing his card specialty with the "Ziegfeld Frolic" on the Amsterdam Roof.

Suit filed in Chicago by Bert E. Collyer, publisher of Collyer's Eye, against the Jackson Theatre Co., lessees of the Studebaker, charges that Collyer bought seats for a performance and found they were directly behind a pillar which cut off his view of the stage. Asking the box office to change them, he was told all seats had been sold. "Then he demanded a refund. This was refused and he alleges that he was humiliated by the 'impertinent language' of the theatre representatives."

The King and Queen of Belgium may be present at the Hippodrome performance tonight (Friday). The original plan for entertaining the royal guests was scheduled for next week, but through the illness of the President, the rulers will remain for a few days in New York before going to Washington. The programme of entertainment is subject to the view of the State Department, most the visitors being guests of the government.

Words misconstrued in wire transmission between Chicago and New York this week sounded like a murder mystery lurking in Manhattan. Subsequent to Mary Japp, principal with Cohan & Harris company, playing "The Aquitani" at the Grand, Chicago, inadvertently leaving a part of the manuscript of the role of Nellie, she wired home: "Left part of Nellie on the library table, send same immediately." Sufficient explanation and evidence had to be brought forth before the wire was delivered to the designated party.

Muriel Young, the 16-year-old daughter of Mrs. Arthur P. Eggleston, a Boston proprietor of a chain of theatres in Springfield, Mass.; Vineyard, Mass., and her own city, was found here by Mary Hamilton, a New York policewoman, after an absence of several days from her home. The girl had run away from boarding school after an auto accident which had marred her beauty. She could not bear to face her fellow-students after the disfigurement to her features. Mrs. Eggleston is sending her daughter to a hospital for a skin-grafting operation in effort to restore her beauty.

## JOINT P. M. A.-A. E. E. ARBITRATION BOARD SETTLES MANY STRIKE CASES

**Satisfactory Cash Settlements Are Made in Some Instances—No Decision Reached in Reinstatement Cases Against Charles Coburn and "The Better 'Ole"—Few Decisions Against Equity Members.**

The second meeting of the special Joint P. M. A.-A. E. E. Arbitration Committee was held in the Cohan & Harris office Monday night. The session lasted three and a quarter hours.

Twenty-eight cases of Equity members who lost their places as a result of the strike were listed for consideration. Cash settlements were awarded Margaret Forrest and Dorothy Tierney in their complaint against Chas. Emerson Cook. Both were members of "An Innocent Idea" and walked out at the beginning of the strike. Applications were made for reinstatement, which Emerson refused. Emerson, who was present, agreed to pay Miss Forrest and Miss Tierney, in lieu of reinstatement, which the committee accepted. The committee would not state the exact amount agreed upon.

A cash settlement was also agreed to by William A. Brady in the case of Ned Harrigan and Madeline King, formerly of "45."

The case of Billy Clark, of John Cort's "Just a Minute," was disposed of by Cort offering a cash settlement, which was accepted.

The committee, consisting of Sam Harris and Arthur Hopkins for the P. M. A. and Grant Stewart, John Emerson, George Stewart Christie and John Wesley for the Equity, could reach no agreement on the cases of Helen Gliden, Olive Reeves Smith, Henry Warwick, Ed Taylor and Eugene Young against Chas. Coburn. The complainants were members of "The Better 'Ole," and Coburn refused to reinstate them following the strike.

Inasmuch as Coburn refused to make a cash offer, considered fair by the committee, these cases and that of Eddie Garvey of "Listen Lester," also unsettled, will be submitted to an umpire to be selected by the joint committee. The decision of the umpire will be final and Cort must abide by it.

In the matter of Garvey, Cort offered to place him in a No. 3 road company of "Listen Lester" at the same salary he received before the strike. The offer was turned down by Garvey and the committee.

The cases of James Cathrow and Clara Palmer, of Arthur Hammerstein's "Sometime," were decided against the Equity members. The Equity, however, agreed to pay Cathrow and Miss Palmer a lump sum, inasmuch as the Equity members of the committee considered the complainants had a "moral" case, although the Equity representatives concurred with the P. M. A. committee in the adverse decision.

The case of Cyril Chadwick, who claimed he had been engaged by William A. Rombert for the "Magic Melody" and his part cut to nothing, causing him (Chadwick) to quit, was placed on the table for further consideration.

Another meeting of the joint committee will be held later in the week.

Augustus Thomas was not present, the committee having decided late Monday afternoon it could settle all matters under discussion without the presence of a referee.

**Cobb Show at Belmont.**

"Boys Will Be Boys," a new comedy by Irvin Cobb, will be the attraction at the Belmont, opening Oct. 13. The show is being produced by Joseph Hart. It

will stay but three weeks, as the house will be renamed the Farisene and will open around Nov. 1 with a special French show.

Mr. Hart secured the theatre because of the house shortage on Broadway.

### A. E. A. "STICKERS."

Every member of the Actors' Equity Association will receive a dozen "stickers," measuring four by five inches, and containing the emblem of the A. E. A. printed in blue on a white field, during the week.

The "stickers" will be accompanied by a letter from the Equity explaining they are to be pasted on trunks and baggage of Equity members while traveling. The emblem on the Equity "sticker," for which a copyright has been applied for, somewhat resembles a four-leaf clover. On each one of the leaves is a large "A," and in the centre a large "E." No matter which way the sticker is placed, the words A. E. A. are easily discernible.

It is understood the P. M. A. has raised objections to the Equity members using the "stickers" on their baggage. At the Equity office the report was confirmed. It was stated the question was to be thrashed out at the meeting of the Arbitration Board scheduled for last night at the Cohan & Harris office.

One of the reported objections of the managers' association to the stickers was that the P. M. A. had heard the I. A. T. S. E. (stage hands) might find it convenient to mislay trunks of actors not belonging to the Equity and presumably holding membership in the Actors' Fidelity League. When this was brought to the attention of an Equity official, he stated he had heard no such report, but in the event that an union stage hand should purposely mislay a trunk of a non-Equity member and the failure of the non-Equity member's baggage to arrive should prevent the show from going on, the whole cast, whether Equity or not, would be inconvenienced by not playing. The Equity official added that in view of the foregoing he did not believe any union stage hand would practice discrimination, whether a trunk contained an Equity sticker or not, and if the practice started steps would be taken to stop it.

### Coburns' Play Oct. 27.

"And All the King's Horses," the labor- and capital play written by Louis Anspacher, to be produced by the Coburns, will have its premiere in Baltimore on Oct. 27.

Those engaged to play the principal roles are Katheryn Kidder, Tyrone Powers, Howard Kyle, Alice Wilson and Lark Taylor.

### ABE LEVY SELLS OUT.

The firm of Levy & Plohn is no longer. Abe Levy having sold his interest to Edmund Plohn, the brother of Max, who was interested with Levy in a number of small attractions on tour.

Eddie Plohn was the treasurer of the Cohan & Harris theatre, but resigned that position to become associated with his brother.

Levy will devote all of his time for the present to his production, "The Little Whopper."

### LEETA CORDER GIVES TIP.

Indianapolis, Oct. 1. Leeta Corder, prima donna of "The Passing Show," is figuring in a murder mystery that has baffled the police and detectives of Chicago. A "tip" given by the unusually attractive singer while "The Passing Show" was appearing at the Murat here may be the means of unravelling the tangled threads of the crime.

Elias H. Purcell, wealthy composer and real estate holder, of Chicago, was found dead, bound to a chair in his apartments here. Miss Corder, divorced only two months ago from Tom Purcell, violinist and son of the dead man, had lived at the Purcell home five years while she was the daughter-in-law of the murdered composer.

Through her knowledge of the family's affairs she was able to give information which the authorities believe will go a long way toward the recovery of a large quantity of missing Liberty Bonds and other securities held by the elder Purcell, and thus pave the way for solution of the crime.

### PURCELL IN "CALL A TAXI."

The Shuberts have secured from A. H. Woods the rights to "Call a Taxi" in which Woods originally planned to star Bernard Granville. Charles Purcell will be starred in the place of the Shuberts and there is a possibility that Robert Pitkin will be in the cast. Rehearsals are to start within the next 10 days, Purcell in the meantime playing in vaudeville.

### WHOLE TROUPE FIRED.

Chicago, Oct. 1. The entire central company of "Scandal" has been given its two weeks' notice and a new cast engaged after a scout had been sent out to report on the performance.

### HAMMERSTEIN'S O. K. MUSTACHE

Arthur Hammerstein removed his mustache Monday, but found that nearly everybody recognized him.

Since he was but recently married again, it was intimated the censoring of his "brush" was an official order. He claims that isn't so, explaining that so much gray appeared he started to look like the "Silver King."

### \$2 NOW POPULAR PRICE.

The \$2 scale for legit theatres is now popular prices, according to a producing manager.

With theatre admissions running to \$3.50 in many instances and \$2 becoming common, the manager added that \$2 now looks cheap.

### "JIM'S GIRL" PLAYED.

New Haven, Sept. 30. "Jim's Girl," a comedy of returned soldier life written by Thomas J. Gray and Earl Carroll, opened at the Hyperion Monday night, the local stock players making an excellent impression with it. This play was accepted originally for production by Cohan & Harris, but released to stock because of it having a theme similar to that of "The Five Million."

Several road managers are reported interested in the local showing, especially since it can be sent on tour with little expenditure. There is but one set, the show having a cast of 11 players.

### "My Lady Friend" Is Musical.

The next stage effort to carry the name of Harry Frazee is "My Lady Friend," to have its premiere Oct. 15, carrying Clifton Crawford in the featured role.

It is a musical farce.

### SIR ALFRED BUTT IN PARIS.

Paris, Oct. 1. Sir Alfred Butt is here on a visit of inspection to his new theatre in the Rue Mogador.

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

### BAGGAGE RATES JUMP.

By virtue of an order issued by the United States Railroad Administration, Sept. 30, and made public last Friday by the New York office of the Administration, theatrical companies containing less than 25 people will have to pay eight and one-third extra fares to obtain a baggage car, beginning Oct. 1, instead of six and two-thirds extra fares as heretofore.

A company of less than 25, using a baggage car, playing week stands with an average jump of \$10 railroad fare per capita, in a season of 40 weeks, will have to pay \$650 more this season for a car than last season. A company of less than 25, playing one nighters with an average weekly railroad fare expense of \$20 per capita, similarly playing a 40 weeks' season, will be proportionately doubly affected. The average jump of the smaller one-night attractions figures about \$3.50 a night, or about \$14 weekly per head.

Under the new ruling the extra fare expense for these smaller road companies will be purchased and remitted, or on a 40-week season basis, around \$1,600 for the tour.

The present rules of the Railroad Administration, calling for a first-class car for companies carrying 25 people or over, except in the New England section, where 50 fares must be purchased to obtain a car, remain the same as heretofore.

### ERLANGER'S MAYFLOWER OPENS.

Providence, R. I., Oct. 1. A. L. Erlanger's Providence theatre, Mayflower, renamed from the former Colonial, opened Monday as a first-class legit theatre, to a capacity house.

The attraction was John Cort's "Just a Minute," a new musical comedy, pronounced a success.

The Mayflower is managed by A. M. Sheehan. Many floral tributes to the new management were on display. The Erlanger, formerly played barques, since purchased and renamed by Erlanger, it has been reconstructed. The Cort show is tuneful, has capable principals and a near perfect chorus.

### "BETTY BEHAVE" STARTED.

The Hugo Reinhold and Harry E. Smith play, "Betty Behave," started rehearsal this week.

Its music will be published by Waegson, Berlin & Snyder. The same firm has the publishing rights to the songs of the Nora Bayes show, "Ladies First," and the Joe Weber production of "The Little Blue Devil."

### "NOTICE" FOR TOM LEWIS.

Tom Lewis received his notice from the Shuberts Tuesday afternoon. It calls for his due withdrawal from the current Winter Garden show.

Lewis was rather active in the recent strike and while his services were apparently satisfactory on the stage, it is believed some internal trouble is the cause of the service of his notice.

### NEW "PASSING SHOW" OPENING.

The Shuberts' new "Passing Show" (of 1911) will have its premiere Oct. 11 at Poli's, Washington, D. C.

The production is designed for the Winter Garden, New York, to follow the "Gaieties" after the latter's three weeks there. The "Gaieties" will take to the road when leaving the Garden. An especial selection has been made to succeed Nora Bayes in that show. Her place and spots in the performance will be filled in with vaudeville acts.

### "Dream Girl" Copyrighted.

Wm. Klein, attorney for the Popular Producing Company, sent a letter to Edwin MacGregor Monday, notifying him that his clients had copyrighted a musical production entitled "Dream Girl" July 24, 1919, and advised him to be guided by this information with respect to producing a musical version of "The Road to Yesterday" under the same title.

# THEATRE GUILD A \$40,000 WINNER ON "JOHN FERGUSON" PRODUCTION

**They Made Their Start With Less Than \$1,000—Actors Only Got \$25 a Week—Big Hit at Once, and Has Drawn \$150,000—Co-operative Organization Clears Over 25 Per Cent.**

"John Ferguson" at the Fulton last Saturday night broke the house records for receipts. The gross was \$1,376. The attraction is now in its 25th week in New York, and completes a half year's run on Saturday of next week, after which it leaves town to be replaced by "Five O'Clock," a new comedy by Frank Bacon. "John Ferguson" is a theatrical treat if there ever was one. The script is reported as having been turned down by David Belasco, and while there is nothing interesting particularly in that, the subsequent success of the show, undoubtedly has all the elements of a bit of fiction.

"John Ferguson" as a production, produced by the Theatre Guild of America, opened at the Fulton last week. The cost of staging the piece, including scenery and costumes, was exactly \$984. During the Garrick engagement the members of the cast all worked for \$25 a week. The run at the Garrick was originally intended for two weeks.

The closing date had been advanced from week to week. Finally Walter F. Wanger made the Theatre Guild a proposition of a guarantee of \$5,000 weekly, which was accepted, and he moved the piece to the Fulton, which he had obtained for a nominal rent during the summer. His interest in the show ended Sept. 1, after which the Theatre Guild again took hold of the production and is now running it on a percentage basis at the Fulton.

When Wanger brought the piece to the Fulton the gross expense of the company, advertising, stage hands and all incidentals was \$1,500 a week. The Theatre Guild was getting a profit when receiving \$2,000 for the cast and production alone. In the 25 weeks' run of the heavy gross has averaged over \$9,000 weekly. The gross on the run thus far is more than \$150,000, of which the Theatre Guild has received sufficient to show a net profit of over \$40,000 in production.

Its run and popularity in New York have brought the piece the very best notice issued in years from the Klaw & Erlanger office. The attraction on leaving New York will no travel West of Chicago and all of the big holidays are to be played in big cities.

The opening date outside of New York is at Hartford, Oct. 31 (Columbus Day).

"Five O'Clock," the new piece by Frank Bacon, which comes into the Fulton Oct. 13, is to be the initial production made by Walter F. Wanger since his release from service. In the cast will be Tim Murphy, Paul Everton, Lester Austin, Paul Porter, Pierce Benton, Russell Byron, Albert Burton, Vivian Ogden, Gertrude Maitland, Jos. Conners, Sara Edwards, Mina Gleason and Robert Schilling. The staging is being done by David Burton.

## **RIGHTING BOOKING CONDITIONS.**

Booking conditions should resume normal proportions by Nov. 3, is the belief in the two big routing offices of the legitimate. Just now there are any number of shows sewed up and unable to secure time, due to the tremendous rush of attractions.

This rush has so clogged the time around the Eastern territory it is almost impossible for an attraction to get an opening date without jumping from 100 to 1,000 miles for it. This condition will

be cleared up the first part of November by the moving westward of the attractions now hovering about the East. This will give the regular run of attractions a chance to get time.

Oliver Morosco is in about as bad a condition as any of the producers. At present he has five attractions unable to move, because time cannot be secured. They are two additional companies of "Civilian Clothes," the Francis X. Bushman show; "Seven Miles to Arden," the new Charlotte Greenwood piece, "Linger Longer Letty," The Morosco company, playing "Please Get Married," is being forced into the one-night stands to keep going.

Brown Buing Cecil Cunningham. Chamberlain Brown has started a suit against Cecil Cunningham to recover \$175 due him for having secured "The Greenish Village Follies" engagement for her. Miss Cunningham was served with the papers through Edw. W. Drucker, acting for the agent.

## **MACGREGOR-ERLANGER PLANS.**

The plans of Edwin MacGregor provide for the production of seven shows the early part of this season, in association with A. L. Erlanger.

The first to get away will be "Haunted Pajamas," a drama by George C. Hackett and Percy Elliott, in which O. P. Heggie will be featured. Then will come "Self-Defense," a melodrama by Myron B. Fagan. After the completion of this piece he will begin work on "The Sweetheart Shop," a musical comedy by Ann Caldwell, with the music by Hugo Felix. Then will come "The Dream Girl," a musical version of "The Road to Yesterday," with the score written by Victor Herbert and the book furnished by Rida Johnson Young.

The next in order of production will be "Her Blithright," a comedy drama by Edward Fepke, which will be the forerunner of "A Bit of Love," a three-act comedy by John Goldworthy, the English playwright.

The final production to be done will be a musical version of "A Pair of Sixes," with book and lyrics furnished by Otto Hauserbach and Louis Hirsch.

All of the shows will be produced under the personal direction of Mr. MacGregor.

## **PRE-SEASON AT BELMONT.**

The Belmont may have a short season, preliminary to the opening there of the French company in November. The scarcity of theatres in New York make it inadvisable for the keeping of the house dark, when the rental cost, at least, can be picked up for five or six weeks prior to the advent of the French company there.

Lyle Andrews would not state what attraction was coming in, but admitted that he had been arranging for a show to take the house.

## **CLEVELAND, TWO-WEEK STAND.**

Cleveland, Oct. 1. It is reported "Jack O' Lantern" and "Chu Chin Chew" are coming to Cleveland to remain two weeks each.

What further lifts the city out of the one-week stand classification is that Belle Baker, at Keith's "Hippodrome," is now in her second week there as the headliner.

## **"THUNDER" REPORTED CLOSING.**

The initial venture of John Golden as a lone producer is to be no more after the night of Oct. 11, when "Thunder" will pass from the stage of the Criterion to make room for the George C. Tyler production, "A Young Man's Fancy."

"Thunder" will have a run of exactly three weeks in New York when it closes. The piece was heavily "panned" when it opened and the only thing that saved its life was that the brokers had bought in advance. The buy was for \$98 seats a night, with a 25 per cent return. This buy guaranteed the house about \$800 a night on the lower floor. Immediately after the first night a "dump" was made to Jos Lebling of the balcony, which brings another \$300 a night, so that the show, although a failure, was getting in the neighborhood of \$1,000 a night, despite the bad notices.

At the Golden office it was stated yesterday that in all likelihood the piece would not go on tour, but would be sent to the storeroom.

## **ARGUMENT FOR SPECS.**

Arguing that the anti-ticket speculation ordinance limits ticket brokers to but a 50c overcharge on theatre pasteboards, is unlawful, Louis Marshall, attorney for Leo Newman and Louis Cohen, the ticket brokers, held that the ordinance is not authorized under the State laws or city charter and is unconstitutional on the ground that there is a penal offense stipulated; the only law making body which has the right to stipulate a penal offense being the State Legislature.

This is a test case. The defendants, Newman and Cohen, were found guilty under the ordinance but were given suspended sentences pending the appeal.

Judge Roskay, sitting in the Court of General Sessions, reserved decision.

## **"MIDNIGHT" STARTS IN WEST.**

Indianapolis, Oct. 1. "Midnight," the new play by Samuel Janney and Mr. and Mrs. Edward Delaney Dunn, started on a road tour at English's, Sept. 26-28. The play was given its premiere at a short run at Wilmington, Del., several months ago. Changes made since in lines and cast make its local showing practically the opening. The play is a mystery melodrama.

The ingrate nephew-son of a wealthy and aged man is murdered under gruesome circumstances in the first act. The remainder of the play deepens the mystery and then untangles it in exciting fashion in the last minute of the last act.

Pauline Lord is delightful. Phillip Leigh, Edward Emery, William Ingewell, Frank Kingston, Joseph Sweeney, Curtis Benton, Jesse Dillara, Edmund Elton and Milton Clodagh are the cast.

## **ACTORS' MEMORIAL DAY PLANS.**

Daniel Frohman, president of the Actors' Fund of America, announced last week that committees are all formed and ready to go to work putting across the actors' national memorial campaign which ends Dec. 5, Actors' National Memorial Day.

In these cities there are 31 theatres. E. V. Babcock, Mayor of Pittsburgh, heads the committee in that city, the first Mayor to agree to serve.

"Lost Leader" at Greenwich Village.

"The Lost Leader" will probably succeed "Katy's Kisses" at the Greenwich Village Theatre. It is an English piece, with American rights now held by Frank Conroy.

## **"Love for Sale" Oct. 6.**

The Jos. M. Galles-Jules Aronson production of "Love for Sale" with Kitty Gordon and Jack Wilson will open next Monday at Harrisburg, Pa.

Thomas' Play Called "Kentuck."

The name of the new Augustus Thomas play that Arthur Hopkins has in rehearsal in "Kentuck."

## **LESTER ALLEN HEARING.**

George White's application for an injunction to restrain Lester Allen, one of his principal comedians in the "Scandals of 1919," from appearing in Gilbert M. Anderson's forthcoming production, "The Frivolities of 1919," was argued before Justice McAvoy in the Supreme Court Tuesday, the court reserving decision. Allen, who was with the "Scandals" show at \$175 weekly salary for the season, handed in his two weeks' notice Sept. 18, and was engaged by Anderson at double the salary.

White's attorneys, arguing that Allen's services as a comedian were "unique and extraordinary" in legal parlance, were answered by Henry J. Goldsmith, of H. J. & F. E. Goldsmith, counsel for Allen, that this should have been no reason for hiding their client in the company billing instead of featuring him. Allen's real grievance lies in the fact that, after he was out of the production for about five performances through illness, he returned to find his "business" and the "act" lines it entailed were cut considerably to make room for Lou Holtz, who had joined the show during Allen's enforced absence.

Decision on the appeal is expected within the fortnight.

## **MOOSER FINDS A PLAY.**

George Mosser is back in town, after having journeyed to the coast on route to China. While waiting for his boat to take him to the Orient Mosser received the manuscript of a new play written by Dorothy Donnelly entitled "Verboten" ("Forbidden"), which requires a cast of 15 men and 4 women. He postponed his sailing until February and hastened back to New York to put the play on at the earliest moment, in association with Walter Haas.

Mosser is no longer connected with the management of Bertha Kalich.

## **REWRITING "ODDS."**

"What's the Odds," the Shannon-Bennett musical version of "Checkers," will not adorn a rostrum for the next few weeks, the producers having decided to have the piece rewritten prior to the New York production.

Edgar Allan Woolfe wrote the piece. Shannon & Bennett, after a few weeks in the "sticks," decided the first act would have to be rewritten. The producers are now negotiating with the author to procure his permission.

## **SHUBERTS IN FORDHAM.**

The Shuberts are reported interested in the acquisition of a theatre site in the Fordham section of the Bronx.

This neighborhood is attracting the attention of most of the theatrical magnates. A building boom is expected when the trade resumes its normal functioning.

The Keith interests are building at Fordham road and Valentine avenue.

Feakins Managing Forbes-Robertson.

William B. Feakins will manage Sir Johnston Forbes-Robertson's lecture tour when the star arrives in America next month. The tour will embrace the Eastern and Middle-Western principal cities, Shakespearean subjects forming the basis of the topics dealt with by the lecturer.

Forbes-Robertson and his wife, Gertrude Elliott, are due to leave London Oct. 11.

## **"As You Were" in Rehearsal.**

"As You Were," the London Pavilion success, the American rights of which are controlled by E. Ray Goetz, will go into rehearsal Oct. 6.

Samuel Bernard, from Bordoli and Robin Gayer will be the principals of the American production. The show will open in Washington, D. C. about Nov. 1.

## **John L. Golden's "Bumbo"**

John L. Golden will produce shortly a play called "Bumbo the Brave."

## WITH 25 ATTRACTIONS WAITING, 12 ARE TO OPEN NEXT WEEK

**Belasco Only House to Stay Closed—It Is Waiting for Lenore Ulric in a New Mystic Play—"Follies" Still Leads Musical Shows, With "The Jest" Leading the Dramatic—"Clarence" Now Ahead of All Comedies in Takings—Weak Ones Going—Premieres Next Week and After.**

With something like 25 new attractions awaiting an opportunity to come onto Broadway, the house shortage pressure is expected to be somewhat alleviated with the inward rush of plays next week and listed for the week of October 13. No fewer than a dozen plays will debut within the next 10 days and by then every theatre on Broadway will have been opened with the exception of the Belasco, now announced to open with Lenore Ulric in a play of mystic Orientalism, *The Century* is going dark, too, this week waiting for the premiere of the reputedly sensational "Aphrodite."

But with the influx of new offerings partially made possible through withdrawals of the weaker attractions, other new things will still be waiting for an opening and chaffing at road congestion. There is no doubt now that more independent or small producers have entered the production field in greater number than ever before. Some of these managers have already opened their shows on the road, hoping for a break which will send them into the Broadway running. Among those men there has been expressed the sentiment that a check should have been called in light of the house shortage and that they should have been warned to hold off by the controllers of the big circuits. The latter, however, have been as much in the lurch as any and blame congestion both in New York and the road upon the strike.

That may be correct in some measure, but of more importance is the continued success of last season's record-breaking crop of winners. That condition, combined with a larger percentage of new shows which are money-getters, about tells the story.

Business last week ran true to prediction in that big grosses were the rule. Ziegfeld's "Follies" is breaking precedent by its stay at the New Amsterdam and holding to a pace of more than \$28,000, will continue on indefinitely. It leads the musical shows, with the "Greenwich Village Follies" running second at the Bayes with \$17,000 the weekly takings. The other hold-over musical attractions getting big money are "The Royal Vagabond" at the Cohan and Harris, with around \$16,000, and "A Lonely Romeo" at the Casino, which beat \$13,000 last week. Among the new musical shows, "See Saw" at the Cohan appears to have the best chance, but "Roly Boly Eyes" at the Knickerbocker, which didn't fare so well in the reviews, is drawing regular business and should get around \$15,000 this week or better.

"The Jest," at the Plymouth, shows remarkable form. It got \$12,900 last week, which is the pace it stopped with early in the summer. It has no competitor in the dramatic field and is still

in a class with itself, with the prediction that it will stay all season a sound one.

In the comedy field, which has a strong call, the supremacy of "East Is West" at the Antor, has been successfully challenged with George Tyler's "Clarence," which is beating the Harris piece from \$10 to \$50 nightly, and which drew \$16,700 last week, as against the former's \$16,000. It is plainly evident that in "Clarence" the Hudson has another show aimed for a season's run.

"Adam and Eve" is a solid hit at the Longacre, and "Civilian Clothes" is nearly as strong at the Morocco. "Scandal," at the Thirty-ninth Street, is playing to nearly \$13,000 weekly, a record for this house, and only possible because of a 13 scale. "Nightie Night" finds a capacity draw at the Little Princess. "She Would and She Did" holds up as a money getter at the Vanderbilt. "Lightnin'" is still a capacity attraction at the Gaiety and is the run leader from last season. "The Five Million" holds on well at the Lyric, but will probably move over to a smaller house, where it belongs.

Lines tightened on the weaker attractions this week. Several will withdraw along with those scheduled to leave for the road. "Thunder" is considered a "bum" at the Criterion, and is liable to withdraw at any time, with George Tyler's "A Young Man's Fancy" mentioned as a probable successor. "Up from Nowhere" isn't going strong enough at the Comedy and is likely to be forced out this week or next. "First Is Last" spurred a bit last week, but its success is still in doubt. A farce called "Katy's Kisses," which blew into the Greenwich Village Theatre last week lines up as the weakest of all, and will surely vamp after this week.

Definitely due to go out Saturday are "Monte Cristo, Jr.," from the Winter Garden, with the "Gaieties of 1919" moving over from the Forty-fourth Street for three weeks, until the new "Passing Show" is ready; "Chu Chin Chow" going on the road from the Century; "A Regular Feller" moving out of the Cort for Chicago; "The Better Ole," which completes a fifty-week run on Broadway and leaves the Booth, and Thurston, the magician, who quits the Globe after establishing a month's run.

Six openings varied the show map this week. "Moonlight and Honeyuckle," with Ruth Chatterton, starting Monday at the Henry Miller; "The Gold Diggers," with Ina Claire, at the Lyceum, Tuesday; "The Storm," at the Forty-eighth Street, Wednesday; "The Dancer," at the Harris, and the new Midnight Frolic, at the New Amsterdam Roof, Thursday, and "Where's Your Wife," at the Funch and Judy.

Next week's long list of premieres, four of which at least are slated for Monday night, are: "Declasse," with Ethel Barrymore, at the Empire; E. H. Sothers and Julia Marlowe in Shakespearean repertory at the Shubert ("Oh What a Girl" moving to the Central); "Apple Blossoms," at the Globe; "The Girl in the Limousine," at the Edwinge; "Hitchy-Koo," at the Liberty (dark this

week); McIntyre and Heath, in "Hello Alexander," at the Forty-fourth Street; "Just a Minute," at the Cort and "Too Many Husbands," at the Booth. Additional closings expected may add several more new plays to the list, for there are plenty ready to come in.

"Happy Days," the Hippodrome, established a new high record for weekly gross when it got almost \$14,000 last week. The Jewish holidays figured in the remarkable takings.

Among the three mystery plays there has been a lessening of interest, the reason being that the trio are similar in theme and ending. "The Challenge," an odd drama, holds on firmly at the Selwyn, and it is probable that its run will be extended, and "Buddies," which is due October 20, kept on the road until later in the fall. The Walter play beat \$12,000 again last week.

Out of the 35 attractions playing Broadway at this time the theatre ticket agencies are holding buys for 19. The "boys" that were added this week were one of 400 seats a night for "The Gold Diggers," and for 300 seats a night for "Moonlight and Honeyuckle" at the Lyric. It was rather a surprise to Broadway generally to hear that David Belasco had at last consented to a buy by the agencies for one of his attractions.

"Thunder" at the Criterion is also a buy, the actor being rather hard bumped on this one. They took 300 seats a performance, with a 20 per cent. return for four weeks, with an understanding that they would buy for four additional weeks when this run out. They have been returning their 20 per cent. each night and then dumping to Joe Leback the other seats that they hold. The buy, however, made it possible for the attraction to hold on for a couple of weeks and show almost four figures nightly. The piece is due to go out Saturday next week, and then the specs will be relieved of one week's holdings at least.

The other new buys during the last ten days have been for "An Exchange of Wives" at the Bijou, 250 seats for four weeks; 300 a night for "See Saw" at the Cohan; 400 for "Clarence" at the Hudson; 400 for eight weeks for "Roly Boly Eyes," Knickerbocker, and the McBride-Tyson buy for "Nightie Night" at the Princess. In the case of the latter buy all the other agencies except the two mentioned have been frozen out.

Of the old buys that continue there are "The Royal Vagabond," Cohan and Harris; "Shubert Gaieties of 1919," 44th Street; "Adam and Eve," Longacre; "Civilian Clothes," Morocco; "Ziegfeld Follies," New Amsterdam; "Greenwich Village Follies," Bayes Roof; "The Jest," Plymouth; "A Voice in the Dark," Republic; "Oh, What a Girl," Shubert; "Scandal," 39th Street, and "She Would and She Did," Vanderbilt.

The cut rate market had listed early this week 17 of the current Broadway attractions. Orchestra seats could be had for "The Crimson Alibi," Broadhurst; "Up from Nowhere," Comedy; "A Regular Feller," Cort; Thurston, Globe; "Katy's Kisses," Greenwich Village; "The Challenge," Selwyn; "She Would and She Did," Vanderbilt, and "Monte Cristo, Jr.," Winter Garden. Balcony seats could be had for "A Lonely Romeo," Casino; "Chu Chin Chow," Century; "Thunder," Criterion; "Shubert Gaieties of 1919," 44th Street; "The Five Million," Lyric; "Civilian Clothes," Morocco; "At 9:45," Playhouse; "A Voice in the Dark," Republic, and "Oh, What a Girl," Shubert.

### EDWARD J. COHEN DIRECTING

Edward J. Cohen, for a number of years manager of "Edin-Hey" for Klav & E. Langer, has engaged to direct the forthcoming tour of Bertha Kalich in "The Riddle Woman." He has booked practically an entire route, commencing Oct. 5.

Cohen is to receive a salary and in addition a percentage of the profits, with a guarantee said profits shall not be less than an agreed amount for the season.

### TICKETS AND PUNCHES

A couple of punches passed around in the lobby of the Gaiety Saturday night, with a ticket broker and a grifter, revealed a new form of gyp. The punches were the result of the broker cornering the grifter after he had almost completed the new gyp. No arrest was made.

Early Saturday evening, while a crowd was in front of the counter of a 124 street ticket agency, some one called for four seats to "Lightnin'." The spec placed the seats on the counter and turned for a second to make change for another purchaser. When he looked back the four seats and the man who asked for them were missing without leaving the cash.

The ticket agent phoned the Gaiety and asked that the seats be stopped at the door. A few minutes after the phone had rung along came a man with the four seats and presented them at the box office, asking for a refund. He was stalled for a few minutes. The broker appeared, grabbed the tickets, threatened to have the crook pinched, the punches were exchanged, and the grifter was lost in the crowd.

### EQUITY'S PERMANENT QUARTERS

The Actors' Equity Association has closed the door for its new quarters, 145 West 47th street, and will take possession about Oct. 4. The Equity will occupy the three upper floors of the 47th street building, utilizing the second floor, which is one big room, for assembly quarters, and the third and fourth floors will be remodeled and used for executive offices.

The Equity has taken the three floors on a three-year lease, paying \$4,500 annually, considerably and exceedingly reasonable in view of the location and floor space obtained.

The 145 West 47th street building was formerly occupied by the old Screen Club. It is situated in the heart of the theatrical section, next door to the Columbia Theatre and directly opposite the stage door of the Palace.

The building was renovated two years ago and refitted in modern style throughout. While the Equity is primarily a business organization, it is likely that with the acquisition of the new club rooms, social features heretofore impossible because of lack of accommodations will be introduced at regular intervals.

### BACON PLAY FOR CHIC SALE

Frank Bacon, the author and star of "Lightnin'" is at work on a new comedy drama for Chic Sale. The first two acts are completed. The story is said to be particularly suited to the legitimate introduction of the characters which Sale has made famous in vaudeville.

Walter Wanger may possibly present the piece.

### BUSHMAN IN LEGIT

Francis X. Bushman is starting rehearsals in a play called "The Master Thief," management of Oliver Morosco, to open and tour in the West, while this attractions is driven by the booking congestion.

### OFFERING LA RUE PLAY.

Haie Hamilton is in New York seeking to interest the managers in his play and star, Grace La Rue in "The Wonderful Workman," in which he desires to co-star with Miss La Rue. He and Luther Reed wrote the piece, which was tried in stock out West.

### "TILLIE" IN TORONTO OCT. 13.

The starring tour of Marie Dressler in the revival of "Tillie's Nightgown" is to begin in Toronto Oct. 13.

Lina Abaranell in "Once in a While." The Sabina Co. production of "Once in a While" had Lina Abaranell added to it yesterday.

The piece is musical, with the score written by Milton Schwarzwald. Remick & Co. will publish the music.







Second Review.)

There is a splendor of coloring in this production, from the settings to the costumes that might be envied by any seasoned Broadway producer of high class attractions. A more perfect blend is seldom seen. The materials, whether in cloths or dresses, look to be of the richest and always in taste. Whether this may be attributed to Greenwich

**MOONLIGHT AND HONEYSUCKLE.**

As the intended "action" of the piece is carried on in but a single scene, the management is to be facilitated on the minimum expenditure in the matter of production cost. Said set scenery will shortly be consigned to the storehouse.

Judge Robert Warren.....	High Chivers
Mrs. Robert Warren.....	Miss Adora Andrews
Lila Loring.....	Miss Queenie Smith
Myron S. Rentham.....	Harry Anson Truxton
Mrs. Penelope Olding.....	Miss Helen Truxton
.....	Miss Kate Pullman
Buddie Montrose.....	Earl Gates
Michael Flachetti.....	Frank Martin
Peter.....	H. D. B. Edwards
.....	Edgar
Billy Emerson.....	Eddie Leonard
Lilly Rice.....	Eddie Maslor
.....	Best
Kitty West.....	G. Clayton Frye
Kitty Rice.....	Miss May Foley

Others in the cast are Hugh Chilvers, with but little to do; Harry Anson Truax, Frank Martins, H. D. Blakemore, and Eddie Masiey. A minstrel chorus of eight men is also carried.

## LITTLE BLUE DEVIL

than contributed their share.

Jack McGowan is depended upon to carry off the vocal honors. His three numbers seemed to be not quite enough to satisfy our front. Peter Lien sang with Anne Sands (a striking brunette and pleasing actress). Their number was the real hit of the performance musically.

The shimmying of the chorus is the biggest single success, and to again quote the local critic "The shimmy shaking charmers of the chorus simply would not remain in the background. They are lovely of face and figure, beautifully groomed, in disport before settings that represent the latest in interior decorating, although some of the latter points may be viewed looked when attention becomes riveted upon their activities."

**Hardie Meakin**

**Signed With Billy West**

Chicago, Oct. 1.  
Lew Golden, former principal comedian with "Hello, Paree!" has been signed with the Billy West comedies. The outfit has also taken on Theodore Lorch, formerly leading man with the Great Northern Stock Co.

The Royal Italian Opera troupe is featured at the Terrace Gardens, Chicago. Frank Lee is the manager and tenor of the troupe; Anita Jaggi, soprano; Violet Shuman, mezzo soprano; Steve d' Maria, baritone; Sebastian Leo, violinist; and Roger Marzano, flute.

Edward Rowland at Gayety, Buffalo.  
Buffalo, Oct. 1.  
Edward Rowland, former manager of  
the Lyceum, Washington, D. C., is now  
managing the Gayety here, succeeding  
the late Richard Patten.

# Chicago

## MAJESTIC, CHICAGO.

Qualities very close at the Monday matinee, house handsome and heavy, and the artists more have entered keenly, particularly the artist members. Things didn't begin to show the flash of life until Nat Nasser, Jr., and his Gobs got going.

Juliet copied the maximum. They say that imitation is the sincerest form of flattery, Juliet is a wonderful flatterer. But watching her work the thought comes that her type of imitation is more than flattery—it is art. Get the capital. It goes. Juliet was generous, as she always is, coming back for half a dozen legitimate encores, and giving another impersonation with each return.

The Musical Hummers opened. Phina and Co., with a straggling of late-comers to contend with, had a hard time of it.

Charles Carimont and Laura Harris, with a lot of paraphernalia that they don't need, got over handsily with an act that essayed singing, dancing and comedy. In addition to the team, there is an elderly man who does a comedy waiter. The team dance beautifully and sing sweetly, and that's what they should confine their efforts to. The golf dance is a pipkin.

James H. Cullen got a frozen reception, but took the rebuff so gracefully that they began to cheer after a while, and, strangely enough, the house that had frowned at his nitty "Just a Little" song, smiled at his lecture and his ancient gaze like this: "Wanted, room by gentleman with bay window." He handed out 20 of these, and each one got a war. This proved beyond further argument that the League of Nations should be signed without reservations.

Nat Nasser, Jr., got away or, after Nasser, the editor boys, Imitate Jackson, whooped things up while Nat, Jr., danced and led the band with more energy than flash.

Alan Brooker followed Juliet in his sketch, reviewed last week at the Palace Theatre. Mr. Brooker took objection to the statement printed in last week's review that he was a "posing actor." That was not intended as a reflection on his ability as an actor. Leo Dibiassio is a posing actor. So is Arnold Daly. Daily is conspicuous because of his poses in casual tempo. "In Dollars and Sense" Mr. Brooker assumes the character of a world-weary cynic with money, and if that kind of a character is to be portrayed for a vaudeville audience, it must be with posing.

Al and Fanny Stedman were well received. Vera Sabina, assisted by Maurice Splinter, closed.

## PALACE, CHICAGO.

Chicago, Oct. 1.

Two songbirds—Blossom Hecker and Anna Chandler—run a good heat for the championship of the Palace vaudeville series this week. Both are graduates of the "shotgun school" that a decade or so ago made a name. Both lived through that craze and both outlived it. Today Blossom and Anna are song delinquents with variety, close striding personality and charm that is not dependent on fat or transitory whim.

Blossom was a toddler topper and had a penchant those days for getting close to the stage with her pretty curves and belting over songs that were little but charged with personal flamboyance. That is all gone. She waits on in daisy gowns, lets loose a voice with no fuss or fur to burnish it, stands up with the dignity of a diva and delivers a cycle of numbers that might grace a prima donna.

Supporting her are Bonnie Fields and Grossman, Lynch and Lopez. If it is Blossom's theory that big acts are valuable acts, she certainly attests what she goes after. But the audience is not entirely with her in this plan. It serves to bring into next to closing position four troops who, were they on their own, would never reach that spot. Fields is a genius in his way and has a quaint manner of putting over drawing talk and song, but his capacity is three minutes. He does about nine as it is. The other boys are nifty workers and all that, but should be in an act of their own. No. 2 in "one." Blossom, herself, not overdone coming and going, and Fields, a head favorite of years' standing in cuffs work, got a reception that even showed her's up.

Miss Chandler, first time at the Palace in busy years, started with a bang, sang, got willing, and, before she had come to her first witt, had the house in complete surrender. She tied up the works in No. 4 position. Her lyrics are brilliant, and are programmed as the work of her accompanist, Sidney Landfield, a smooth young gentleman who looks, acts and talks like a man of breeding and culture.

Mark Sherman, one of the original Five Juggling Nicksons, opened with hats and clubs; very real. Sherman, Van and Hyman next, always glad here, got lots of laughs on knockabout comedy and lots of respect on harmony. O'Donoghue and Blair could not appear as their baggage had not showed up, and Vera Shinn declined to form the Nickelsons, getting a good hand on her next dancing turn.

"The Man Hunt," a Friedlander production,

turned out cleverly. Ralph J. Bailey, as the butter with a Hole Boyce this first performance in the part, has a drill individuality and scored. The act is handsome and the plot is amusingly "vies," with the sleazeballing plot proving to be a side show. The moral is that it is a great life if you don't wait-out, or something to that effect, and Iolids Iliad sugar coats it to taste.

Donovan and Lee in comedy, talk and song of Irish brand, got over as of yore, and Bertha's Company (Doris Fridkin, if memory serves correctly) closed with a whoop burrah of Russian song and dance, holding in many despite a slow opening. Business, capacity.

Laili.

## STATE-LAKE, CHICAGO.

Chicago, Oct. 1.

Lipsided bill this week, with the component parts fair, but the broth in toto rather sour. The first five acts on the bill were of the type which classify as dumb or quasi-dumb, followed by only one stringing and dancing turn, ending up with a loud, florid, cheap and noisy concoction which has long since outlived its usefulness, if it ever had any.

The Great Johnson opened the bill. He is a contortionist. Johnson, working in form-fitting white, is an artist in his particular line. Monti and Part, accordion and piccolo with number of the two having anything emotional to sell, but the combination of the two instruments seems to be a relief, and they got over nicely, particularly the boy with the piano. They opened together, each did a medley as and they finished together.

Raynolds and Douglas started handsomely about sixteen minutes. Mr. and Mrs. Raynolds and their two daughters represent about 1. only shaking faintly playing vaudeville in these parts at the present time. The two girls are virtual newcomers, although one has been in the act for some time. Yet so far as appearances go no one would suspect that two of the team were parents. They all work with speed, pep and grace. The act is well continued and handsomely closed.

Edward Marshall submitted his cleanly, gentlemanly and sedate cartooning act, winning as much with his decency as with his drawing. Benace and Baird got the first and only big applause of the bill. The team, last in Chicago at the Olympic with the Julian Hittage Review, is a shining example of what can be done when talent is wedded to good material. The offering is bound to be a hit. True, the lady mugs much, but the house seems to like and encourage it. The act is fleet and fluid, melodious, easy to listen to, and cry "o look at. The act has not been changed in one word or movement since its last appearance here.

"The American Act" came out but didn't trump.

## AMERICAN, CHICAGO.

Chicago, Oct. 1.

The average agent hereabouts wrinkles his nose when a sketch comes around, the theory being that the average sketch in the average theatre (except the two-a-day) is more or less a drug on the market.

It is gratifying therefore to note (as it ever is rarely) a sketch that stands up, interests during its 20 minutes or so, gets a satisfactory result at the finish and does not descend to cheap hokum to drag home laughs.

This is "Tears," a little sketch presented by Bonnie Le Barre and company in the bill the last half. Lew Carter is the impresario; the author is not mentioned. It is a clean, well acted little play, with the sobbing wife as the central character. Her extravagance leads the young husband (insurance agent) to pretend suicide. Under the impression he is dying, she shows her real self, bitterly blaming herself for his act. At the proper moment in her self-dramatization he sits up and says "April fool." Whereupon the telephone rings, and the wife, answering it, joyfully hears that Mr. Cartwright has agreed to take that \$25,000 policy which sets her husband a commission of \$1,000. And as the curtain descends, the sobbing spouse is ecstatically telling her husband what she proposes to do with the thou.

Nothing new, the carping one may say. But will done. Miss Le Barre is a sobber of note. There is no reason why the young man in the act should be damned with anonymity. His work as the husband is sincere and technically good.

The Wheeler Trio, the applause hit of the bill, followed the picture. They're acrobats, and their stunts are notable more for their novelty than for their thrills. If an acrobatic team may be said to have individually, this one is entitled the designation.

Renardi, in wop vagabond costume, played the accordion. That's all. An accordion player is like a sirenophone player. He plays his instrument and that's all. They liked it.

Adams and Ricker followed the sketch. One of the girls plays the piano while the other one sings. The vocal member has talent. She opens nicely with "The Lamp of Aladdin," in-

## BILL FOR MULLEE BE

Chicago, Oct. 1.

A big benefit will be given on Friday to John Mill of Hubbard Woods. He is in the heroic endeavor to save the Tanter child cent case which attracted comment, where John is the aide of his wife who could not rescue her from the show is in charge. Among those appearing: derson, Joe Cawthorn, Arthur Byron, Fred, Margaret Lawrence, W. Walter Jones, Hazel enport, Helen Men Weeks, Edwin Nicrigan, Phoebe, Louis Allen, etc.

## SHOW G

Chicago, Oct. 1.

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TOP CU

Three acts a line of the Fair asphine and, Barnes and B MacFarlane.

## HAZEL

Hazel Kirke, identified for a act, has as Jimmy Case ("Silent") Kirke will be Kirke

Farr

Oct. 12 G. back from a nia, will stop only concert. She will b Hackett, the anist, and

troucing covered a nuce guard the finishing wh. If the singi numbers to r tween the open, she puts what a nuce guard the work on the time, No. 2 on the two-a-4. Shipper, Kennedy a success, the blockface and the straight sur the trip through The third member ph nothing female about i puts it over. "Around the Map" songs and dances.

# NEW ACTS THIS WEEK

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"Extra Dry" (10).

Ministure Musical Comedy.  
42 Mins.; Full Stage (Special Set).  
Colonial.

This newest William B. Friedlander  
production is played in one set, with a  
couple of invisible drops utilized later  
for a forest effect during a Grecian num-  
ber. A pair of stairs back stage center  
and a picture frame effect at the head  
of the stairs are also used in the closing  
number. The plot can be dismissed. It  
is the individual work of the principals  
and the production that appeals. Each  
of the four principals is "there," and  
the chorists, while not in active com-  
petition for the beauty championship,  
are well drilled and can dance. One  
blondie, the first to appear in the clos-  
ing number, stood out on appearance.  
A bottle of B. C. "boogie" is found by  
the watchman, and when he drinks he  
dreams the girls appear. After that any  
time he wants the women he belts the  
trusty bottle. There is an ingenue, a  
juvenile impersonating professor to  
get near his love, and a school mistress  
who can't see him. The dialog is worth  
while and capably handled. The com-  
es are elaborate and the music above  
average. Outstanding features are  
a closing number, "Music Reminds  
of You," with the girls appearing  
singly at the top of the stairway and  
coming down stage impersonating dif-  
ferent operatic heroines, and the star-  
ling work of the character women. The  
ingenue was pleasingly plump and  
breathed her way to a hit with a couple  
of vivacious numbers. She made a  
charming little picture in "Hunger." The  
act is running too long, but that can be  
easily remedied, and when it comes  
back from the dissection it will be ready  
for any-time anywhere. Con.

Garry Owen and Co. (4).

Comedy Singing, Dancing, Piano.  
15 Mins.; One.  
Tenth Street.

Garry Owen has striven hard to get  
away from the conventional and has  
succeeded in evolving an interesting  
departure. A pianist enters and plays  
several introductions. Small calling  
Owen, who explains he has been wait-  
ing for Miss Moore, a member of the  
act. Owen goes into a comedy num-  
ber and is interrupted by a telephone  
call from a female admirer, whom he  
advises to get into one of the boxes  
and throw him some flowers so he can  
recognize her. A character woman  
with a grotesque make-up proves to be  
his capture. Her appearance and the  
throwing of the bouquet are good for  
screams of laughter. The piano play-  
er's newly married wife, who turns out  
to be a dwarf, makes a brief appear-  
ance to supply the vacancy caused by  
the non-appearance of Miss Moore.  
Later Miss Moore appears, and she and  
Garry go into "Old-Fashioned Waltz"  
with a double dance. The act is framed  
for a small-time feature. Young Owen  
has plenty of personality and is likeable  
at all times, but his present vehicle  
lacks that touch of subtle humor which  
differentiates between "hokey" and class.  
Con.

Roattina and Barrett.

Song and Chatter.  
15 Mins.; Three (Special).  
Jefferson.

An excellent pop. house attraction.  
Italian flower girl. Operatic selection  
opening. American aviator in appro-  
priate garb. Cross-fire. Prop Zeppelin  
on stage. Exit woman to don soubri-  
tute. Zepp. ascension effect. Special  
song. Meaningless, through improper ar-  
ticulation. Popular medley double num-  
ber finish. Can be worked up by em-  
ployment of more melodies. Finishes on  
the whole.

Erford's Golden Whirl (3).

Aerial.  
7 Mins.; Full Stage (Special Apparatus).  
Palace.

Erford's Golden Whirl is a variation  
of the "acrobatic butterfly" turn, and not  
so much of a variation after all. The  
apparatus is diamond-shaped, with two  
of the three girls holding on at either  
end by the teeth or over a ladder. The  
third girl sits on a bicycle arrangement  
inside the diamond. As she treads, the  
diamond revolves at a speed that may  
be regulated by her. The opening is  
the opposite ends sailing about with an  
airplane effect through wings attached  
to them. Afterward they do the ladder  
work, executing very fair acrobatics in  
this while revolving. The third bit is  
the bell ringing while moving. The set-  
ting against a push curtain gives a neat  
look to the stage, with the bright ap-  
paratus outlined against it. The girls are  
dressed well, each having a hat  
carrying a banner. But it's hardly  
a turn strong enough to hold up the  
closing spot on a big time bill. It might  
take the opening position on some pro-  
gram. The drawback is the lack of  
novelty, "butterfly" turns so fam-  
ilar. If Erford can put a kick into this  
act that may make it, for that is what it  
needs. Since.

Brown and Alain.

Comedy Skit.  
13 Mins.; One.  
American Roof.

"Neighbors" is an appropriate title for  
this offering, which proved through its  
povetty to be one of the most consistent  
and well blended lighter vehicles of its  
kind seen in the small time houses. The  
scene is a drop in one, showing the front  
of a row of houses with practical door  
in two. A man comes out on the dark  
stage, rattles one of the doors, a scream  
is heard, he disappears and the lights go  
up. The man from the adjoining house  
makes his entrance, looks into the house  
where he has heard the scream, another  
shrill call and the woman emerges with  
pistol in her hand. The couple go into  
dialog, which terminates in the man  
proposing marriage. The girl then at-  
tempts to enter her home, finds the door  
locked, explains her plight and the man  
offers to let her remain in his home,  
while he remains outside to stand  
guard. Prior to her entering the house  
he, tells her he is an emissary of the  
War Department and that he has been  
followed by men who want to get im-  
portant papers. He also informs her of  
the hiding place. She goes in and he  
disappears into her home. The girl  
quickly comes out of his house with a  
envelope and starts to enter her home,  
when he emerges with pistol in hand  
and tells her at last he has caught her  
with the goods and learned she is a  
member of the band. The girl then opens  
the envelope and shows him the letter  
which discloses she is a secret service  
agent. A little more talk routine fol-  
lows and the couple go into a special  
song for their closing. The act is well  
presented and should be a good offering  
on the small-circuit bills.

Kellam and O'Dare.  
Singing and Crosstalk.  
18 Mins.; One.  
Alhambra.

The man, Kellam, is tall and skinny  
and has all the makings of an original  
"nut" comedian. There should be no  
limit to the success he might attain in  
show business. Miss O'Dare is a cute  
little baggage, dresses attractively, re-  
ders a song neatly, and makes a com-  
petent feeder. Despite all this, the act  
is very crude and reeks with the odor  
of three-day, which field it will  
undoubtedly a riot. Kellam should put  
himself together, get someone to write  
him an up-to-date, big-time act, learn  
to speak lines as well as he can, per-  
petuate nonsensicalities, cut out the  
"couch" travesty finish, drop the crude  
"speech" encore, and so on and, as Mr.  
fore stated, the best in show business  
isn't beyond his reach. Since.

The new act of Florence Ames and Adelaide Winthrop, called, "Caught in a Jam," is a wide departure from their old one and while they got a good many laughs through their clever handling of material and business, the new vehicle is not likely to prove as big a success as their former travesty bit. There is ample opportunity for the girls to introduce a new and original act, but the introduction here of the woman's dress in the jam of the door displaying her limbs to a passer-by, and here the couple got off to a flying start, but the act augs after this and does not merit, up again until near the finish when they do a bit of travesty dancing that took them off to a roar. The act is probably new and

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**GREET**

**KEITH'S BOSTON**

nnan and Hale, two song writers who are  
ng extraordinarily effective song pluggers  
hemselves, were given general applause.  
t Baker and Co., in his now familiar one-

Len Libbey.

The "Fashion Minstrels" reviewed fully elsewhere, closed the vaudeville portion and was followed by the feature picture.

opening intermission were the Quixey Four, male quartet of singers and instrumentalists. The turn benefited by the slow moving bill that preceded and had no difficulty in cleaning a hit of riotous proportions. The pianist, personable young fellow with an engaging

**Reil**

**Openhart**

**Pantages.**  
San Francisco Oct. 1

San F

Artists, with classy gowns and nifty  
ge settings, scored a success with singing,  
which she was ably assisted by Arthur  
on, who directed the orchestra and sang from  
pit.

*Jack Josephs.*

San Francisco, Oct. 1. — The Kinawa Brothers opened a pleasing show with excellent equilibristic stunts. Leslie and Ade, female impersonators, working as a team, with a...

Q. M. Samuelis.

New Orleans, Oc

Samuel

New Orleans,  
an average bill at the Palace the

It was as it might be. Her diffusion of exuberance proved infectious enough to excite her to most universal acclaim.



**Vaudeville Exchange**

**Boston**

**Steve Johans**  
The **LOU ANGELIS**  
Orpheum  
Beale G. Co.  
Lidia Sarray Co.  
Will Co.  
Boys Com.  
Lewittville  
Ray Snow  
Horse Racetracks  
**MEMPHIS**  
Frank Deoben Co.  
The **LOU ANGELIS**  
Orpheum  
Rockwell & Son  
Don Fung Co. & Haw  
Lewittville  
Blossom & Clegg  
Majestic  
Mace & Clegg  
Orpheum  
Juliet  
Brice & Raab  
Stuart Barnes  
The **LOU ANGELIS**  
Orpheum  
Phina Co.  
Don Farrell Co.  
Rock Animals  
Frisco  
Nat Mack  
Barnes  
"Golden Bird"  
A. J. Adams  
**MINNEAPOLIS**  
The **LOU ANGELIS**  
Orpheum  
(Sunday opening)  
Lewittville  
Eva Shirlay Co.  
Williams & Edwards  
Green  
The **LOU ANGELIS**  
Orpheum  
"Indoor Sports"  
The **LOU ANGELIS**  
Orpheum  
Bernard & Daffy  
Barnes  
The **LOU ANGELIS**  
Orpheum  
(Sunday opening)  
Alice Ray  
Regay & Lorraine  
Chicago  
Carl Jern  
A. J. Trico  
Orpheum  
Burk K. K. K.  
Orpheum  
(Sunday opening)  
The **LOU ANGELIS**  
Orpheum  
"Flanville"  
Oscar Traine  
Haupt, H. & Co.  
Madell Matland  
Lambert  
Gibson & Connel  
The **LOU ANGELIS**  
Orpheum  
(Sunday opening)  
"Not Yet Married"  
Hedberg & Townsend  
The **LOU ANGELIS**  
Orpheum  
Perry Taylor Co.  
Jack Morrissey

**BATHINGHAM**  
Orpheum  
(Same bill plays  
Savannah)  
(Savannah 10-11)  
Jules  
Nash & O'Donnell  
Lewittville  
Dunham & O'Malley  
Geo Kelly Co.  
The **LOU ANGELIS**  
Orpheum  
Rome  
S. C. Co.  
Louis  
Orpheum  
Morgan  
Sherman Van & H  
The **LOU ANGELIS**  
Orpheum  
M. & Mrs Melbourne  
The **LOU ANGELIS**  
Orpheum  
Musical Hunters  
The **LOU ANGELIS**  
Orpheum  
Sunday opening)  
Gerrard Hoffman  
& J Connelly  
The **LOU ANGELIS**  
Orpheum  
Meredit & Snocser  
The **LOU ANGELIS**  
Orpheum  
The **LOU ANGELIS**  
Orpheum  
The **LOU ANGELIS**  
Orpheum  
Hal & Madras  
"Huskiad"  
The **LOU ANGELIS**  
Orpheum  
B & J Creighton  
Hawitt  
The **LOU ANGELIS**  
Orpheum  
The **LOU ANGELIS**  
Orpheum  
(Sunday opening)  
The **LOU ANGELIS**  
Orpheum  
Honey Ho  
Harry Breen  
The **LOU ANGELIS**  
Orpheum  
Myrl Van  
The **LOU ANGELIS**  
Orpheum  
Mrs Ellis  
Bell  
Tennessee 10  
The **LOU ANGELIS**  
Orpheum  
(Sunday opening)  
"Sweetie"  
Comfort & Hall  
The **LOU ANGELIS**  
Orpheum  
Kharup  
The **LOU ANGELIS**  
Orpheum  
J. J. Morton  
The **LOU ANGELIS**  
Orpheum  
Ravens  
The **LOU ANGELIS**  
Orpheum  
Kannawha Jay  
Lee & Cranston  
The **LOU ANGELIS**  
Orpheum  
Carl Emmey's Pals  
The **LOU ANGELIS**  
Orpheum  
Harry Co.  
Cincinnati  
The **LOU ANGELIS**  
Orpheum  
Lillian Shaw  
The **LOU ANGELIS**  
Orpheum  
The **LOU ANGELIS**  
Orpheum

**WESTERN VAUDEVILLE**  
State-Lake Theatre Building, Chicago

**RIFODROME** LeRoy & LeRoy  
Fashion & la Carte Henry Horton Co

[illegible]

## MARCUS LOEW

**Futsum Building, New York City**

<b>NEW YORK CITY</b>	<b>Carlisle &amp; Romer</b>
<b>Americans</b>	<b>James &amp; Kinison</b>
<b>McGowan &amp; Evans</b>	<b>2d half</b>
<b>Wayne &amp; Sherman</b>	<b>3d half</b>
<b>Parola</b>	<b>4th half</b>
<b>Parola, Seitz</b>	<b>5th half</b>
<b>Parola, Seitz</b>	<b>6th half</b>
<b>Stewart Patton Co</b>	<b>7th half</b>
<b>2d half</b>	<b>8th half</b>
<b>3d half</b>	<b>9th half</b>
<b>4th half</b>	<b>10th half</b>
<b>5th half</b>	<b>11th half</b>
<b>6th half</b>	<b>12th half</b>
<b>7th half</b>	<b>13th half</b>
<b>8th half</b>	<b>14th half</b>
<b>9th half</b>	<b>15th half</b>
<b>10th half</b>	<b>16th half</b>
<b>11th half</b>	<b>17th half</b>
<b>12th half</b>	<b>18th half</b>
<b>13th half</b>	<b>19th half</b>
<b>14th half</b>	<b>20th half</b>
<b>15th half</b>	<b>21st half</b>
<b>16th half</b>	<b>22nd half</b>
<b>17th half</b>	<b>23rd half</b>
<b>18th half</b>	<b>24th half</b>
<b>19th half</b>	<b>25th half</b>
<b>20th half</b>	<b>26th half</b>
<b>21st half</b>	<b>27th half</b>
<b>22nd half</b>	<b>28th half</b>
<b>23rd half</b>	<b>29th half</b>
<b>24th half</b>	<b>30th half</b>
<b>25th half</b>	<b>31st half</b>
<b>26th half</b>	<b>32nd half</b>
<b>27th half</b>	<b>33rd half</b>
<b>28th half</b>	<b>34th half</b>
<b>29th half</b>	<b>35th half</b>
<b>30th half</b>	<b>36th half</b>
<b>31st half</b>	<b>37th half</b>
<b>32nd half</b>	<b>38th half</b>
<b>33rd half</b>	<b>39th half</b>
<b>34th half</b>	<b>40th half</b>
<b>35th half</b>	<b>41st half</b>
<b>36th half</b>	<b>42nd half</b>
<b>37th half</b>	<b>43rd half</b>
<b>38th half</b>	<b>44th half</b>
<b>39th half</b>	<b>45th half</b>
<b>40th half</b>	<b>46th half</b>
<b>41st half</b>	<b>47th half</b>
<b>42nd half</b>	<b>48th half</b>
<b>43rd half</b>	<b>49th half</b>
<b>44th half</b>	<b>50th half</b>
<b>45th half</b>	<b>51st half</b>
<b>46th half</b>	<b>52nd half</b>
<b>47th half</b>	<b>53rd half</b>
<b>48th half</b>	<b>54th half</b>
<b>49th half</b>	<b>55th half</b>
<b>50th half</b>	<b>56th half</b>
<b>51st half</b>	<b>57th half</b>
<b>52nd half</b>	<b>58th half</b>
<b>53rd half</b>	<b>59th half</b>
<b>54th half</b>	<b>60th half</b>
<b>55th half</b>	<b>61st half</b>
<b>56th half</b>	<b>62nd half</b>
<b>57th half</b>	<b>63rd half</b>
<b>58th half</b>	<b>64th half</b>
<b>59th half</b>	<b>65th half</b>
<b>60th half</b>	<b>66th half</b>
<b>61st half</b>	<b>67th half</b>
<b>62nd half</b>	<b>68th half</b>
<b>63rd half</b>	<b>69th half</b>
<b>64th half</b>	<b>70th half</b>
<b>65th half</b>	<b>71st half</b>
<b>66th half</b>	<b>72nd half</b>
<b>67th half</b>	<b>73rd half</b>
<b>68th half</b>	<b>74th half</b>
<b>69th half</b>	<b>75th half</b>
<b>70th half</b>	<b>76th half</b>
<b>71st half</b>	<b>77th half</b>
<b>72nd half</b>	<b>78th half</b>
<b>73rd half</b>	<b>79th half</b>
<b>74th half</b>	<b>80th half</b>
<b>75th half</b>	<b>81st half</b>
<b>76th half</b>	<b>82nd half</b>
<b>77th half</b>	<b>83rd half</b>
<b>78th half</b>	<b>84th half</b>
<b>79th half</b>	<b>85th half</b>
<b>80th half</b>	<b>86th half</b>
<b>81st half</b>	<b>87th half</b>
<b>82nd half</b>	<b>88th half</b>
<b>83rd half</b>	<b>89th half</b>
<b>84th half</b>	<b>90th half</b>
<b>85th half</b>	<b>91st half</b>
<b>86th half</b>	<b>92nd half</b>
<b>87th half</b>	<b>93rd half</b>
<b>88th half</b>	<b>94th half</b>
<b>89th half</b>	<b>95th half</b>
<b>90th half</b>	<b>96th half</b>
<b>91st half</b>	<b>97th half</b>
<b>92nd half</b>	<b>98th half</b>
<b>93rd half</b>	<b>99th half</b>
<b>94th half</b>	<b>100th half</b>

**ORPHEUM CIRCUIT**

[illegible]

**EDWARD J. ADER**  
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**CHICAGO**  
1424 Otis Building  
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Krayenz & Rose  
Betty Eldred Cox  
3 Gregorys  
Techo's Cats  
Hall & Gibson  
W E Kline  
Harry C Green  
Rogers & Walters  
Booklander  
Cranes Siding  
Vann Sisters  
John "Buddy" Lilly  
Win Slater  
J Levy Gino id half  
3 Gregorys  
Haward Patton Co  
Stewart &  
Avenue B  
DeWining & Busin-  
lambert Assoc  
Three Foster Dunn  
Memorabilia id half  
Brown & Evans  
Morphy & Klein  
Lester & Co  
(One to six)

Ward & Walbert  
Parker & Griffin  
Scanlon Dean &  
Violot & Charles  
Dawson & Smith  
Brooks Brothers  
Langdon & Co  
3 Gregorys  
BOSTON  
Thomas Deane  
Gordon & Delima  
LeRoy Lytton Co  
W E Kline  
M Burke & Rand  
Harry Ramez  
Charles W. Brown  
Murphy & Driscoll  
Sullivan & Sons  
Zahn & Drex  
Boydell  
NIDELAGO  
Paul Mouton  
Jack Reddy  
Mouton & Co  
Ronark & Ward  
McDonald & Co  
Payton & Ward  
CLANNA  
Liberty  
LoClar & Sampson  
Woodhouse  
Dora Hilton Co  
Lowell  
Brothers Concentric  
Theodore  
Colonial

**BROOKLYN**  
**Metropolitan**  
**Musical Weylands**

[illegible]

**McLaughlin & Evans**  
Steve Freda  
MEMPHIS  
Lyceum

Yegins  
 Barks Freeman  
 ATLANTA  
 Violet & Charles  
 Dawson & Charley  
 Freughton & Turner  
 Langdon & Smith  
 J. Leighton & Sons  
 2d half  
 Sweeney & Rooney  
 Doyle & James  
 Wm Lottell Co  
 Doyle & Gray  
 BALTIMORE  
 Freughton & Turner  
 Juggling & Bell  
 Wilson & Whitman  
 Leighton & Smith  
 Co June Miller & Co.  
 Wm. Lottell Co  
 BIRMINGHAM  
 Bijou  
 Arnold  
 Thelemons Dogs  
 2d half  
 Hyman Adler Co  
 Harriett & Burnett  
 2d half  
 Ward & Warden  
 Feller & Grimes  
 2d half  
 Seamon Denno &  
 WYOMING  
 The Tomlins  
 Fred Brooke  
 Milroy Kough Co  
 Leighton & Smith  
 LePette Jennie Co  
 NEW ORLEANS  
 Leighton & Smith  
 (Sunday opening)  
 Vard & Warden  
 Laing & Green  
 Fred Wallace Co  
 Barrett Carmet

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10 half  
Chicagoans  
Dogs  
Sam J. Harris  
Byman Adler Co.  
Chicagoans & Dogs  
Marcello Novano & M.  
NEW ROCHELLE  
Low  
Geo Kane & Joe  
Curry & Kline  
30 half  
Paco Duo  
Sachoff & Francis  
Jones & Spivett  
FAYESON, M. J.  
Low  
Towell & DeWitt  
Taylor & Francis  
Alfred Clifford  
10 half  
The Paraphers  
Helen Morrell  
(One to fill)  
**FITZPATRICK**  
Broadway  
Barnes Bros  
Gould & Ayers  
Ed Lewis Co.  
Bert Walton  
O'Brien & Sells  
**FITZPATRICK**  
Low  
Kimball & Kenneth  
Kearns & Foxworth  
"Salvation Molly"  
Ten Suits  
Caplane & Wells  
(One to fill)  
**PROVINCENCE, R. L.**  
Kearney  
Berwick Bros  
Fresno King

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**PANTAGES CIRCUIT**

New York and Chicago, Offices  
**BUTTE**  
Pantages (4-7)  
(Same bill plays Annapolis)  
Golf Links Girls  
Rosa Wynn Co.  
"Mystery Pleasure"  
Belle Corbett  
Cyril Brannette  
CLARK  
Alex & Evelyn  
Mason & Cate  
Olea Four  
B. Morrell Co.  
Carl McChough  
Casting Campbell  
DENVER  
Princess Minstrels  
Rene DeLuxe  
Berth & Leander  
Lokey & Drayner  
Lime Hotel  
John Hardcastle Co.  
EDMONTON  
Pantages  
Kate & Wiley  
Bernard Bros  
Chas Mack Co.  
Crandall & Nell  
W. Whitehead  
Harry Greed Co.  
GREAT FALLS  
Pantages (4-8)  
(Same bill plays Helena)  
Norma's Birds  
Barnes & Lynn  
Chas Lindholm Co.  
Rena DeLuxe  
Norm City  
Horton Rollickers  
LONG BEACH  
Pantages  
Bill & Eva  
Rosa Valda  
Shirley Twiss  
Cramer Barton & S  
Stodie Girls  
Bloward & Ollie  
LOS ANGELES  
Pantages  
Imperial Quartet  
Ray & Emma Dean  
Ray Conlin  
Bloward & Ollie  
LITTLE LAMBE  
Florence Stuffed  
OAKLAND  
Pantages  
(Sunday opening)  
Jury Revue  
Camille & Rose  
Porter J. White Co.  
Morris S.  
Anita Arles  
Al Wellman  
GOLDEN  
Pantages (9-11)  
Norelly Minstrels  
The Cromwells  
Baltimore 9  
Apro & Va Ska  
Jules Dika  
Green 2-28  
PORTLAND, ORE.  
**M. SHIELDS**  
Catering to the Profession. For  
Indies and gentlemen. Hair Dressing,  
Shampooing, Manicuring and Hydro-Facial  
massage. Specialist in the scientific cure  
of baldness, falling hair, itching scalp and  
dandruff. Quick results.  
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**WINDY**  
Mottman & Co.  
Winger  
Fantasies  
Artful Mace  
Farrat & Church  
**Madison-Pantages Bookings**  
**AUSTIN, TEX.**  
Majestic  
Amores & Clark  
Cliff Clark  
Lella Shaw Co.  
SAN ANTONIO, TEX.  
Empire Comedy 4  
Joe Santos Co.  
Harris & Nelson  
Sam & Ada Beverly  
Joe Darcy  
Jefferson  
Kally Field Players  
Lella Shaw Co.  
Empire Comedy 4  
Joe Santos Co.  
WICKHAM, TEX.  
Wichita G. H.  
Will Morris  
Pava & Jack Smith  
Staver & Lovejoy  
Harris & Maitland  
"Dor" Baby  
Amores & Okey  
**HOUSTON, TEX.**  
Frisco  
Schupp's Circus  
Arthur Lloyd  
Oiga Samonoff  
Cook & Lorenson  
Donnell  
**MUSKOGEE, OKLA.**  
Broadway  
Amores & Okey  
**ACKERMAN & HARRIS CIRCUIT.**  
San Francisco  
Bakersfield  
Hippodrome  
Mable Fonda 8  
Murry & Popkova  
10 half  
Milly Wainat  
Becker & Adams  
Hawthorne Minstrels  
Bob White  
Cornelia & Wilbur  
Hippodrome  
Billy Wainat  
Becker & Adams  
Hawthorne Minstrels  
Bob White  
Cornelia & Wilbur  
Hippodrome  
Staging Three  
Angela & Paul  
Nixon & Sans  
Nixon & Sans  
"Strangel Doggers"  
Hippodrome  
"Girls of 61"  
Dramatic  
Al Ripon  
Rosa & Bonnie  
Foster & Porter  
Mabel Fonda Trio  
De Becker  
Murry & Popkova  
8 half  
Nighting  
Hippodrome  
Singer Three  
3 Fabers  
Angel & Paul  
Nixon & Sans  
The Puppets  
Rosa & Bonnie  
Foster & Porter  
Stratford & DeLoe  
Hippodrome  
**Late New York and Boston Bills**  
NEW YORK CITY  
Kellie's Minstrels  
Tim Jax King  
Helen Davis  
Joe Laurie  
Chas King Co.  
Belley & Cavan  
Imhof Conn & Co.  
Irving Berlin  
Ramsdell & Dape  
Quincy  
Horman & Shilley  
The Narcesses  
Quincy  
Regal & Moore  
Harris Temple Co.  
Dick Brenner  
Dickinson & Deagon  
Chick Clark Joy Mala  
BOSTON  
R. F. Keith's  
Cotton 2  
Raymond & Schramm  
A. J. & L. D. Lewis  
Lola Moroff Co.  
Cramer & Dunlop  
Sabini Goodwin Co.  
20 half  
Will M. Creamy  
Gastley & Trayner  
DEWITT  
Temple  
Clare & Alvord  
Hughes Gus Duo  
Coxley & Danley  
B. & E. Adair  
Barnes & Hayes  
Wilbur Mack Co.  
Belle Baker  
La Prater Trio  
PROVINCENCE  
K. F. Albee  
Bill Lewis & White  
Lella Shaw Co.  
Jack Ingle  
Bilda Morris  
Pava & Jack Smith  
Staver & Lovejoy  
Harris & Maitland  
"Dor" Baby  
Amores & Okey  
Dobbe-Clark & D

Kirkland St.  
McKee & Bradford  
S. Nell & Keller  
"Mystery Pleasure"  
Marcello Novano & M.  
NEW ROCHELLE  
Low  
Geo Kane & Joe  
Curry & Kline  
30 half  
Paco Duo  
Sachoff & Francis  
Jones & Spivett  
FAYESON, M. J.  
Low  
Towell & DeWitt  
Taylor & Francis  
Alfred Clifford  
10 half  
The Paraphers  
Helen Morrell  
(One to fill)  
**FITZPATRICK**  
Broadway  
Barnes Bros  
Gould & Ayers  
Ed Lewis Co.  
Bert Walton  
O'Brien & Sells  
**FITZPATRICK**  
Low  
Kimball & Kenneth  
Kearns & Foxworth  
"Salvation Molly"  
Ten Suits  
Caplane & Wells  
(One to fill)  
**PROVINCENCE, R. L.**  
Kearney  
Berwick Bros  
Fresno King

**Metropolitan 8**  
Wholesale & Retail  
Apollon  
Palmes  
Dentley & Walsh  
Chas Kelly  
M. & A. Clark  
"Mystery Pleasure"  
J. C. Morton Co.  
20 half  
P. & M. Hutton  
Passe & DeWese  
"Petitcolas"  
Bever & Flint  
Bowers, Walters C  
NEWPORT, R.  
Opera House  
Delvy & Boley  
B. & P. Valentine  
Jarvis & Harrison  
Mary Hayes Co.  
Orville Stamm  
20 half  
Louise Vernon  
Two Ladies  
H. Harrington Co.  
Gates & Finley  
"Rubeville"  
Waldorf  
Barber & Flint  
Miller, Tucker & S  
Gray & Graham  
20 half  
Tony  
Jarvis & Harrison  
Compe & Hutton  
Tamaki Duo

**OBITUARY.**

**ADELINI PATTI.**

Adelini Patti, the world-famed prima donna, died last week at Craig-Y-Nos Castle, South Wales, in her seventy-seventh year.  
Mrs. Patti was a native of Madrid, Spain, and was brought to America during her infancy. She began her career as a singer on the New York stage at the age of seven and continued until 1906, when she made her final appearance. Both of her parents were well-known operatic singers.  
She began her musical studies under the direction of her half-brother, Ettore Bardini, and her brother-in-law, Maurice Stokosch. Her first appearance was at a public concert in New York in 1859, under the direction of Max Maretzke, and thereafter for four or five years she sang under the management of her brother-in-law.

**IN LOVING MEMORY**  
OF OUR MOTHER  
**MRS. JESSIE HAWKE**  
**FITZPATRICK**  
Who Passed Away December 28th, 1910  
LAX HAY BEST IN PEACE  
FITZPATRICK

In 1859 she went on her first concert tour in the West Indies and made her first appearance in Covent Garden, London, May 14, 1861. She sang there every season until 1864. In 1865 and 1867 she sang at Her Majesty's Opera. Her last appearance in America was on the last of her numerous "farewell tours" at Madison Square Garden, in 1904.

She was married three times, in 1849 to Henry Marquis de Caux, from whom she was divorced in 1855. In 1858 she was married to Nicolini, an operatic tenor, who died in 1898, and in 1899 she became the wife of Baron Cresson of Sweden, by whom she is survived.

**"Mike" Berkin.**

"Mike" Berkin, known in vaudeville as "The Girl from Butte," died Sept. 23 as the result of an automobile accident near Lewistown, Mont., Sept. 20. The car in which Miss Berkin and four other passengers were riding overturned on the road. All of the others escaped with slight bruises. In private life she deceased was Mrs. Harold W.

**IN FOND REMEMBRANCE**  
**BELOVED HUSBAND**  
**EDDIE DWYER**  
Who Died September 17, 1910.  
Gone But Never to Be Forgotten.  
**OLIVE DWYER**

Berry and a talented violinist. In 1911 Miss Berkin played the Orpheum Circuit and later appeared in eastern vaudeville. At one time she was with Weber and Fields in New York. Services were held at the family residence in Butte, Mont.

**Louis Berlinghoff.**

Louis Berlinghoff, age 62, died Sept. 27 at his home, 73 Van Dyne avenue, Brooklyn. The deceased was a well-known musical director. His last engagement was at the American Road, New York. A widow and four children survive, also a brother, Henry Berlinghoff.

Mrs. Rosa Gerber, mother of Dot and Billie Gerber, died in Chicago, Sept. 18.

Mrs. Harry Murphy died at her home in New York last week. She was the mother of the late Harold Lockwood. Mr. Murphy, who survives, recently appeared in vaudeville with Frank Conroy. Previously he was connected with the Vaudeville Managers Protective Association.

Raymond Brock, banjoist, and Russell Ellis, saxophonist, sailed from San Francisco Sept. 27 on the Nanjing for Shanghai to join the Harry Kerry Orchestra at the Cafe Parloren in that city.

Thursday evening, October 9, the Friars' Club will give the first of a series of weekly "Club Nights" that are to be one of the features of the organization's winter program to bring the members together at least one night each week. The first of these informal bachelors affairs will have Edgar Selden as the chairman, and as Mr. Selden is more or less interested in the picture end of the amusement field the gathering will take on an M. P. aspect. Each chairman that is appointed for the following dinners will gather about him the representatives of the particular line that he is interested in. The dinner will be a table d'hôte affair and served at 8.30 on the gala nights. Among the guests of note or trial affair will be Arthur Brisbane, Dr. John F. Erdmann, George Gordon Bate and William Grossman. There will also be entertainment in keeping with the amusement branch represented, and on this occasion Dorothy Dalton, Doris Kenyon and Alice Brady will make personal appearance and three single-reel special pictures will be shown.

Inability to spread the show across over first nights for next week appears to have jammed next Monday with five premieres. It is possible that the new offerings will be segregated as to debate before the end of the week, but since there is a minimum of eight premieres decided on, and nine may be attempted, none can have a night of its own. The present schedule for next Monday calls for "Deceases" at the Empress, E. H. Sothorn and Julia Marlowe, at the Shubert; "The Girl in a Limousine," at the Eltinge; McIntyre and Heath in "Hello, Alexander," at the 44th Street, and "Hitchy-Koo," at the Liberty. The latter may be put over for a few days, but the balance expressed determination to start Monday. It is practically certain Ethel Barrymore, who stars in "Deceases," will draw the "first string" critics.

**QUIZ ON BOOKBINDER'S DEATH.**

A coroner's verdict of death by external violence, following the investigation of the death at the Chicago State Hospital for the Insane Wednesday of Julius Bookbinder, has caused local show people to demand a full investigation of the case.  
Bookbinder, advance man for musical comedy and burlesque attractions, died following an attack by a negro patient. Bookbinder's nurse was away and there was no attendant near at the time to interfere.  
Indignation among show people ran high when the coroner's jury in the case returned a verdict without making a recommendation of any kind.  
Joe McDonald, manager of the local Columbia, is taking the initiative in the move for a complete investigation.

# GYPPING PRACTICE BY SPECS BRINGS HARVEST TO AGENCIES

**General Denial by All Brokers on Bilking Public—U. S. Government Tax Return, However, Shows Specs Are Charging More Than 50 Cents Advance Permitted by Local Ordinance—Judge Rosalsky Reverses Decision on Appeal From Conviction of Arrest of Two Agency Men.**

The last two weeks along Broadway have been a dollar harvest for the specs. With all New York theatre mad and with more money than they knew what to do with, the majority of the theatre ticket speculating agencies "got theirs," and from all general reports they "got it good."

So easy has the money been coming for the ticket agencies that they have been rushing in and buying haphazard during the last few weeks on new productions without first having seen them. The result is that they have been stuck on a few, but do not seem to mind this in the least. Right now there are "buys" for 18 of the 39 attractions playing on Broadway. This is a most unusual condition so early in the season.

However, whatever the losses are on the plays they have bought for which failed to develop into hits, the specs figure they will more than make it up for those pieces that have gotten over with the public. No matter what the prices asked by the speculators the public seems willing to pay to get to see the real hits.

About six months ago there was an ordinance passed by the New York Board of Aldermen prohibiting theatre ticket agencies from taking more than 50 cents as a premium over the box-office price of the ticket for the service the agency renders. As far as the ordinance is concerned it is looked upon as a joke by all of the agencies, with the possible exception of two in the entire city. Today theatre tickets in the agencies are worth whatever price the man behind the counter can get for them regardless of what the law may say.

During the week just past the cases of Leo Newman and Joseph Cohen, both speculators, came up on appeal before Judge Rosalsky. Both of the men had been arrested for an alleged violation of the new ordinance and convicted by Magistrate Nolan. Louis Marshall, attorney for the defendants, asserted the ordinance was unconstitutional and that the Board of Aldermen lacked jurisdiction to enact such provisions in an ordinance. The Judge reserved decision pending submission of briefs.

This case was to have been a test along their merry way and gathering the dollars, getting as high as \$4 a seat for tickets that sell at \$2.35 at the box office, including war tax.

The joke of the entire matter is that the agency men have to give the U. S. Government a report on their sales, so that the war tax on the excess amount over the box-office price may be duly tabulated by the revenue officers and the government secure its share of the profits. The war tax measure reads that the government shall receive 10 per cent. tax on the box-office price of the tickets and the same amount on the 50-cent advance that is permitted the agency men, and on all that the specs get above the 50-cent advance the government is entitled to 50 per cent. This means that the agencies get their 50 cents lawfully

allowed premium clear, for the purchaser of the seat pays the 5-cent tax on that, as he pays the war tax on the box office price, but on the excess amount.

Last week the Jewish holidays toward the week end held a record for the prices asked and received for theatre tickets about town. Everybody was out to go to the theatre, and \$12 and \$15 a pair for seats for the performances about town were common. But no one in an official capacity seemed to care who got the money or how much was paid.

One manager, a very prominent officer of the Producing Managers' Association, stated this week he had had several men out checking up the premiums that the speculators were receiving, and that he saw only one way out for the managers, and that was the cutting off of the speculators entirely. He said that this question was one that would be taken up by the Producing Managers' Association before the current season was ended.

In a great measure, however, the public and not the speculator is to blame for the high prices and the violations of the law. Standing in one agency Tuesday of this week several instances were witnessed where a would-be purchaser of seats gave orders that tickets would have to be secured in certain locations no matter what the cost was. Several like instances were witnessed in another agency, only here the agency refused to act in the capacity of shopping broker, and the buyer was forced to go elsewhere.

The inclination of the public at this time to buy high premium theatre seats brings comment often that, if the theatre manager wants to raise his \$1 seat to \$3 or \$3.50, as has been done by some, why should he not do it at the box office in preference to allowing the specs to raise it to \$1, \$3 or more without the manager being declared in? It seems evident to many the public is willing to pay the box-office price for a hit attraction, whereas they mentally berate the theatre if obliged to give up high prices through the ticket agencies.

## AMERICAN SHOWS CENSORED

The American Burlesque Circuit censors have been active with the blue pencil and with the season but six weeks old every show on the wheel has been seen with but two exceptions.

The two shows that haven't come under the eagle eye of the censors as yet are Pat White's "Gaiety Girls" and "Grown Up Babies." Neither of these attractions has received a clean bill of health, merely standing exempt because they haven't played territory favorable for observation.

The board consists of Geo. Peck and Wm. Jennings in the East while I. H. Herk and Sam Levy do the Western cutting.

## Bert Rand's Wife Detained.

The wife of Bert Rand, with the "Tempters," is being detained in Canada by the Canadian Immigration officials. Rand is now on the road with the show and will be notified by the American Department of Labor. Mrs. Rand was Vera McPeters.

## MRS. BOUCICAULT SUING.

Oscar Englander, an attorney of No. 302 Broadway, was at week end by Mrs. Boucicault, granddaughter of Dion Boucicault and daughter of Audrey Boucicault, the playwright and actor, who married Alexander Marks, also known as Alexander Boucicault, Jan. 11, 1918. When Miss Boucicault married Marks she kept her maiden name by a stipulation entered into by the couple.

Mrs. Boucicault, after the birth of her daughter, Arline Patricia Boucicault, came into a large fortune left by her grandfather, Isaac Holbrook, a wealthy plate glass manufacturer, and established out of the fortune a trust fund of \$50,000, the income of which was to go for her own support and the support of the daughter. On the death of the mother the principal of the fund was to go to the next of kin of the decedent. Mr. Englander was made the trustee of the fund.

In the papers filed in the suit Saturday Mrs. Boucicault says that her husband was arrested in Philadelphia Monday of last week, in the following language: "Plaintiff was introduced to defendant by one Alexander Marks, also known as Alexander Hill, also known as Howard E. Boucicault, who recently (September 22, 1918) when arrested in Philadelphia, gave his name to the police authorities as Alexander Boucicault."

## MARRIAGES.

Sam Ehrlich, author, to Ethel Albertini, concert soprano, in New York City, Sept. 22.

Mary Elroy, formerly a member of "Let's Go" show at the Casino, San Francisco, was married last month in that city to Harry Riegler, a cotton broker.

Miss Aida Ellenette Guignard, reported to be a well known dancer from France, where she is known on the stage as Nyota Nook, was married in San Francisco last week to Andre Krawski. The couple will leave Oct. 5 for Tahiti, where Krawski is said to be a banker.

Ether Gerring, with a girl act on the Pantages circuit, was married in San Francisco last week to Fred W. Carline, non-professional.

Elsie White (vaudeville) to Abe Frankel, her pianist, at San Antonio, Tex., Sept. 23. Miss White was at the Majestic theatre in that city at the time.

## BIRTHS.

Dr. and Mrs. Lovitt, in Chicago, son. Mrs. Lovitt is known professionally as Mable Tyrrell.

Mr. and Mrs. Warner Paul Richmond, at their home in Baltimore, last week, a son. Mrs. Richmond was formerly Felice Rcae (Rose-Standish Players).

Mr. and Mrs. Ferdi and Munier, on the coast, daughter. The mother is known professionally as Charlotte Treadway.

Mr. and Mrs. Arthur Plantadot at their home in New York, Sept. 22, daughter.

Mr. and Mrs. H. Bergh, in London, England, Sept. 18, daughter. The parents play the vaudeville act known as Merle's Cockatoo.

## AFTER PLAY FOR ALTHOFF.

John Golden has placed Charles Althoff under contract for a number of years and is now looking a play for the former vaudevillian. Althoff scored one of the individual hits in the production of "Thunder," at the Criterion.

## CRITICISMS.

### "Budy-Budy Eyes"

A musical comedy in three acts; book and lyrics by Edgar Allan Wolff; music by Eddy Brown and Louis Greenberg. At the Knickerbocker, September 26.

"Budy-Budy Eyes" will probably please the public for which it is intended.—World.

"Budy-Budy Eyes" has its qualifications for continued success with a public that dotes on musical plays of almost any kind.—Sun.

## PRINTING TIE-UP.

The walkout yesterday by 10,000 pressmen and feeders inadvertently put a crimp into the billing progress attendant upon all manner and form of literature.

In certain quarters, especially the independent producers of films who are waiting for their campaign books, press bulletins, etc., to exploit their respective features, a note of anxiety showed itself.

Despite that printers have been warning their clients for the past month to get their stuff done elsewhere, a good many producers failed to take advantage, and are now forced to give their orders elsewhere, principally out-of-town, losing out in the inevitable tie-up.

It was estimated Wednesday that millions of dollars worth of business which ordinarily was received from theatrical firms in the city was lost to local printers. Most of this work was given over to printers in Chicago.

The present strike involved, and actually tied up, 250 printing plants, other than newspapers, including those of magazines, trade papers and periodicals. The strike is the result of the failure of employers and pressmen and feeders to agree as to the demands for a forty-four-hour week and a wage increase of \$14.

It was felt the strike would cause an indefinite tie-up of practically all the periodicals printed in New York.

## SHOWS IN FRISCO.

San Francisco, Oct. 1.

"The Sanraders," by Guy Bates Post, at the Curran at \$2.50, will draw around \$30,000 in its engagement of three weeks. That exceeds the gross takings for any previous dramatic play there. The engagement ends this week.

At the Columbia, the John E. Keller Shakespearean repertoire is not satisfactorily drawing.

"Polyanna," at the Alcazar, is doing well enough to warrant its retention for a second week.

The Will King company, with vaudeville at the Casino, is going along to profitable business. Ackerman and Harris have extended the King Co. contract for 30 more weeks.

## F. P. ANNOUNCING THEATRES.

Akron, O., Oct. 1.

Al Lichtman, general manager of the Famous Players-Lasky Film Company, and H. H. Buxbaum, distributing director, were in Akron this week completing details for the building of a new theatre here.

"We are planning the promotion of two new picture houses in Akron and Youngstown," Buxbaum said. "We are also at work on plans for two theatres at Newcast, Pa., and Greensburg, Pa.," he declared.

## MAY IRWIN'S SHOW.

For some reason May Irwin has not reproduced "And the Water's Fine," put on shortly before the summer arrived.

Miss Irwin was in New York this week, looking about for another producing association in connection with the play, according to report.

## Jack Caswyn, "Hello Alexander."

Cecil Cunningham leaves the "Greenwich Village Follies" Saturday and opens with Comstock & Galt's "Rose of China," October 13. Lillian Fitzgerald is being considered to replace her in the "Follies."

## Jennings on Vacation.

William Jennings, assistant general manager of the American Burlesque Association, is going to leave New York for two weeks' vacation in South Carolina Friday. Mr. Jennings will visit with relatives in that State.

## Burlesque Changes.

Al Raym will replace Lew Welch and Ed Walsh will be added to Sam Howe's "City Sports."

Joe Birnham, Fay Shirley and Jack Heenan for "Farian Fairs" (Charles Robinson).

# EVANGELINE WEED MISSING.

Evangeline Weed is missing from New York. She left the city with many unpaid debts behind her and it is reported the District Attorney is interested in ascertaining Miss Weed's present whereabouts.

Miss Weed came to New York from Boston early last winter. She immediately established herself in a 424 street office building, announcing she intended to manage and produce vaudeville acts, booking through the Keith office. The woman alleged a Boston connection that would enable her, she said, to secure the Keith booking privilege. At the Keith office about that time nothing was known of Miss Weed and she secured no booking privileges.

The woman persisted in her vaudeville attempts, but as far as known did nothing besides producing one act or adding in its production. The turn opened at the Grand Opera House, on Eighth avenue, for a showing. Following the first day members of the act appeared at the office of the Vaudeville Managers' Protective Association, making complaint of treatment by the act's management. The V. M. P. A. called upon Miss Weed for an explanation, which she gave in an unsatisfactory manner.

Her further movements in New York did not directly center in vaudeville and Miss Weed was lost in the shuffle until the recent inquiry as to where she is.

# MAUDE FULTON MARRIAGE.

San Francisco, Oct. 1.

Maude Fulton announced her engagement here last week to marry Frederick A. Greenwood, a real estate man in this city. The date for their marriage has not been decided.

Miss Fulton is the principal stockholder of the Fulton, Oakland. She will leave for New York in a few weeks to arrange for the production of her new musical comedy, "The Humming Bird," for which the music was written by Byron Gay.

# BANVARD CO. DOING WELL.

San Francisco, Oct. 1.

Alma Grant returned here from the Orient on the Nanking last week after eight months with the Banvard Musical Comedy company, which was organized in this city. Miss Grant reports the show is doing big business.

Bobby Ryles left the show at Shanghai, and according to Miss Grant will marry a Philadelphia woman (non-professional) whom he met in China.

# TWO DAILY AT BATTLE CREEK.

Chicago, Oct. 1.

The Bijou (Butterfield), Battle Creek, Mich., is now playing vaudeville twice daily at 50 cents top.

W. S. Butterfield intimates that may become the universal policy on his circuit.

The opening of Butterfield's new Regent at Flint, Mich., seating 1,600, is now set for Jan. 15 next.

# "BALLANTRAE" AT PITTSBURGH.

Pittsburgh, Oct. 1.

"The Master of Ballantrae" is at the Shubert-Pitt, with Walker Whitehead as its star. It's a Walter Hat production, showing here for the first time on this date.

Changes are being made preparatory to the play appearing in New York.

The setting is a feature. Each act is played in the same large room, but a different view is seen each time. The leads emphasize to certain movements of the piece.

# AN EXCHANGE OF WIVES.

A comedy in three acts, by Cosmo Hamilton. At the Bijou, September 23.

There were some witty lines and a human element that kept the audience from becoming downright silly.—Herald.

The general impression that "An Exchange of Wives" gave was that its author had not discovered to make too much out of little.

# SOLDIER SHOTS AT WOMAN.

The wife of William Brandell, known professionally as Belle Brandell, was attacked by a half crazed soldier last week and narrowly escaped serious injury.

Glen B. Christy, a former lieutenant in the A. E. F., was the assailant. Christy has been recovering from shell shock. He had a large stock of ammunition and weapons in his apartment in the same building with his near victim.

A rifle loaded with "buck shot" was fired at Mrs. Brandell through a window by the half crazed soldier. She notified the police, who arrested him and discovered the young arsenal in his rooms.

Realizing his condition the court pardoned him, stipulating he remove from his present residence at 325 West 138th street. He was immediately rearrested by the police on a charge of violating the Sullivan (fire arms) law and held in \$2,000 bail.

# APPLE BLOSSOM.

Baltimore, Oct. 1.

Monday, at Ford's, Charles Dillingham presented for the first time on any stage a new opera, by Fritz Kreisler and Victor Jacob, entitled "Apple Blossom." It may be said that not in recent years has anything more satisfactory been in Baltimore. Not only is this new play a musical comedy of supreme elegance and old-time musical dignity, but it is additionally interesting in that it touches chord of almost forgotten beautyweaving, as it does, the memory of those haunting Viennese operetta and resigned supreme before the English and American authors of light musical entertainment over the last. The only flaw in the smooth premiere presentation is the weakness of the book. The theme chosen by William Le Barne for his libretto is an old one, but is done over entertainingly, and serves its best purpose as the setting for the musical entertainment.

The first scene takes place at a girl's boarding school, the heroine engaging herself to her cousin's brother. But a marriage has already been arranged for her and she is carried off by her uncle to marry a rich young man whom she scarcely knows, so that their fortunes may be joined together. The young married pair continue their affairs with their former fiancée in a divorce scene imminent, and the uncle agrees to arrange for their return and then they decide they don't want it, as they have by that time fallen in love with each other. The story is not very closely knit. The action being very dramatic, especially in the first act, and at times in too rapid, the work being as yet a trifle long and too rapid, but with no suggestions of a rehearsal as at some of the recent premieres here.

There are no side-splitting comic moments at all, but this is one of its attractions, it may be said. Although it is probable that comedy in a lighter vein of some sort will be introduced before it finishes its run here preparatory to going to Manhattan for the winter. It is now an absolutely straight opera. It will go direct to the Globe, New York.

Much credit is due to Fred G. Latham and Edward Royce, who staged the production, for the dancing and ensemble numbers, which leave nothing more to be desired. The Dillingham chorus was present in all its glory, and they are an attractive looking collection of girls and men, who sing and dance remarkably well.

The girls' costumes are made of the richest fabrics and, as in all recent productions, are uniform in color. In the first scene everyone wears gray. The bridal scene is costumed in pink, and the reception scene in green, the ball scene in purple. In this wonderful scene gowns made of feathers are worn. The scenery is by Urban, and is remarkably done throughout.

The all star cast of "Apple Blossom" is admirably chosen, and it would be difficult to imagine a better suited one. Wilda Bonnett, who sings the leading role, is a delightful figure, and although in the first act her voice was weak, probably due to nervousness, it strengthened perceptibly after the first song, and after that all her numbers were big. John Charles Thomas sings the role of the dissipated husband, and aside from a few mannerisms was quite perfect in his handling of the many songs which came his way. He does not appear until the second act, and when he did he stopped the show for several minutes, as he was at one time a local concert singer and lived here for many years. At the end of this act the applause was so long and tumultuous that at last Mr. Kralovic was forced to go up on the stage from the audience and personally acknowledge the reception in behalf of the management.

As the wife's former fiancé, P. Elvial Knight is delightful, as is also Florence Shirley, the widow, with whom the husband had been having a little affair. Rena Parker and Roy Atwell contribute most of the element of comedy as valet and maid.

Each one of the composers has contributed about the same amount of music, with "F. Jacob's" by far the most modern and haunting

# CABARET

The possibility of a big boom in the cabaret line, which was apparent 10 days ago, is gradually weakening, due to a sudden increase of saloon proprietors making applications for a renewal of licenses, even though the new license will only carry them to Jan. 16, 1920, when John Barleycorn is scheduled to go to his grave. Of 3,000 saloons in New York City, only 80 (ten days ago) applied for a three months' license, but since that time 100 have been enrolled. The many belated applications is due to the fact that the bonding companies have doubled their premiums for bonds.

Raymond Midgeley is producing a new revue at Rockwell Terrace, Brooklyn, to open early this month. In the cast are included Ellsworth Lloyd, Rene Lowry, Flo Wells and Miller and Mack.

Cabaret proprietors, who have been jubilant all week over the persistent rumors that the official demobilization of the army will be announced, were lifted to heights of ecstasy Wednesday by the news that the Supreme Court of Ohio, by a vote of 6 to 1, has decided that the Legislature alone has not the power to ratify the act of National Prohibition, and that it requires a referendum vote of the people. The Anti-Saloon faction is confronted by the decision and it will be taken at once for review to the United States Supreme Court.

Similar actions have been brought in other States.

The effect of the decision is to declare that ratification is not complete merely by acts of the Legislature in States having referendum law, if the proper demand for a popular vote be made. The amendment cannot take effect until a year after ratification is completed.

# ALICE LLOYD'S REAPPEARANCE.

Montreal, Oct. 1.

After an absence of four years from the vaudeville stage, Alice Lloyd reappeared here yesterday before a capacity audience and received the heaviest ovation ever tendered a vaudevillian in this city.

After doing 40 minutes the audience wanted more. Miss Lloyd retired with a speech.

Her song repertoire starts with "When You Come Near Me." Next was "In the Old Victorian Days" (with hoop skirt costume), then an English comic song, "Did Your First Wife Ever Do That?" and the next a novelty number, "You Lithy and Lithy" in which the audience was asked to join in the chorus with the words thrown on a screen. Miss Lloyd's fifth song was "I Can't Forget the Days When I Was Young." Following this a request invitation to the audience brought responses for "Splash Me" and for her final encore and Miss Lloyd sang "Who Are You Getting At, Eh?"

Several floral offerings passed over the footlights to Miss Lloyd at the opening performances.

Others on the Princess bill this week are Valentine and Bell, Foley and O'Hell, Helen Gleason and Co., Joe L. Browning, Rath Brothers, Morris and Campbell, McMahon and Diamond.

of the two. He has contributed most of the ensemble numbers and duets.

Adole and Fred Astaire give two charming dancing numbers that are way above the average and are distinctive, due to the grace of the girl and the cleverness of the boy. Olie Alger is managing the company. There was an orchestra of thirty-two pieces under the direction of William M. Daly that should also come in for appreciation.

Not for some time in this city has so much interest been raised by a premiere, and with a \$2.50 charge for the whole first floor and a raise to \$3 promised later in the week, the house, notwithstanding, was packed. The enthusiasm which made itself felt at all times must have been a joy to the producers present.

O'Toole.

Ethel Hall, formerly private secretary to Earl Sprott and now a resident of Denver, has filed suit against Wallace A. Coleman, alleging breach of promise. Coleman is assistant sales manager for the Chevrolet Automobile Company.

# SHOWS IN PHILLY.

Philadelphia, Oct. 1.

Of the two new attractions this week, George White's "Scandals of 1918" got by far the better returns. The show opened to a capacity house Monday, made a decided hit with the press and public, and it is estimated that it ought to do at least \$20,000 this week at the Forrest.

The other show, Barney Bernard in "The Hon. Sam Harris," opened very well at the Adelphi, where the season has hardly gotten under way yet. Bernard won favor here for his "Potash and Perlmutter" characters, and has something of the same sort of a role in the new piece. The piece is looked upon as a hit.

All the other legitimate shows in town were holdovers, except "The Logic of Larry" at the Walnut. This piece, which has Barry McCormack as its star, came in from its opening at Scranton with glowing press notices and was very well received here. It did very good business Monday night at the popular scale. The Al Jolson show at the Shubert is the big money-maker, with no let-up in its draw, playing to capacity almost every show and with the straight story downstairs in vogue is pulling down a ton of money.

Florence Reed in "Roads of Destiny" is doing fairly at the Lyric and will move Saturday to make way for "The East."

The Gallo Opera Company has been unable to draw the Chestnut Street opera house. While the company and productions have been warmly praised there seems no demand for the light opera stuff. "Good Morning Judge" next week.

"Three Faces East," one of the best dramas here in a long time, is still doing fine business at the Garrick, and has another week to stay. Mrs. Blake is drawing medium business in "Milk Nolly of N'Orleans" at the Broad.

# PAMAROL.

Paris, Oct. 1.

We do not relish the new face, "Pamarol a de Crac," just produced at the Lyric, and its authors, Andre Blason and Monney-Bon, get plenty of laughs, and it may have a good run, but it can be reported as somewhat a local success.

Pamarol does not go to war, but is drafted into administration. Here, Lyric appears and his friend Bertrand, who has been declared physically unfit for service, replaces; assuming the name of Pamarol. Soldier Pamarol immediately called for service on the front, as Bertrand has to go, where he achieves glorious deeds under the name of Pamarol, and is awarded the military cross. Thus Pamarol is decorated for being a shaker.

Bertrand is the foster brother of Pamarol's mistress, and there is a mix-up when this lady, Priquette, meets Madame Pamarol. Moreover, the situation is complicated when the widow Bertrand (in the person of Pamarol) is called to the army to undergo a further medical examination, and kept in barracks. He is assisted by his commanding officer because Priquette declines the advances of that superior, but she finally saves her own future by carrying favor with the officer.

There is a rather distasteful scene with a black trooper who is suffering from a disease. It's a vendor who the French censor could have tolerated such a farce, particularly in these times. It may be extremely funny, but is no compliment to French playwrights.

Marcel Simon, the star, is, of course, directing in the role of Pamarol.

# SEVEN CASES UNSETTLED.

Of the 2,500 odd cases presented for adjustment to the Equity since the strike ended three weeks ago, all but seven have been settled.

The remaining cases are Louise Tilden, Henry Warwick, Olive Reeves Smith, Eugene Young and Ed Taylor in the "Bettie Olin" against Chas. Coburn; Eddie Garvey, "Edison Letter" against John Cort, and Louie Sydmouth, of "Ellie," against Geo. Tyler.

Those who will come up for consideration this week at a meeting of the joint arbitration board with an umpire to render final decision.

Another picture theatre opened in Placerville, Colo., last week, making the second one in this small town.

1 Cent

DAILY

1 Cent

# VARIETY

VOL. 1. NO. 22.

NEW YORK, THURSDAY, OCTOBER 2, 1919.

PRICE 1 CENT.

## DAILY VARIETY OUT TOMORROW

Will contain the second installment of "Amusements in Europe," by Hayden Talbot.

## BURLESQUE CENSORS ARE AS BUSY AS BEES

Only Two Shows Escape Blue  
Pencil, and They Haven't Been  
Seen—Eagle Eye Open  
East and West.

The American Burlesque Censors have been particularly active with the blue pencil and to date, with the season only six weeks old, every show on the wheel has been white washed with but two exceptions.

The two shows that haven't come under the eagle eye of the censors are Pat White's "Gaiety Girls" and "Grown Up Babies." Neither of these attractions have received a clean bill of health, merely standing exempt because they haven't played territory favorable for observation.

The Board consists of George Peck and William Jennings in the East, while I. H. Herk and Sam Levy do the Western cutting.

### MURIEL YOUNG FOUND

Muriel Young, the sixteen-year-old daughter of Mrs. Arthur P. Eggleston, a wealthy Boston proprietor of a chain of theatres in Springfield, Mass.; Vineyard Haven, Mass. and her own city, was found here by Mary Hamilton, a New York policewoman, after an absence of several days from her home. The girl had run away from boarding school after an auto accident, which had marred her beauty, admittedly because she could not bear to face her fellow-students after the disfiguration to her features. Mrs. Eggleston is sending her daughter to a hospital, for a skin grafting operation in effort to restore her beauty.

## 10,000 PRESSMEN WALK OUT, CRIPPLING THEATRE BILLING

Millions in Business Lost to Local Printers—Many Failed  
to Send Their Work Out of Town and Are Caught  
Short—Strike Involves 250 Plants—44-Hour  
Week and \$14 Increase Demanded.

The walkout yesterday by 10,000 press men and feeders put a crimp into billing progress. Especially among the independent producers of films who are waiting for their campaign books, press bulletins, etc., to exploit their respective features, a keen note of anxiety showed itself.

Despite warnings, a good many producers failed to give their orders elsewhere, principally out of town, and are losing out in the inevitable tie-up.

It was estimated late yesterday afternoon that millions of dollars worth of business which ordinarily was received

from theatrical firms in the city was lost to local printers. Most of this work was given over to printers in Chicago, and Eastern attractions hereafter must wire to the West for adequate billing matter.

The present strike involves and actually tied up 250 printing plants other than newspapers, including those of magazines, trade papers and periodicals. The strike is the result of the failure of employers and pressmen and feeders to agree as to the demands of the local unions for a forty-four-hour week and a wage increase of \$14.

### PRIZE FOR OVERTURE

A prize of \$500 is being offered by Hugo Reisenfeld for the best overture submitted to him before March 31, 1920.

The competition is open to any composer residing in this country and the only condition is that the work must not be too difficult by nature to prevent its being played with a limited number of rehearsals either by the Rivoli or Elmo orchestras.

Mr. Reisenfeld has appointed as judges of the contest Kurt Schindler, director of the Schola Cantorum; W. W. Humiston, assistant director of the Philharmonic Society; Josiah Zuro, an operatic personality; Edward Falk, director of music at Aeolian Hall; Otto Langey, of the orchestral department of G. Schirmer and Co., and Ernest Rapee, conductor at the Elvrol.

### PAY AGENTS 5 ONLY.

In the dressing rooms of the Fox Circuit of theatres a notice for the information of performers is posted. It reads: "Do not pay your agents any more than 5 per cent." The agents in the Putnam Building are cognizant of the fact.

### TWO SCREENS AT CAPITOL

Two screens instead of one will be used at the Capital Theatre. One, for topical features, news reels, short comedies, etc., located 129 feet from the operating room, is 18 feet high and 14 feet wide.

Twenty-two feet to the rear is the main screen for dramatized subjects, involving a "throw" of 181 feet—almost a city block. This screen is 31 feet high and 16 feet wide.

### NOVEL EFFECT IN BALLANTRAE

Pittsburgh, Oct. 1.  
"The Master of Ballantrae" is at the Shubert-Pitt with Walker Whiteside as its star. It's a Walter East production, showing for the first time on this side.

Changes are being made preparatory to the play appearing in New York. The setting is a feature. Each act is played in the same large room but a different view is seen each time. This lends emphasis to the action of the piece.

### MAGUIRE CALLED IN

William Anthony Maguire has been called in to re-write the "Fryettes" of 1918.

## ENGLISH ACTORS' FUND PLANNED BY FROHMAN

Gives Miss Bloom Letter to Gerald Du Maurier to Initiate  
That Idea in London and  
On the Continent.

Selling on the Caronia for Europe were Mr. and Mrs. Sol Bloom and their daughter, Vera Bloom, an "Evening Telegram" staff writer, who will spend three months over there gathering data for a series of political articles for "Harpers," as well as theatrical "dope" for the Sunday editions of her newspapers. Daniel Frohman has given Miss Bloom a letter of introduction to Gerald Du Maurier, now starring in "Dear Brutus" in London, asking his co-operation in aiding the writer to found an Actors' Fund on the Continent and the British Isles, similar to the one in America. Miss Bloom will return to America after three months' sojourn.

### POLICY FOR ACROBATS

A letter to A. F. Albee from Charles G. Kilpatrick, posted in the Keith Exchange, calls attention to an insurance policy offered by the North American Accident Insurance Company of Chicago.

It is claimed to be the only policy of its kind which protects acrobats, dancers and gymnasts in case of fractures or injury while appearing on the stage and covers bookings not only here but abroad. The premiums on such policies cost from \$5 to \$20 and pay accident benefits and also death benefits where a fatality occurs from stage accidents.

There are 400 of such policies held by members of the Barnum and Bailey and Ringling Brothers Circus.

### ALL FOR A DOG.

Mrs. Frank Tinney is suing Ethel Stern for \$25 as a result of a Boston building sale by the latter. Mrs. Stern refused to refund the selling price of \$25 when the canine was returned.

### CHAPLIN IN SPANISH REVUE.

Victor Kramer, former Chicago music publisher, has purchased all Eassey releases, including Chaplin's "Carmen" travesty. Kramer will surround the dance piece with a Spanish Revue and place it in a New York house for a run, about Oct. 15.

# BIG FOUR AND GOLDWYN DEAL DECLARED DEFINITELY OFF

**Not Enough in It for Latter—Abrams of United Artists Gets  
15 Per Cent, and Wanted 8 From Goldwyn—Exhib-  
itors Roar About Fairbanks' Prices.  
One Demands a Rebate.**

The prospective deal between the United Artists Corporation and Goldwyn, under which the latter organization was to distribute the productions of the "Big Four," has definitely been declared off. The attorneys and the principals are now on their way East and are due in New York tomorrow.

Under the plan which Hiram Abrams has for the release of the United pictures he receives 15 per cent of the gross for his share in marketing the pictures. His arrangement with Goldwyn was to have been for 8 per cent, which would have netted him 7 per cent for having originally held the contract for distribution. The Goldwyn people would have been laboring under a loss to distribute the pictures on such a percentage, but they believed that the prestige of marketing the pictures of the four big stars would have repaid them for the actual loss.

Reports that have reached New York

from various parts of the country on the first Douglas Fairbanks picture, "His Majesty, the American," have been rather disappointing from the exhibitors' standpoint. The market price that was placed on the picture was so high in most instances that the exhibitors cannot come out on top.

One row that has cropped up was the rental of the picture for two weeks to Harry Leonhardt on the Coast for \$5,000. In San Francisco the picture was rented for one week at \$1,500, and this brought a yell from the Leonhardt faction, which demanded a "kick-back."

In the Paramount days the cost of operating the sales department, which was under the direction of Hiram Abrams at that time, always ran over 17 per cent of the gross. Therefore it has been rather hard to figure how he was going to manipulate to get the "Big Four" productions over on a 15 per cent basis and show a profit for himself.

## TRANSFERRING TO FOUR A'S.

Committees representing the Actors' Equity and the Vaudeville Branch of the Four A's (White Rats) held a joint session in the Equity offices yesterday. All of the applications received by the Equity during and since the strike were gone over and those determined by the committee as coming within the jurisdiction of the Vaudeville Branch were placed on file. The applicants will be notified during the week that they have been transferred to the Vaudeville Branch.

Jim Marco headed the Vaudeville Branch committee and Paul Dalzell the Equity committee. The exact number of Equity members to be transferred, as a result of the committee's decisions has not been tabulated as yet.

## DON GRIMO LET IN.

Before the Caronia left port for Europe Tuesday noon, Ernest P. Grimes, a steward on the vessel, known in vaudeville circles in Europe as Don Grimo, was permitted to land, thanks to the good graces of Gen. Sir Arthur Currie of the British army, who is said to have brought influence to bear in the artist's behalf. Grimes had been crossing and re-crossing the Atlantic innumerable times in an effort to secure admittance to America, having been prevented from doing so under the contract labor laws.

## SHORT MARRIED BLISS

Cincinnati, O., Sept. 20.  
Ira G. Ison, known professionally as George Leon, playing here with the "Maid of America" at the Olympia, has filed suit for divorce against Bessie Ison, of Wheeling, W. Va., charging infidelity, alleging her misconduct to have begun but five weeks after their marriage in 1912.

## Hoffman Rewriting His Play.

"Welcome Stranger," the new production coming from the Cohan & Harris firm, is being rewritten by its author, Aaron Hoffman, prior to its premiere.

## GOLDWYN SAILING IN NOVEMBER.

Samuel Goldwyn expects to sail for the British capital a month from this Friday's date. He is speeding back to New York from Culver City and is due next Friday.

"The Woman in Room 13" and "Roads of Destiny," both the property of A. H. Woods, are now being filmed.

In the United Kingdom Goldwyn features are distributed through the Stohl Company in London. While Mr. Goldwyn is in Europe, Jeffrey Bernard, general manager for Stohl, will spend some time in New York with the object of enlarging plans for Stohl's releases in America through Goldwyn.

It was also said that the Stohl Company might become financial factors in Goldwyn and vice versa.

## "MIRACLE MAN" GOING

"A Scram in the Night," a Solnick feature, will replace "The Miracle Man" at the Broadway Theatre on Sunday. Despite the fact that "The Miracle Man" has been doing an immense business at the house, it was decided that it would be advisable to take it off of Broadway after a six week run. The picture was projected at the George M. Cohan Rivoli and Broadway theatres for two week periods.

## ANSPACHER PLAY OCT. 27.

"And All the King's Horses," the labor and capital play written by Louis Anspacher, to be produced by the Coburns, will have its premiere in Baltimore on Oct. 27. Those engaged to play the principal roles are Kathryn Kicker, Tyrone Powers, Howard Kyle, Alice Wilson and Lark Taylor.

## MISS CUNNINGHAM LEAVING.

Cecil Cunningham leaves the "Greenwich Village Follies" this Saturday night and opens with Connelock & Gett's "Rose of China" Oct. 13. Lillian Fitzgerald is being considered to replace her in the "Follies."

## BELLE BRANDON FIRED UPON BY LT.

**Crazed Soldier Is Arrested After  
Shooting at William Brand-  
dell's Wife—Suffering  
From Shell Shock.**

The wife of William Brandell (Belle Brandell) was attacked by a half crazed soldier last week and narrowly escaped injury.

Glen B. Christy, a former lieutenant in the A. E. F. was the assailant. Christy has been recovering from shell shock and had in his possession a large stock of ammunition and weapons in his apartment in the same building with his near victim.

A rifle loaded with buck shot was fired at Mrs. Brandell through a window by the half-crazed soldier. She notified the police, who arrested him and discovered the young arsenal in his rooms.

Realizing his condition the court pardoned him stipulating that he remove from his present residence at 525 West 128th street. He was immediately re-arrested by the police on a charge of violating the Sullivan Law and held in \$2,000 bail.

## INCORPORATIONS.

Albany, N. Y., Oct. 1.

Arcadia Photoplay Corp., picture theatre, \$10,000; Manhattan. Monica A. Smith, Anna H. Bogan, Beatrice B. Mead, 1999 Washington avenue, Brooklyn.

Link Film Co., pictures, \$10,000; Manhattan. Joseph H. Langrock, Helen Langrock, Edward M. Behrman, 1424 Eastern Parkway, Brooklyn.

Halls of America Photoplay Corp., pictures, \$10,000. Joseph E. Weinberger, A. Solomon, E. B. Cohan, 51 Chambers street, New York.

Root & Eldridge Combined Shows, Inc., pictures, \$3,100. Johan W. Janansen, 70 West 45th street, New York.

Bergman Nayan Studio, Inc., theatricals, \$10,000; Manhattan. Emile Hapgood, Mary H. Kirschtick, Robert W. Bergman, 30 Middleton avenue, Jamaica, L. I.

Diamond Amusement Corp., pictures, \$2,000; Manhattan. Leopold Friedman, David Blum, Matus Hammerstein, 1433 Broadway, New York.

Star Laboratory, Inc., pictures, \$3,000; Manhattan. Same as above.

"Where's Your Wife?" Co., theatricals, \$22,000; Peekskill, N. Y. Robert S. Doubleday, Dennis J. Harrington, Elizabeth J. Alexander, Peekskill, N. Y.

Castleton Amusement Company, Inc., pictures, theatricals, vaudeville; \$10,000; Manhattan. Isadore A. Roth, Anthony B. Binsajine, Leon Kauffman, 104 West 70th street, New York.

Amsterdam Studios, Inc., pictures, \$500; Manhattan. A. Gevirtz, Ida Govirtz, Alex J. Bimberg, 220 West 42d street, New York.

Oscar Hammerstein, Inc.; capital, \$20,000. Emma S. Hammerstein, 849 West End avenue; George Blumenthal, 21 West 27th street; J. S. Bernstein, 233 Broadway, New York.

Blessing Producing Company, theatrical; capital, \$5,000. William Morris and William Morris, Jr., 394 Ft. Washington avenue; Henry E. Dike, Port Washington, L. I.

Marcus Loew Realty Corporation; motion pictures; carry on business with \$50,000. Marcus Loew, David Bernstein, N. M. Schenck, 1093 Broadway, New York.

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## TOMMY'S TATTLES

By THOMAS J. GRAY.

Show business always gets the worst of it. Just as soon as the managers announce they are going to build ten or twenty million dollar theatres, the steel workers go out and hold up the work on the girders. It just makes a prosaic agent work twice as hard.

Some of the entertainers who were in France are now looking around for a new war, so they can go to work again.

The cloak and suit business used to have some exclusive features; one of them was a tailor's strike twice a year. Nowadays—well, need we go further?

## Circus Freaks of the Future.

Man who never went out on strike.  
Man who was never asked to join a union.

Little boy who still asks his father for a penny.  
Sing writers who never wrote about Dixie.

Landlord who is loved by his tenants.  
Week-end guest who really enjoyed himself.  
Wife who liked her husband's stenographer.

Actor who didn't "make the part" himself.  
Author who didn't blame the failure on the actor.

Movie companies might save a lot of money by using the stockholders for "extras" in all the mob scenes.

The Italian poet who started his own war must have just received a statement from a music publisher.

What ever became of all those war books the boys were working on? If you try to sell one now, they ask you what war you are referring to.

Newspaper headline reads, "Girl Who Gets Married as Means of Support Picks Out Hardest Job." How about the boys?

There are enough people writing articles on how this country should be run to make it a perfect paradise. That's the trouble—everybody is so busy writing their own stuff they haven't time to read the other fellows'.

King Albert of Belgium is on his way to America. This will give the sidewalk comedians a great chance to shout, "You know me, Al!"

Women are making night inspections of the New York food markets. The boys have been doing the same on the drink market for many years.

On Jan. 17 the good old days will be come a memory. It's a good thing the day isn't the same date two months later.

World's series should drive in a couple of baseball players' vaudeville acts.

Reproduction of DAILY VARIETY of Thursday, Oct. 2.

## DAILY VARIETY

## LEGITIMATE AND VAUDEVILLE SHOW REVIEWS

## COLUMBIA

Billy Watson is the attraction at the Broadway burlesque house this week. Billy Watson has cleaned up and his "beef trust" has been discharged. Now he has what he calls "The Parliarian Whirl." The "Beef Trust" lived long. May it rest in peace and long live the "Parliarian Whirl!"

Billy Watson is probably the most unique character in burlesque. Billy Watson gives them what they want in a unique way. Billy Watson always gives them what they wanted (under cover), and Billy Watson is giving it to them this season, but Billy is masquerading. He is showing the burlesque mogul how to do it nicely, but he is giving it to them just the same.

Billy has "conned" most of his "heavy" chorus girls, keeping a few under the guise of show girls. But Billy and Billy Spencer in Spencer's original "Grogan" character cannot be held under the leash of modern burlesque. Neither of the Billys are of modern burlesque. They both love to throw that old double entendre around the stage and they both know how to do it artistically.

This show carries no exception for Billy Watson.

This show is new. This show has the old Krausmeyer alley scene insofar as the scenic inventory is concerned, but it is the old show just the same, tapered off prettier, staged better (minus the cats and the other props), but the alley show just the same.

This show has comedy scenes, lengthy ones in which Watson and Spencer juggle the comedy and those two "eggs" know how to do it. They spear their laughs with that delicate touch that escapes the censors, but it is always enjoyed by the audience. What a wonderful combination Watson and Spencer make. And to add to that wonderful combination this season, Watson has Edgar Bixley.

Bixley does his original tramp character. Bixley knows how to "tramp," and Bixley "tramps" well in this show. In fact, Bixley is becoming Watsonized. The female end of "Parliarian Whirl" is well picked. They handled most of the numbers, and the numbers were excellent, but in a Billy Watson show, his Billy Watson, and this "bird" never missed.

He isn't missing this season, for it's the best show he has staged since he left the left-footed wheel. At the Columbia they howled at his comedy scenes, and in a Watson show the comedy scenes stop everything. Road managers can look ahead with pleasure to Watson's arrival, for he will do business, better business this season than he has done in the past, and Watson holds a few records. Wynn.

## SELECT IN CANADA.

With the return from Toronto yesterday, Lewis J. Selznick announced the purchase by Select Pictures Corp. of the entire stock of Select Pictures, Ltd., of Canada, which includes a temporary arrangement for Select to use all the branch offices of the Royal Film Co., Ltd., of Canada, through which Select has been handling its distribution.

Philip Kaufman, formerly general manager of Allen Bros' interests in Canada, has been appointed manager of Canadian Select, with headquarters in Toronto. The new management becomes effective Oct. 4.

## SOTHERN AND MARLOWE CO.

The company engaged to support Sothern and Marlowe in their Shakespearean season include Alma Kruger, North Lamson, Ursula Fautsch, Kate Wilson, Virginia Fralich, Fredrick Lewis, Henry Stanford, Rowland Buckstone, Frank Peters, T. S. Crawley, Malcolm Bradley, V. L. Granville, Vernon Kelsoe, Coville Dunn, Boyd Clarke, J. Latham and W. T. Dumas. Frank A. Howson is musical director.

## FIFTH AVENUE.

Billy Quid is turning them away as usual at the Fifth Avenue; the first half of his show is up to the usual high average of this house. At 8:15 when the first of the vaudevillians walked on they were standing around in back of the ropes. The "Fashion Minstrels" are the top liners and the girls shimmied their way into instantaneous favor.

Nolan and Nolan, one of the best juggling acts in the game, opened, and were followed by Cayana and Tompkins, a new act, in songs and talk.

Elsie Schuyler in the dress and dance evolutions, with some elaborate wardrobe, was in third position. Dale and Burch, a clever man and woman, were fourth. They have a clever skit in "one" called "The Riding Master," and their dancing at the finish "foaled" then.

Eddie Heron and company in "The Traveling Salesman" made them laugh with his uproariously funny sketch. It's a great little comedy idea and capably handled.

Bert Grant and Bill Jones, the song writer and singer, pulled down the hit of the show following. They sang oodles of new numbers and were forced to a recitation. Jarro, the inventor of the lemon trick, is still featuring. It was quite amusing with his kidding and bokum. He is in the 300 class as a showman and there was strong for him at this house.

The Fashion Minstrels, which will be reviewed under New Acts in VARIETY Weekly, closed just before the feature picture.

## PHYSICAL CULTURE STAR.

Following the example of Mack Sennett, in giving the public a chance to give his bathing beauties of the films the once over at so much per look, Bernard McFadden, the physical culture exponent, will produce a vaudeville act containing ten of his most shapely female pupils. The turn will be booked in conjunction with a new five-reel picture recently completed by McFadden, which expounds the vegetarian and physical culture theories practiced and taught by McFadden for the past 20 years. A deal is under way for a Broadway theatre, and it completed the McFadden outfit will open for a run Oct. 5.

## NO LAW AGAINST "SHIMMY."

Syracuse, Oct. 1. A request that the city authorities ban the "shimmy" and "jazz" dances was made yesterday to Commissioner of Public Safety Walter Nicholson.

Nicholson declared he knew of no city ordinance that would stop the dances, although dancing masters termed the steps shameful.

## APPEARING AS AN A. J. L.

Anna Held Jr. and Emmet Giffoll will present a comedy singing and talking act at Dockstader's theatre, Wilmington, Del., tonight. Miss Held will include in her wardrobe of twelve changes the famous "Peacock Gown" which her mother wore, as well as a great number of her mother's jewels.

## PRINTING IN PHILLY.

Due to the printers' strike, which became effective yesterday, programs for the New York Hippodrome are being published by a Philadelphia concern. The Hip orders 30,000 programs weekly.

## New Play by Willard Mack.

Under cover Ed. Rush stole away last Friday and launched into the legitimate field by producing a three-act comedy drama, "The Logic of Larry," by Willard Mack. The show played three performances at Scranton Friday and Saturday and got away with a \$1,750 gross.

## THE GAMBLERS.

Wilbur Emerson.....Harry T. Morey  
John Emerson.....Charles Kent  
Isabel Emerson.....Agnes Ayres  
Catherine Ames.....Helen Farnum  
James Darwin.....Eric Mayne  
George Cooper.....George Maitland  
Giles Raymond.....George Backus

Only this is to be regretted about "The Gamblers," that its author, Charles Klein, is no longer with us to again furnish an equity gripping a story from his script as in the present feature presented by Albert E. Smith, with Harry T. Morey as the star, and bearing the brand name of the Vitaphone.

True enough, there are the living who vie with the departed craftsman in depicting certain phases characteristic in life of this nation; but is it irrelevant to recall his name once more? especially when the photo drama of his play contains another laurel to the departed.

Memory may recall the presentation of the play at the Maxine Elliott Theatre when it created an unequalled puzzle to its sponsors. For one week its receipts were more than the average of another it did not do quite so well, and those who backed it had faith, and finally it won a place for itself as a contribution to what now seems the irreparable past.

And in its present version it still has that gripping appeal; that same fascination for the weak yet strong Wilbur Emerson, as in this case, the responsibility of all to save his father and even one of his errantly yellow partners from the living hell of prison bars.

There is a difference here, however, of the Wilbur Emerson as interpreted by Harry T. Morey, and the same character as played by George Nash in the original. The latter was suave, a paragon of a sinner. Morey's version different. He suggests the avenger, the fiercer as a warrior, a gambler that fascinates and wins the sympathy of his audience, as in this case, of the weaknesses, rather than their contempt, because of cleanliness of motive.

The script has been deftly handled by Sam Taylor and Lucien Hubbard; its direction is by Paul Scardon, and a most interesting job. The original has been added numerous scenes, but in this case, instead of detracting and leaving absurd gaps in the story, the new material is a succession of episodes that are almost flawless in their continuity.

The story is unchanged from the original and pictures the four men who pool their interests in a battle for wealth against the bigger money of the day, who play the same game, but in the dark. Again there is the adequate love interest of Catherine Ames for the too absorbed Wilbur. She marries, impulsively, the district attorney, and then regrets her choice. And her husband, described in the literature of the times "as a man of deep passions," is instigated by a jealous motive to trap her lover and his confederates, not only for the sake of political ambition, but to crush the man who is the object of his wife's highest respect and what seems an innocent affection.

His plot throughout is absorbing and the cast, one of the best, has the ever stepped within grace of a camera. Particularly effective in their respective parts were Catherine Ames as Emerson's father; Helen Ferguson as Catherine Ames, and George Maitland as George Cooper. James Darwin made a good district attorney, if not too human and the Giles Raymond of George Backus won favor.

## Klein Bros. Join Gaileties.

Klein Bros., who recently signed a five year contract with the Shuberts, will be added to the cast of the "Gaileties of 1919" when that production opens at the Winter Garden Oct. 6.

## Gertie Bauman Insured.

By an arrangement with the Travelers Insurance Company, of Hartford, the Wilbur-Romberg Corporation has taken out a policy insuring Gertie Bauman's legs for \$35,000.

## FRIARS ENTERTAINING

EVERY THURSDAY EVE.

Movie Night Oct. 9, With Edg

Selwyn Host—Arthur Brisbane

Guest—Misses Dalton, Kenyon and Brady to Help.

On Thursday evening, Oct. 9, the Friars' Club will give the first of a series of weekly "Club Nights" that are to be one of the features of the organization's winter program to bring the members together at least one night each week. The first of these informal Bohemian affairs will have Edgar Selden as the chairman, and as Mr. Selden is more or less interested in the motion picture end of the amusement field, the gathering will take on an M. P. aspect.

Each chairman that is appointed for the following dinners will gather about him the representatives of the particular line that he is interested in. The dinner will be a table d'hôte affair and served at 6:30 on the gala night.

Among the guests of note for the initial affair will be Arthur Brisbane, Dr. John T. Edman, George Gordon Battle and William Grossman. There will also be entertainment in keeping with the amusement branch represented, and on this occasion Dorothy Dalton, Doris Kenyon and Alcey Brady will make personal appearance and three single reel special pictures will be shown.

## FORBES-ROBERTSON'S TOUR.

William B. Peakins will manage Sir Johnston Forbes-Robertson's lecture-tour when the star arrives in America next month. The tour will embrace the Eastern and Middle Western principal cities, Shakespearean subjects forming the basis of the topic dealt with by the lecturer. Forbes-Robertson and his wife, Gertrude Elliott, are due to leave London Oct. 11.

## ITEMS.

Keith's, Syracuse, N. Y., a new big time vaudeville theatre, may open Thanksgiving.

The picture houses of Ithaca, N. Y., can now open Sundays after 3 p. m.

The Shuberts will present "The Dancer" in Atlantic City Sept. 15.

Frank Humphrey of Chicago, ill for a week or so, has been ordered to the country for recovery.

Charles Cornell is producing a new cabaret show for the Film Cafe. With 18 principals and a chorus of 20, it will open there Oct. 5. The Parliarians will also have a show produced by Cornell.

Carlita Clavin, the English vaudeville artist, returned to England Sept. 11 on the Celtic. Mr. Clavin has been in New York five weeks and has booked a number of acts to appear on the other side.

Tom Dingle, the dancer, will start rehearsing with "Fiddlers Three" tomorrow. The piece was to have opened Sept. 1 at the New York, Brooklyn, but was held out on account of the strike. Dingle replaces Hal Kelly.

Mayo & Irwin dropped out of the Columbia Sunday bill after the matinee, owing to the illness of "The 11th Chorus." Lew Brown, the song writer, with Arthur Franklin at the piano, replaced them.

The "Greenwich Village Follies" was transferred to the Nora Bayne Theatre last evening. No answer has been filed as yet.

Alfred Symmons brought suit against Edward E. Zimmerman for the profit account from "The 11th Chorus," the road show of which they jointly owned. Symmons being the owner of the 11th Chorus, Zimmerman, who purchased for \$100, through Attorney Henry taken out a policy insuring Gertie Bauman's legs for \$35,000.

Reproduction of DAILY VARIETY of Thursday, Oct. 2.

DAILY VARIETY

# ROBERT CONNEFAX TO RISK HIS TITLE

Unusual Chance to Be Taken by  
Present World's Three-Cush-  
ton Champion—To Defend  
Rank in Cleveland.

Robert Connefax, the present world's three-cushion champion, will defend his title in the open championship tournament to be held at Cleveland, Nov. 4 to 13.

This will be the first time in the history of billiards that a champion has risked his title in open competition, heretofore the stipulation being that he defend it once every 40 days.

The winner of the tournament will acquire the championship and in addition \$1,500 prize money. Brunswick-Balle pays the champion \$2,400 a year and guarantees him a tour of Canada and America, 10 cities being played in about 15 weeks. The tour figures to net him about \$8,400, so the championship is worth in the neighborhood of \$15,000 for the billiard season of seven months. The open championship will be an annual event from now on, and in the coming one 10 players will be picked other than the champion from the following cue wielders:

Kelchhofer, De Oro, Mau Pome, McCourt, Ellis, Jackson, Moore, Otis, Heal, Reisell, Gelette, Morin, Couppes and Denton.

Added interest is given to the coming event by the presence of De Oro, from whom Connefax won the title in the last championship match held at the Friars Club the first week in May.

## NEAR RIOT AT B'KLYN STRAND.

A near riot was precipitated in the Strand Theatre, Brooklyn, on Sunday night when Moe Mark, president of the theatre company, attempted to quiet a number of rowdies who were yelling at the top of their voice for admission to the theatre. The lobby was filled with about 1,000 persons waiting to get admission to the second evening show in the house when some one in the throng started to shout, "Let us in!"

The cry was taken up by some of the rowdy element and they began shouting and pushing, causing several women in the crowd to become hysterical.

During the excitement Mark got at the top of the mezzanine floor stairway and urged the crowd to have patience. As he was talking he opened the door leading to this floor, when there was a sudden rush of those standing about him into the theatre.

These people were followed by others, and several persons were trampled upon. A policeman standing outside of the house turned in a call for the reserves from the Adams Street Police Station, and they upon their arrival quickly drove the crowd off this floor and back to the lobby.

## PHONOGRAPH SINGERS TOURING.

Henry H. McCloskey, head of the Henry Burr Music Corporation, and more popularly known to the phonograph world as "Henry Burr," is sponsoring a fall and winter tour of the Popular Record Artists, whereby bookings for a number of well known phonograph singers and instrumentalists will be arranged. The touring vocalists will be, besides Mr. Burr, Frank Croton, Billy Murray, John H. Meyer and Albert Campbell. Monroe Silvers, the monologist, Fred Van Eps, banjoist, and Frank Banta, pianist, comprise the rest of the aggregation.

# "JAPANESE NIGHTINGALE" MAY BE TRIED BY COURT ORDER

Protective Amusement Company Seeks to Have Pathe En-  
joined—Case Will Be Argued This Month—Defendant  
Denies That Plaintiff Has Sole Right to Use of  
Onoto Watanna Picture—Sold by the  
Publishers to Patrick J. Casey.

Before Judge Julius M. Mayer in the Federal Circuit Court yesterday, (Wednesday) the Protective Amusement Company, Inc. filed a petition for a restraining order against the Pathe Exchange Inc. Judge Mayer directed that that motion be placed on the October calendar for argument at an early date. The order is to prevent the Pathe Company from exploiting the film "A Japanese Nightingale," which had been dramatised and placed in film form from the book of the same name written by Mrs. Winifred Babcock, under her nom de plume of "Onoto Watanna." In the complaint filed by the Protective Company they claim that the copyright of the book, with all its ramifications, was sold by Mrs. Babcock to the publishers of the Women's Home Companion which publication ran it in serial form. The Companion management in 1913 sold to Patrick J. Casey the rights to produce the story in film form, and in turn Casey sold it to the Protective Company. Early last year, the complaint reads, the Protective people learned that

the Pathe Company had been exploiting the film in various parts of the country and deriving a large revenue from the use of the picture. They ask that besides the restraining order the defendant company be required to account to the plaintiff for the moneys earned by its use.

The defendant corporation denies that the Protective Company has the sole right to use the film and announce their intention to continue its exploitation. They acknowledge that they have been handling the picture and give as a reason that they purchased the rights to the same from Darcy and Wolford, rights to the production from Casey. They also allege that Casey is a member and vice-president of the plaintiff corporation and that he knew at all times that the Pathe Company was handling the film. They also allege that the plaintiff corporation was also aware of the arrangements made with Casey through Darcy & Wolford, and that there exists no basis for the petition by the Protective Amusement Company.

## FILM NOTES.

Harrison Ford is coming east to appear opposite Marguerite Clark in "Easy To Get," under Walter Edwards' direction.

Stella K. Talbot has been signed with the Apex Photoplays Corporation, capitalized at \$150,000.

Mabel Jullienne Scott has been placed under contract by Famous Players-Lasky.

Beulah Harriscalo's next will be a picturization of Zena Judson's novel, "Duckwing Road." This will follow "Kitty Kelly, M. D." Howard Hickman will direct.

Elmer Abbott's story, "Old Dad," will be utilized by Mildred Harris for her next release.

Sam Wood will direct Wallace Reid in "Speed Carr," by J. S. Woodhouse. Wood was formerly assistant director to Cecil De Mille.

Madeline, Travere's next will be "Last Money," directed by Edmund Lawrence.

Mark Gaidaine has been signed by Snelling Bell; Parsons to direct all his comedies.

Edward Ellis will direct Elsie Janis' next, "The Imp."

William F. S. Marie will direct Eugene O'Brien in "The Broken Melody."

Irvine S. Cobb and George Barr McCutcheon will write the stories for Maclay Arbuckle.

James Cruze will direct Houdini in his next picture, which has not been decided upon as yet.

Ethel Clayton is making "More Deadly Than The Male," under Robert G. Vignola's direction.

Henry McRae will direct Marie Walcamp's next Universal serial, entitled "Fetals of Las-

Tos." Marian Tucker will do the male lead. "The Magician of Melville" has been selected for Olive Thomas' next production.

M. A. Levy has been appointed manager of the Washington Exhibitors-Mutual exchange.

Fessy Hyland has completed making "A Girl in Bohemia."

Gladya Brookwell has finished "The Devil's Riddle" and will begin work on Forrest Harter's "Fists of Flesh," under Edward Le Saint's direction.

Jane Caprice has begun work on her new, Albert Cappellet production, "Little Mother Hubbard," to be released through Pathe. The story is adapted from Oliver D. Bailey's play, "Linn-Ann."

"The Woman Gains," written by Frank Darcy, the Select scenario editor, in collaboration with Layton Graves Osmon, playwright, has been purchased by Selznick for Elaine Hammerstein's second vehicle following "The Country Cousin."

The A. H. Fisher production of the Robert W. Chambers' novel, "The Shining Band," has been retitled "The Amazing Lover."

Paul Schofield has been signed for Thomas H. Ince's scenario staff for a period of two years.

Sardney Smith, last with D. W. Griffith, has joined the Fox forces. He will be located in the executive offices.

## WILKIE BARD COMING

A cable received in New York yesterday said Wilkie Bard had sailed from England on the Saxonia.

The English comedian is coming over to appear in the Keith big time vaudeville theatres at a reported salary of \$2,500 weekly.

# KILBANE TO MEET JOHNNIE DUNDEE

Boxers Practically Accept Terms  
Offered and Will Fight at 130.  
Great Battle Expected—Met  
Once Before, 20 Rounds.

Johnny Dundee and Johnny Kilbane are as good as matched for the opening show of the recently born New Arena Athletic Association of Jersey City. Although no official announcement has been made it is learned from an authoritative source close to the club officials, that both boxers have practically accepted the terms offered and in all probability the weights will be 116 pounds at 3 p. m. fight day.

This looks like the match of the season and will arouse tremendous enthusiasm around the Metropolis where Dundee has an enormous following who have claimed that Kilbane has stepped the Scotch-Wop ever since their memorable 20-round draw, some years back.

Kilbane's recent five-round victory over Frankie Burns one of the Jersey idols, has made him a big card.

## LUKE O'REILLY HAS A HUNCH.

Luke J. O'Reilly, as well known in Kings county as the Times building in New York, has a hunch. He wants to be a film actor.

Mr. O'Reilly wants to know how it feels to stand before a camera that keeps you moving. Some years ago he was an actor, and a bad one, says Mr. O'Reilly. Now that he has advanced out of the juvenile classification, the Brooklyn politician wants the experience of seeing himself in action.

Just how Mr. O'Reilly is going about it he doesn't know. But he seems oodles of publicity for himself in the venture, and lots of money for the Leona Island exhibitors, even though the O'Reilly-starred feature film is but a local proposition.

## "Ten Nights" Off a While.

Robert Downing's tour with "Ten Nights in a Barroom" was temporarily suspended at Harrisburg, Pa., last week. Arthur C. Alston, who has the tour in charge, said he was forced to suspend on account of booking conditions in the territory the show is appearing in, but that it will resume its tour again at Wilkes-Barre on Oct. 21.

## BEN FULLER SAILING.

Ben Fuller and family will sail for England on the Mauretania Thursday of this week. Mr. Fuller, who is the owner of the Fuller circuit in Australia, plans to remain about four months in London. Ben Fuller, Jr., who accompanies his father abroad, will return to this country in the spring.

## DE KOVEN OFF HERALD.

Reginald de Koven will not return to the New York Herald as music critic, but will devote his time to finishing his new opera, "Rip Van Winkle," which is scheduled for a premiere in Chicago before it is seen here at the Lexington.

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# OH! WHAT A COMEDY SONG

by IRVING BERLIN

ARTIST COPY  
You'd Be Surprised

By IRVING BERLIN

Moderato Vamp

John-ny was bash-ful and shy No-bod-y un-der-stood why, Mar-y loved him  
Mar-y con-tin-ued to praise John-ny's re-mark-a-ble ways To the lad - les

All the oth-er girls passed him by Ev-ry one want-ed to know  
And you know ad-ver-tis-ing pays Now John-ny's nev-er a-lone

How she could pick such a beau With a twink-le in her eye She made this re-ply:  
He has the bus-i-est phone Al-most ev-ry oth-er day A new girl will say.

CHORUS

He's not so good in a crowd but when you get him a-lone You'd be sur-prised He is-n't  
He's not so good in the house but on a bench in the park You'd be sur-prised He is-n't

much at a dance But then when he takes you home you'd be sur-prised He does-n't  
much in the light but when he gets in the dark you'd be sur-prised I know he

look like much of a lov-er, but don't judge a book by its cov-er He's got the  
looks as slow as the El-rie But you don't know the half of it dearie He looks as

face of an An-gel but there's a dev-il in his eye He's such a del-i-cate thing but when he  
cold as an Es-ki-mo But there's fire in his eyes He does-n't say ver-y much but when he

starts in to squeeze You'd be sur-prised He does-n't look ver-y strong but when you sit on his knee  
starts in to speak You'd be sur-prised He's not so good at the start but at the end of a week

You'd be sur-prised. At a par-ty or at a ball I've got to ad-mit he's  
You'd be sur-prised On a street car or in a train You'd think he was born with

noth-ing at all but in a mor-ris chair you'd be sur-prised  
out an-y brain but in a tax-i cab you'd be sur-prised

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### ATLANTIC CITY.

By CHARLES SCHREUR.

Atlantic City is to have a new hotel, or at least an increased and modernized house where it now has only a small establishment. It is to supplant the present hippodrome on the Million Dollar Pier, where vaudeville is the attraction for a long summer season. It is authorized, as stated by Captain John Young, the pier house is to be entirely rebuilt into a modern structure, to be finished in three months. Plans are already drawn.

Two important openings Thursday, with Ebel Barrymore in "Duchess" at the Apollo, under the direction of Charles Frohman, Inc., and the American premiere of "The Luck of the Navy" at the Globe, with the English company headed by Percy Hutchinson. Comstock & Oest direct the latter event.

Atlantic City is at least to have not only its two convention halls, but another theatre, and in connection with the two large hotels, an apartment house and a series of bungalows, with a swimming pool. The whole is to be accomplished as a part of the co-operative plan of the Latham System and the Rio-Carlton Hotel Co., plans by which three whole blocks have been taken over from the shore. The convention hall and theatre are to be built at California avenue and the Boardwalk, on the uppermost edge of Chateau and the farthest from the Ambassador Hotel, which is part of the increased plan for extension of this original Latham Hotel in the East.

### BALTIMORE.

By F. D. OTOOLE.

"POOR'S," "Apple Blossom" Charles Dillingham's newest musical comedy to have had its initial presentation to a large and most appreciative audience Monday night, before being taken to the Globe, New York. Reviewed elsewhere in this issue.

ACADEMY—"The Rainbow Girl," with Billy B. Van, is back again for the third year's showing. Notwithstanding its age it is still drawing interested crowds here.

AUDITORIUM—Melvyn & Heath in "Hello, Alexander," with Sophie Tucker and her jazz band as the story of the show, are turning them away during the stay here. This show is a wonderful mixture of shimmy dancing, jazz music and songs and pretty women and mixed men mixed in.

MARYLAND—Keith's vaudeville.

COLONIAL—"The Revelations of a Wife" deals not so much with the sex role as might be expected from the title. There is nothing risqué about the play at all. It shows the hard struggle of a woman who has made a mistake in her past. The mistake was not so great, but some very human ghosts come before her as a result. Her husband learns her secret, but retains his faith in her. The old story and not very much improved in this recent edition. Lawrence Brooks and Greenday Williams play the leads and are only fair.

HIPPODROME—"The Last Drop," musical comedy, presented by Will Stanton and Rosella May, contains good music and comedy and pretty girls and is easily the hit of the bill. Sponsor and Rose have the only other turn that even measures up anywhere near the standard of the musical play. Hal Langton and Tom Smith appear in "All in Fum" Jack Leighton's Revue is a minor turn. Bill and Gray have a comedy skit. The picture program consists of "High Polka," a Western drama, featuring Katherine Macdonald and Louis Bennett; Mutt and Jeff in "All That Gentils is Not Gold"; a comedy, "Last Monday," and a revue of current events.

GARDEN—An unusually poor bill for this house, with the offering "Gems of Grand Opera" leading and Max Yerk's dogs running a close second; also on the bill are "The Three Pals," Larry Harkins and Boys and Leo Hoyt, "Friedrich," featuring Mrs. Charlie Chaplin, is the film feature.

VICTORIA—"Brows of Harvard" film, Lillian and Twin Brothers Arthur Hill, Beverly Honey, Devine and Williams, Eckert and Gordon.

PALACE—Mollie Williams is the big drawing card.

GATETY—"Cabaret Girls."

TOLLY—"The Whirl of Folly."

FAIRWAY—Olive Thomas all week in "The Sales Bride."

NEW—Naimova in "The Best," disappointment to many admirers here.

STRAND—"Tom Moon in 'Hearst.'" ALBAUGH'S—Colored Baltimore, all dressed up in its best silks and full coat suits, is coming here this week to see "The Smarter Set," a negro company of modern bent, put on a musical comedy. There were a surprisingly large number of whites in an especially reserved space down front who seemed to get as much, sent out of the performance as the most enthusiastic of the darker brethren. The name of the comedy was "The Children of the Sun," and it traced sketchily and historically the origin of the negro race. The company sought to produce a genuine musical comedy, and they succeeded fairly well as far as singing and dancing are concerned.

### BOSTON.

By LEN LIBBEY.

ORPHEUM—Loew—Vaudeville.

BOSTON—Vaudeville.

BLOU—Picture.

GORDON'S OLYMPIA—Film and vaudeville.

GORDON'S CENTRAL SQUARE—Cecil Reed-Cat, sketch, Wilbur, Hutton and Joe Jordan and Newell, Shera and Carrol, Robb Whitman, with film.

PARK—Using for the second week the photo-play, "His Majesty."

ST. JAMES—Vaudeville and pictures.

LANCASTER STRAND—FENWAY.

CODMAN SQUARE, FRANKLIN PARK, MODERN, BRACON, EXETER STREET, COLUMBIA—Picture.

MAJESTIC—Second and last week of "Expensive."

SHUBERT—"Some Time" here for two more weeks. Doing big business.

TREMONT—Second week of Grant Mitchell in "A Prince There Was."

COLONIAL—Closing week of "Hitchy-Koo."

PARK SQUARE—"Buddies" and B. to near the end of local engagement after profitable engagement.

FLYMOUTH—"Breakfast in Bed."

WILBUR—"Nothing But Love," second week.

COPILEY—"Fragrant," third week.

ARLINGTON—"Fotash and Perimeter."

Rather unusual departure for leads in a stock company to try and depict two characters so closely allied to dialect as the principals in this show. Craig and Powell played the name roles.

CASINO—"Butterflies of Broadway."

HOWARD—"Japanese Honeycomb," with vaudeville.

GATETY—"Golden Crook."

When "Monte Cristo, Jr.," comes into the Boston Opera House next Monday an innovation in the form of dancing during the intermissions will be introduced. This is the only house in town, as far as is known, where such an idea could be successfully tried out. It is also stated that bookings for practically the entire season have been completed for this house, including three opera companies, one of them the Metropolitan.

The name of Ruby Norton is now being carried in the ads of "Nothing But Love," the musical show at the Wilbur. Andrew Tombs was the only one featured when the show struck town.

When Hittcock winds up at the Colonial this week his place will be taken by Cecil Lean and Cio Mayfield in "Look Who's Here." The "Folies" were supposed to follow Hittcock, but evidently their drawing power in New York prevents this at this time.

Herbert W. Pattee, associated with the Henry Jovett Players as manager of the Copier Theatre over since this company was formed here, has severed his connection with the house. He has another enterprise in view.

### BUFFALO.

By SIDNEY BURTON.

SHUBERT—"The Wanderer," Second time. Heavy attendance forecasted. This modern jangling of the biblical story of the prodigal son succeeds all along the road.

MAJESTIC—"The Velvet Lady." Press agent there with a lot of live staff. Sure to do well though advance in light. Herbert's name will do much to put it over here.

SHRA'S—Vaudeville.

SHRA'S HIPPODROME—Anita Stewart in "Her Kingdom of Dreams."

STAR—"The Birth of a Race." First picture under the new management.

GATETY—"Folk-a-Do." Sure fire.

ACADEMY—"Razze Dazze." Academy fans beginning to buy the tickets, not the show.

GARDEN—"Reelie Girls."

FAMILY—"Picture"—"The Midnight Patrol." Plenty of newspaper space put into the film over.

OLYMPIC AND LYRIC—Picture and vaudeville. Getting together with nobody—not even the management—very particular about what the bookings are. Would do business even with "Hamlet."

Earl Crabb, former manager of the Strand, announces he has accepted the position of manager of the new Universal Corporation and will take up his duties in New York early next month.

For the first time in half a dozen years, a regular season of Yiddish shows is being played in Buffalo Sunday nights. Both New York and provincial companies are being booked. Three Sundays were played last month to heavy business, it is reported.

"The Unknown Purp" at the York last week caught on strongly after Monday and literally turned them away the latter half of the week. It was the strongest attraction from the box-office viewpoint, playing here this season.

### DETROIT.

By JACOB SMITH.

"Passing Show of 1919" to capacity at the Shubert. Next, "Little Simplicity."

"Look Who's Here," with Cecil Lean and Cio Mayfield, at the New Detroit. Next, "Dad-die."

"Bird of Paradise" at the Garrick. Florence Rockwell has the leading role. "Scandal" next.

All the vaudeville houses are doing a big evening business. Mothers are off with those north of Grand Circus Park, but they are steadily increasing. All the local vaudeville houses except the Temple now have a similar policy—vaudeville and pictures, with performances continuous at the Miles, Orpheum and Colonial.

At the film houses: "Big Game Wallop" at Broadway-Strand; "The Best" at Adams; "Zwanzigste" at Washington, and "Totou" at Midtown.

Felix Feist, of Goldwyn, was in town for several days last week; also J. C. Ragland, new

sales manager for Biostat.

M. Eberlin Starr, former manager of the Washington Theatre, and lately with First National, has gone with Cosellus-Clark Corporation as special representative for the Capitol Cinema in Middle West.

Dennis Vanes has taken over the Opera House at Colchester.

Correspondence  
(Continued on Page 50)

As you have

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11—Montreal  
12—Ottawa  
Dec. 1—Buffalo  
1—Toronto  
15—Detroit

Dec. 21—Rochester  
25—Albany/Troy  
1910  
Jan. 2—Schen, Amsterdam  
12—Majestic, Chicago  
16—Milwaukee  
24—Pittsburg  
Feb. 2—Indianapolis

Feb. 9—Louisville  
16—Cincinnati  
22—Columbus  
Mar. 1—Youngstown  
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15—Grand Rapids  
22—State Lake  
29—Dayton

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## SAN FRANCISCO NOTES

San Francisco, Oct. 1.  
The date for the wedding of Mrs. Ivy Crane and Guy Lombard has been set for Dec. 15.

Alma Grace and baby Jean left for Kauai City last week to join Earl Beeman, husband and father.

Carl Arvy, representing the Joe W. Stern Co., arrived here last week to open professional offices here for his concern.

William Cline, associated with Ackerman & Harris in the Stockton Hippodrome, while en route here from Stockton, ran his car over a ravine. Mr. Cline, who escaped injury, left it hanging, completing his trip here by jitney.

Dorothy Greenan, of the Ackerman & Harris office staff, is looking after the booking sheets during the absence on account of illness, of Ella Herbert Weston.

Francisco Robbins joined the Will J. Ward act at the Orpheum, Oakland.

Florence Kennedy, formerly of "Let's Go" won first prize in the "Text Movie Contest" held by the R. F. "Dulcinea." Several hundred girls participated. The winner is to be given a chance in picture and will have a part in the "Eternal Three" which will be directed by Marshall Neilan.

The Grand in the Mission District has been remodelled and renamed the Regent. The Regent will be under the supervision of Robert J. Graham, and F. J. Larkin, is manager.

Vern Bristol has been added to the staff of the A. J. Stanny professional office.

Frank Hill, treasurer recently at the Curran, has left for the east to accept the management of one of the "I Love You" companies for southern territory.

"Polyanna" has been retained by the Alcazar Players for a second week.

E. D. Price, manager of the Alcazar, is laid up with an attack of pneumonia.

George White and Billy Mann are forming a tab musical show for the road.

Al Hallett was forced to retire from the recently formed trio on account of being ill with typhoid fever.

Will R. Dailley is back in the A. & H. office after an absence of several weeks during which time he was successfully operated for a cataract on his right eye.

May Nannery was specially engaged for a part in the current Alcazar show.

Ollie Stewart, of Stewart and Oliver, will go to London to visit her folks, following her recent tour of the Pantages Circuit.

George Allen is looking after the managerial duties at the Oakland Orpheum during the absence of Harry Corneli.

Dorothy Lewis resumed her Pan tour here this week after a two weeks' lay-off. Miss Lewis replaced Bobby Henshaw on the road show, the latter having completed his contract.

Al Katsauer has resigned his position at the Casino to enter commercial field.

Celia Marvinis sailed on the Sonoma for Australia.

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(Leave the Hall)

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Los Calhern has joined "Lombardi, Ltd."

Jimmie Hanson is in the East to attend the Insurance Convention at Pittsburgh. Hanson will visit New York City, where he will be the guest of Frank Fugarty.

Ko Vert, the dancer, opened at the Palace Hotel last week.

Janitors' Protective Union has adopted a new wage scale calling for \$5 for an eight-hour day, with a dollar an hour for overtime. The new wage scale received the indorsement of the theatrical workers' federation.

Colonel Ernest Smith, local recruiting officer, is searching for vaudeville talent and musicians from the ranks of the service men to tour California in the interest of army recruiting.

Paul Locke and "Honey" Harris, who jointly have been producing girl acts, have parted. They will continue producing each for himself.

Laura Vail has left for Seattle to be prima donna for Levy's musical comedy show.

Jack Partington, manager of the Imperial, which house recently amalgamated its interests



This week  
(Sept. 29),  
New Rochelle  
and  
Hoboken,  
Next Week  
(Oct. 6),  
Warwick  
and DuKaib,  
Brooklyn.

LOEW CIRCUIT

with the "California" and "Parola" (Hanson), has produced a girl act. Billy Brown and Guss Newton are featured.

Abolition of war-time strictness with regard to passports was announced here. Under instructions from Washington passengers will no longer be required to report at the custom house for identification, but may have their passports vined on the pier before sailing. No identification other than the passport photograph will be required.

Mort Harris is spending a couple of weeks in Los Angeles in the interests of Waterman, Raylin and Snyder.

Remember the "Old Woman  
Who lived in a Shoe"  
She had so many—!

HER HUSBAND'S

favorite Song, was  
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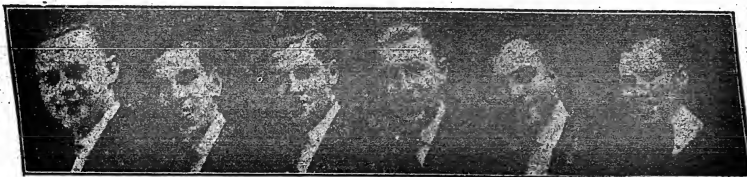
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"Bovarys" 6 Empire Toledo 11 Lyric Dayton.  
"Broadway Belles" 6 Trocadero Philadelphia 13 Empire Hoboken.  
"Buffet Revue" 6 Cohen's Newark 9-11 Cohen's Poughkeepsie 13 Casino Boston.  
"Daytime Wander Show" 6 Lyric Dayton 13 Olympic Cincinnati.  
"Dabaret Girls" 6 Lyceum Washington 13 Trocadero Philadelphia.  
"Cracker Jacks" 6-7 Grand Trenton 13 Bijou Philadelphia.  
"Dixie's" "Big Review" 6 Star Toronto 13 Andover Buffalo.  
"Follies of Day" 6 Gayety Boston 12 Grand Hartford.  
"Follies of Pleasures" 6 Gayety Brooklyn 13 Gayety Newark.  
"French Follies" 6 Empire Hoboken 13 Star Brooklyn.  
"Girls & the Car" 6 Hurtig & Seamon's New York 13 Empire Brooklyn.  
"Girls de Louca" 6 Olympic Cincinnati 12 Star & Garter Chicago.  
"Girls from Follies" 6 Englewood Chicago 13 Haymarket Chicago.  
"Girls from Joyland" 6 Gayety Newark 12-14 Grand Trenton.  
"Girls Girls Girls" 6-8 Armory Birmingham 9-11 Inter Niagara Falls 13 Star Toronto.  
"Girls & U S A" 6 Gayety Omaha 13 Gayety Kansas City Mo.

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"Kewpie Dolls" 6 Howard Boston 13 Olympic New York.

"Liberty Girls" 6 Casino Brooklyn 13 Peoples Philadelphia.  
"Lid Lifters" 6 Century Kansas City Mo 13 L O.  
"London Belles" 6 Casino Boston 13 Columbia New York.  
"Maids of America" 6 Gayety Pittsburgh 13-15 Park Youngstown 16-18 Grand Akron.  
"Marion Dave" 6 Peoples Philadelphia 11 Palace Baltimore.  
"Midnight Maidens" 6 Gayety Milwaukee 13 Gayety St. Paul.  
"Million Dollar Dolls" 6 Gayety St Louis 13 Columbia Chicago.  
"Mischief Makers" 6 Gayety Baltimore 13 Lyceum Washington.  
"Monte Carlo Girls" 6 Penn Circuit 13 Gayety Baltimore.  
"Oh Frenchy" 6 Gayety Louisville 13 Lyceum Columbus.  
"Oh Girls" 6 Orpheum Paterson 13 Majestic Jersey City.

"Pace Makers" 6 Gilmore Springfield 13 Worcester Worcester Mass.  
"Parisian Filles" 6 Bijou Philadelphia 13 Broadway Camden.  
"Parisian White" 6 Empire Brooklyn 13 Empire Newark.  
"Peek & Bo" 6 Gayety Rochester 13-15 Bastable Syracuse 16-18 Lumberg Utica.  
"Razzle Dazzle" 6 Empire Cleveland 13 Casino Detroit.  
"Record Breakers" 6 Star Brooklyn 13 Gilmore Springfield Mass.  
"Reeves Al" 6 Gayety Buffalo 13 Gayety Rochester.  
"Rynolds Abe" 6-7 Berchet Des Moines 13 Gayety Omaha.  
"Roxland Girls" 6 Gayety Kansas City Mo 12 L O.  
"Round the Town" 6 Cadillac Detroit 13 Regiswood Chicago.  
"Right Here" 6-8 Park Youngstown 9-11 Grand Trenton 13 Star Cleveland.  
"Social Follies" 6 Majestic Scranton 12-14 Armory Birmingham 16-18 Inter Niagara Falls.  
"Social Maids" 6 Columbia Chicago 12-13 Berchet Des Moines Iowa.  
"Some Show" 6 Haymarket Chicago 13 Gayety Milwaukee.  
"Spirit Girls" 6 Broadway Camden 13 Majestic Wilkes-Barre.  
"Sporting Widows" 6 Star Cleveland 13 Empire Toledo.  
"Star & Garter" 6 Gayety Detroit 13 Gayety Toronto.  
"Step Lively Girls" 6 Majestic Jersey City 13 Perth Amboy 14 Plainfield 15 Stamford 16-18 Park Bridgeport.  
"Stone & Pillard" 6-8 Grand Terre Haute 9-11 Park Indianapolis 13 Gayety Louisville.  
"Sweet Sweeties Girls" 6 Olympic New York 13 Gayety Brooklyn.  
"Tempests" 6 Standard St Louis 15-17 Grand Terre Haute 18-20 Park Indianapolis 13 Gayety Albany 13 Gayety Boston.  
"Victory Belles" 6 L O 18 Gayety St Louis.  
"Watson Billy" 6 Gayety St Paul 13 Gayety Minneapolis.  
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Refrain

*p rit.* *a tempo* *staccato* *staccato* *staccato*

Now I know the pang of long - ing

Now I know the rea-son why

*poco cresc.* *staccato* *rit.* *staccato*

Ev-ry mor - row brings a sor - row And my

heart, wear - y heart, longs to die Yearning seems

to wak - en dreams, dear, Dreams of you

and long a - go So each day

pray that you'll come back And let me tell you, That now I

know. *mf* *rall.*

Now I know.

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HYPHOCOME.—Vaudeville.

STAR.—"Burlesque Wonder Show."

EMPIRE.—"Girls from the Police."

GRAND.—"College Girls Frolic" tabloid.

PRISCILLA.—Vaudeville.

LOEW'S LIBERTY.—Vaudeville.

LOEW'S ALHAMBRA.—Noisiness in "The Rat."

LOEW'S EUCLID.—Charles Ray in "Bill Henry."

LOEW'S STILLMAN.—Nastimova in "The Rat."

STANDARD.—"What Am I?" Mae Murray.

KNICKERBOCKER.—Bonnie Barricade in "Her Purchase Price."

ORPHEUM.—Dustin Farnum in "A Man's Fight."

STRAND.—Dorothy Phillips in "Destiny."

Selmer Jackson and Laura Hamilton play leads in the stock to open Sept. 28 at the Prospect.

"The Naughty Wife" opening. Henry Dykeman is manager of the company.

The Plain Dealer Film Topics was given its first showing this week at the New Garden Square Theatre. Ohio film followers are bound to be much interested.

A. B. F. "Barnstormers" (Mr. and Mrs. Paul T. Flood) have just returned from the battle-ship to their home in Lakewood. Mr. Flood, who is a singer, made his debut at Chaucer's Theatre, singing in a garden, which a few hours earlier had been used to make a battery of American flags. He mailed a note, which he picked from the garden, to Mrs. Flood in Cleveland. One year later they were both picking roses from the Chateau Thierry garden. Mr. Flood sang and Mrs. Flood accompanied him in France, Italy, Austria, Germany, Belgium, Holland and England. Finally they became known as "The Flood Unit" of the Y. M. C. A.'s A. B. F. circuit.

Billy Tysher of "Daddies" again proved the proverbial professional good heart, when she told Judge Silbert that she did not want to press a claim against Ben Ecker, a 19-year-old waiter, who had stolen a purse containing \$110 from her room while serving tea. The writer told the judge he was the sole support of his aged mother. Judge Silbert fined Ecker the cost and sentenced him to the workhouse for 30 days, but said he would hear motion in mitigation on Wednesday.

Low Thompson, who recently resigned from the Universal Exchange in this city to take charge of distributing the Clara Kimball Young release throughout Ohio, was tendered a farewell banquet last Monday at the Winton Hotel by his associates.

When "The Wizard of the Nile" was presented at the Grand by the Studio Club for one week last spring, Dr. Difford attended one of the performances. Lorette Eggleston sang from the stage "What Is Love?" Dr. Difford was impressed, and they were married this week.

Second all-night film house here—The Wonderland.

Dr. Chester Wallace, well-known locally as the only male to have appeared in the College Club plays, is leaving for Pittsburgh to become one of the faculty of the Carnegie Institute of Technology.

### DENVER.

By E. C. DAY.

ORPHEUM.—Vaudeville.

BROADWAY.—Dark.

TABOR GRAND.—Vaudeville and pictures.

DENHAM.—Wiles Players in "Lilo Time."

RIVOLI.—Dorothy Phillips in "The Right to Happiness."

HALLO.—Robert Warwick in "Told in the Hills."

IBIS.—George Walsh in "The Winning Stroke"

and half and Madeline Travers in "The Splendid Sin."

AMERICA.—Anita Stewart in "Her Kingdom of Dreams."

STRAND.—J. Warren Kerrigan in "A White Man's Chance." William Russell in "Six Feet Four."

PRINCE.—Charles Ray in "The Egg Crate Wallop."

George S. Hoernsman, scenic artist at the Denham, had his first opportunity this week to put his personal impressions of France on the canvas. He was a member of the 388th Inf. in France during the war and had an opportunity to see and study the scenes where the plot of "Lilo Time" are laid. This week it devolved upon him to paint the scenic effects for the production of this play at the Denham, and he has more than provided a real atmosphere for "Lilo Time."

Local newspapers carried a story this week to the effect William Farnum is either in Greeley or has a living double. A man answering the description of Farnum tried to purchase an aviation coat at a Greeley store. He said that he was making a serial trip over the country.

A new member of the Wiles Players family at the Denham is Ida May. She will play ingenue parts, succeeding Ruth Hammond.

According to word received by Denver film exchange, all the picture houses in Cheyenne, Wyo., have adopted a 25-cent admission rate.

Ben Fish, former manager of the Los Angeles exchange for Goldwyn, has come to Denver to take charge of the office of same firm in this city. He succeeds H. Bradley Fish, who is understood to have made new affiliations in the picture world.

A. E. Lansing, exhibitor of Julesburg, has enlarged his theatrical holdings by the purchase of the Lyric at Chappell, Neb.

A community picture theatre has been established at Castle Rock, Col., 50 miles south of Denver. The city schoolhouse has been equipped with screen and projection room, and regular shows are being conducted tri-weekly, under the direction of the school principal. For years Castle Rock has been anxious to get a picture show, but every independent exhibitor who has come in has failed to remain.

Theatre owners in the Big Horn Basin in Wyoming are organizing a booking circuit to facilitate getting films through the Denver exchange and incidentally cut down expenses in rental as well as in shipping charges.

G. W. Wonderly, manager of the Bourke and Wonderly theatres, La Junta, Col., is enjoying a fall vacation with relatives in Dayton, Ohio. Wonderly has been slightly indisposed for several weeks and will take a long rest before returning to his business enterprises.

Work on the new Princess at Greeley is progressing, and it is expected that the playhouse will be opened by the middle of October. The building is 140 feet deep by 25 in width and has a ceiling of 24 feet above the main floor. The seating capacity will be about 500.

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**INDIANAPOLIS.**

By VOLNEY R. FOWLER.  
MURRAY—"I Love You."  
ENGLISH—"Polyanna," first half; Nell O'Brien Minstrel, second half.  
KEITH'S—Vanderbilt.  
LYRIC—Story and Clark.  
RIALTO—Vanderbilt and Pictorial.  
GAYETY—Vanderbilt and Pictorial.  
PARK—Musical Extravaganza.  
CIRCLE—Pictorial.

The Lyric's new basement dance floor will be completed within a short time. Dandling throughout the evening will be permitted.

Joseph M. Gavin, house manager at the Lyric, formerly was treasurer of the Indianapolis and Boston baseball clubs.

Ad Miller, manager of the Lyric, is a full-fledged citizen of Indianapolis now, having sold his farm near Columbus, O., and moved here—bag and baggage.

Work of remodeling the Orpheum Theatre is nearing completion. The new house will be colonial in design and will specialize in film productions. For a feeling, owners expect the improvements to be done by November 1.

Frank G. Rembach's new Ohio film theater in West Ohio street will be ready for opening within a few weeks.

Beginning this week the Isis, film, adopts the full week program policy. The Isis has changed pictures twice weekly heretofore.

Daniel A. Wasmuth, Donald B. Richards, Ansel A. Richards, Paul T. Hackett and Alfred C. Koonas are the incorporators of the Roanoke Moving Picture Co., operating at Roanoke, Ind., capital, \$10,000.

Charles W. Tyler has been named the Indianapolis agent of the Exhibitors Mutual.

**NEW ORLEANS.**

By O. M. SAMUEL.

JULIAN—"Going Up."  
DAUPHINE—Stock burlesque.  
LYRIC—Clarence Bennett's Colored Carnival.  
STRAND—Anita Stewart in "The Kingdom of Dreams."

Emma Dunting in "Kondan" is underlined for the Tulane next week.

Helen Whitman joined the Julian Klings Rensie in this city.

The French Opera House opens Nov. 11, "Samson and Delilah" will be the first opera. Harry E. Loh, long a musical critic hereabouts, is this season's impresario.

The mother of Lillian Herliem died recently.

Film exchanges and exhibitors in this vicinity are having one of their usual pow-wows. The exchange want a higher rental, the exhibitors a cheaper one.

The Lyric is using quite some advertising space in boosting its all-colored show for colored people only. The theatre is accredited doing well.

**ROCHESTER, N. Y.**

LYCEUM—"Fifty-Fifty, Ltd.," first half; "Oh, Look," second half.

THEATRE—Vanderbilt.

PAIS—Dramatic Troupe, Five Jam Phidias, Al Taylor, Cook and Outman, "The Voice in the Dark," Harkley and North, Theda Bara in "La Belle Ruse," screen feature.

GAYETY—"Hello, American."

COLUMBIA—"Rich Life Girls."

VICTORIA—"Half Past Two," Virginia and Gladys, Bert Lyell in "One Thing at a Time."

O'Day (film), first half; Viola Dana in "Romeo Bridge" (film), two acts to 31, second half.

GORDON—Eddie Bennett in "Stepping Out," first half; Dorothy Gish in "Out of Luck," second half.

FAMILY—Awards and her South Sea Island Gish, Jesse Family, Wink and Awella, Pro-peller Trio, Becker and Davis, James J. Co-

bett in "The Midnight Man" (film), first half; Hyman and Hyman Musical Comedy Company, Yachow Gyalow, Will Karbo, Watson Duo. ROBERT—Pauline Frederick in "Bonds of Love," first half; Billy Burke in "Sadie Love," second half. PICCADILLY—Geraldine Farrar in "The World and Its Women," all week.

While the Columbia is now in its third week of National wheel burlesque, it is too early to say how successful or otherwise this brand of amusement is to be in this city. At this time it does not seem that the Columbia is going to get the Gaiety out of business, and on the other hand it don't look as if there are enough people in town sufficiently interested in burlesque to put the S. R. O. out on the two houses. Changes may work up when cooler weather comes, but in the meantime it is a case of watchful waiting for the new venture.

So far as can be learned from authoritative sources, the new house planned for Vanderbilt and pictures in this city will not materialize until after George Eastman sets his film palace in operation, and maybe not even then. The fact is that the people who are behind the proposition are anxious to know just how Mr. Eastman's parties are going to affect the theatre business.

The Vatican Choirs went over big in this city, every seat being sold out in advance and crowds lining up in a vain endeavor to get in.

The members of the Flinck Block, playing the Danville Opera House, put on a special show at the United States Public Service Hospital, through the courtesy of Manager E. B. Cridder. The hospital was opened by the government in succession to United States Army General Hospital No. 12, for men who were shell-shocked or who are suffering from like ailments due to war service.

The Seymour Opera House, at Mount Morris, N. Y., is a thing of the past, the property having been sold to the Perry Knitting Company, who will remodel the building into a branch factory. Last winter during the epidemic of influenza it was converted into an emergency hospital and has been closed since.

**PITTSBURGH.**

By COLEMAN HARRISON.

A swimming tank, second in size to the one at the New York Hippodrome, has been installed in the Victoria here. Manager Middleton of the burlesque house has arranged for weekly Friday night contests and exhibitions, the first to be held this week.

David Wark Griffith, producer of "Broken Blossoms," which opened at the Duquesne Monday, is expected to arrive here any day. With him will be some of his leading artists, including Lillian Gish, Robert Harlan, Charlie Seymour, Mrs. Mary Gish, George Fawcett and Richard Bartholomew. They will be the guests of the United Artists' Corporation.

"She's a Good Fellow" opened Monday at the Nixon to the largest opening house of the year reported by Manager Harry Brown.

"The Big Chance" opened at the Alvin Monday.

Walker Whiteside showed a much better bit of acting in "The Master of Ballantrae," which opened at the Shubert-Pitt Monday night, than in his last season's work. Stevenson's narrative has been well dramatized and little of the strength of the piece has been lost, especially with Whiteside's fine work and some more good acting by his supporting cast.

The Gaiety enjoyed its best week of the season last week, according to Manager Kurtzmann.

Boxing bouts are becoming popular with the burlesque adherents. Two burlesque houses are now running weekly exhibitions of the bare sport.

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## MONTREAL.

By ARTHUR SCHALKER.  
"Maytime," last season at His Majesty's Theatre, is this week's attraction there.

Harold Hervis and his Orpheum Theatre Players are popular and will remain the year around. This week "Fair and Warmer," with Margaret Knight and Maybelle Wallace in the leads.

Alice Lloyd opened her vaudeville season at the Princess Monday. The advance sale preceded record business.

Work on Loew's, Ottawa, is so far advanced it is expected to be ready by Xmas.

Montreal will get grand opera Oct. 8 with San Carlo Grand Opera Co. at His Majesty's and Scotti and his Grand Opera Co. at the St. Denis the same date.

It is stated that work on remodeling the Theatre Francaise will be started in two weeks. The Francaise will play Loew's vaudeville.

John T. Fidler is making a hit at the Holman with his community singing. He persuades the audience to join in with him.

The Features Film at the Theatre this week are: "O. Boy," Imperial; Elsie Clayton in "A Sporting Chance," Loew's; Evelyn Greley in "Phil de Short," St. Denis; Elsie Ferguson in "A Society Exile," Albee; "Choosing a Wife," Grand; "Forbidden," Holman; "The Bramble Bush," Tivoli; Anita Stewart in "The Wreck," Strand.

Ed Leo Wrothe Barlesque Co. at the Gayety.

Eddie Polo and his company arrived on the Margate from England, where they were taking pictures for the Universal. Phil Hama, the Montreal manager, had a hand to meet them, after which a parade was given with three large cars to Windsor Hotel. Mrs. and Miss Polo and Tardignon Baker came from New York.

The Sterling Film Co., of Montreal, will appear in the Recorder's Court this week to answer a charge for showing the Dempsey-Wildard fight pictures at the Theatre Francaise last week without a license.

Leslie Eiton, a screen cartoonist, claims invention of a new apparatus whereby the artist and the cartoon may show simultaneously in animated form on the screen. He will try out his device practically with the Universals, who signed his services recently.

## SALT LAKE CITY.

The local Orpheum for the first time in its history housed a road production of the legitimate stage last week. It was "For the Three." The Stetson company, headed by Norman Hackett, was booked to play Salt Lake several weeks ago, but conditions arising from the railroad strike on the Pacific Coast made it impossible. Previous bookings prevented the Salt Lake Theatre from accommodating the company at a later date, so an arrangement was made whereby the Orpheum was turned into a "legit" house for a single night.

A. E. Blackner, who is known as Wyoming's Cowboy Tenor, made his premiere at the American (pictures) last week. His vocal selections were liberally secured.

The Liberty in State street is to be rebuilt and made into a first-class picture-house. The Swanson Theatre Circuit will operate and plans an admission scale of 25-50. Alterations and improvements call for the construction of a balcony which will increase the seating capacity of 1,000 by 200.

Reports persist that a new picture theatre destined to be the largest in the city is soon to be built here. Failure to bring real estate negotiations to a head is said to be delaying definite announcement concerning the new venture. A site on upper Main street is said to be the most likely location of the new theatre. Reports have connected up both the Fox and Famous Players-Lasky companies with the proposed theatre.

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SPRINGFIELD, OHIO  
SUN THEATRE BUILDING

ACTS CAN BOOK DIRECT BY ADDRESSING ABOVE

## PORTLAND, ORE.

BY JOSEPH GRANT KELLEY, JR.  
ORPHEUM-Vaudeville.  
PANTAGON-Vaudeville.  
HIPPODROME-Vaudeville.  
BAKER.-St. Baker Players in "Sick Abed."  
ALCAZAR.-St. Alcazar Players in "The Little Domino."  
LYRIC-Larry Keating and Dan Flood musical comedy stock.  
HELLIG-Dark.  
STRAND-Natasha in "The Brat."  
MAJESTIC-Douglas Fairbanks in "His Majesty, the American," second week.  
LIBERTY-Olive Thomas in "Upstairs and Down."  
COLUMBIA-British picture, "Choosing a Wife."  
PEOPLES, STAN, GLOBE, BURNSIDE, CASINO, REX, GRAND, CIRCLE-Motion Pictures.

Sam W. Cohn, until recently manager of the Sunset Theatre, has been made manager of the exploitation department of the Baker Picture Corporation, and will leave soon to make his headquarters in New York.

Geraldine Dare has joined the Baker Stock.

The Heilig and Auditorium have been dark for several weeks.

Fred L. Bonst, theatrical writer, was hurt internally here when he slipped from a beam while hanging by his toes at Dan Powers' new home, and it is reported by hospital authorities death may result.

## PHILADELPHIA.

ALLEGHENY-William Garton & Co. in "The Junior Partner," Ryan and Ryan, Basil Lynn & Co., William Horlock and Samma Sisters. Make Japs and film feature, "The Perfect Lover."  
NIXON'S GRAND-"Very Good, Eddie." Kelso and Leighton, Frostin, Kennedy and Nelson, and the film feature, "The Great Gamble."  
GLOBE-"Married Via Wireless," Neil McKinley, Review Comiques, McCarton and Macraun, Ciccoroni and Mack, Grant, Kramer and Grant, Lane and Moran, The Owl Club, Jim and Edna Connors and Wray's Manikins.  
KEYSTONE-H. Bart McElfeg's "Playmates," Billy Elliott, Holmes and Laves, Lang and Shaw, Three Nites and the film feature, "The Frenzy of the Rhaps."  
WILLIAM PENN-First half, "The Melody of Youth," Wilson Brothers, Orndell and Esther, Mulally, Howell and McCarthy; Helma Jackley and the film feature, "Choosing a Wife." Last half, J. Rossmund Johnson and the Jazz Five, Rivers and Arnold, Huyler and Bann, Marva Eban, Frost and Condit, film feature, "The Perfect Lover."  
DUMONT-Bennett J. Welch's Minstrels in "Camden Trolley Song."  
CASINO-"The Best Show in Town."  
PEOPLES-"Harry Hastings' Big Show."  
TROCADERO-Sam Jere's "Sport Girls."  
ELIJAH-"The French Frolics."  
GATREY-Tom Cuyne & Co. Stock Burlesque, STANLEY-Austin Stewart in "Her Kingdom of Dreams." Next week, Maurice Tourneur's "The Life Line."  
PALACE-Wallace Reid in "The Lottery Man." Next week, Mary Pickford in "The Hoodlum."  
VICTORIA-Tom Mix in "Wilderness Trail." Next week, George Behan in "Hearts of Men."  
COLONIAL-Eugene O'Brien in "The Perfect Lover" and "Choosing a Wife," three days each.  
ARCADIA-Madge Kennedy in "Strictly Confidential."  
CAPITOL-Dorothy Dalton in "Market of Souls." Last half, Rex Beach's, "The Girl From Outside."  
REGENT-Sold Bennett in "Stepping Out." RIVOLI-"Mickey." Next week, Rex Beach's "The Spoils."  
LOCUST-Miss Ferguson in "The Witness for the Defense."  
STRAND-Miss Billie Burke in "The Misleading Widow."

GEORGES DUVAL DEAD.

Paris, Oct. 1.  
Georges Duval, playwright, died here yesterday.

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## VANCOUVER, B. C.

By H. F. NEWBERRY.

EMPEROR.—23, "The Prince and The Pauper." 25, "Upstairs and Down." AVENUE.—25-27, Colonial Comedy Co., presented Mas Milton as Paddywhack in "The End Of A Perfect Day." This play was presented at the Empress Theatre by the Empress Players last spring under the title of "Paddy From Killarney." 28, all week, Success Musical Comedy Co. presents "Oh, Baby."

ROYAL.—"Bloss of Ambition," film. IMPERIAL.—Dark. ORPHEUM.—Vaudeville. PANTAGOS.—Vaudeville. COLUMBIA.—Vaudeville. KEE.—Dustin Farnum in "A Man In The Open." DOMINION.—"For Better, For Worse," film. GLOBE.—Elsie Ferguson in "The Avenger." COLONIAL.—Madge Kennedy in "Friend Husband." MAPLE LEAF.—Second week of "Mickey." BROADWAY.—First half, Clara Kimball Young in "Cheating Chastity." Com'g. at the Empress, "Upstairs and Down." "Pals First," "What's Your Husband Doing?" and "Deliverance," all new to this city. Bookings for the Avenue are "A Daughter of the Sun," "John Ferguson" and others.

## SYRACUSE, N. Y.

By CHESTER B. BAHN.

EMPEROR.—First half, "The Birth of a Race," film, held over; drawing excellent business. Last half, "Macabula," with Chauncey Olcott. WIETING.—First half, "Up in Mabel's Room." Opened well Monday. Last half, "FIFTY-FIFTY, Ltd." BASTABLE.—First half, Rex Welch and His Boys. This show as presented here Monday afternoon is a first rate example of what the Columbia Wheel promised would be minus this season. Welch's business is mainly suggestive, and his lines mostly unclear where they are not stale. The show needs revulsing throughout. There is no book worth mentioning; in many instances there is but one speech between songs. That the show gets over at all is due to the music and hard working feminine contingent. Last half, "Bringing Up Father in Society." Next week, first half, "Hello America." TEMPLE.—Vaudeville. CRESCENT.—Vaudeville. STRAND.—First part, "The Right to Happiness." Only fair film entertainment, with Dorothy Phillips the redeeming feature. ECKEL.—First part, "Bill Henry." Amusing story, well suited to Charles Hay's personality. SAVOY.—First half, "Gates of Brass," featured by the excellent character portrayal of Frank Keenan.

The prettiest musical force to hit the Bastable here in two seasons filled an engagement there last half of last week. It was "The Honolulu Ori." With the addition of a half dozen more chorus girls and attention to the book, the show would have little trouble in demanding \$1.50 or \$2 top in the seats.

Tamboyne and Bone, the musical comedy organization at Syracuse University, is preparing for its annual production.

Norwich had its first Sunday films Sunday, when the Columbia opened.

The Scott's Opera Company at the Wisting October 9.

Closed for about two years, the Gem, now the Bico, at Onida, reopened Monday. Charles Warren, who recently was discharged from the army, is managing. The hotel here has signed a new contract with Fox. Since the expiration of the old contract the hotel, primarily a Paramount-aircraft house, has been filling in with Universal pictures.

The Vatican Chorus appeared at the Arena here on Friday night. The audience totaled about 1,000, with the prices ranging from \$2 to \$7. E. F. Martin was the local impresario.

Mrs. Metella Gray's judgment against the Seneca Amusement Co., operating the Crescent theatre here, will not be satisfied until the Appellate Division, Third Department, Supreme Court, passes on the contested issues, according to notice of appeal filed with the Onondaga County Clerk here late last week. Mrs. Gray, a neptess, claims she was denied the right to purchase two seats on the first floor of the Crescent because of her race and color. The case was tried here before Justice William Rose and a jury, and a verdict re-

turned in favor of Mrs. Gray. The answer of the theatre was a general denial. Warning to theatre owners of the State against a band of swindlers posing as ex-soldiers was issued late last week by Charles G. Blacketer, president of the American Legion of Broome County. The swindlers appeared in Binghamton theatre, offering honor rolls for sale, saying that the proceeds would be divided among the members of the legion. Blacketer advises that the sale of the honor rolls is unauthorized by the American Legion.

"Fifty, Fifty, Ltd." brought two Syracuseans home this week, when the play came to the Wieting here the last half. They were Frank Barber, the dancer, and his sister, Grace Barber.

Smoking will be permitted in the remodeled City Opera House in Watertown by its owner, Elly Elting.

The Syracuse municipal authorities are without power to ban the shimmy and jazz dances. This is the answer of Commissioner of Public Safety Walter W. Nicholson to the request made by dancing masters and others that the two steps be made "forbidden." Announcement is made of the engagement of Frances A. Allen of Watertown to Alfred Walter of Los Angeles, assistant director for Mary Pickford.

Investigation of the presentation of an alleged "Red" propaganda play, "The American Worker," is underway in Binghamton. The play was presented last week in the Lithuanian theatre through the efforts. It is said, of the so-called Left Wing of the Socialist party in Binghamton. Members of the Binghamton police department witnessed the play, and according to reports at police headquarters may be made because of the portrayal of some of the characters in the drama.

## PROVIDENCE.

By KARL H. KLARK.

SHUBERT MAJESTIC.—"Oh, My Dear," before large opening house. "The Man Who Came Back" next.

OPERA HOUSE.—"Mommie," the new Selwyn play, with Mary Shaw in the title role. Others are Clay Clements, Arthur Hohl, Arvid Paulsen, Eric Jevett, Marjorie Vonnagut, Ethel Allen, Andre Aubrey, Eugene Lincoln, Reynolds Brown and Otton K. Liveright. "Roads of Destiny" next.

MAYFLOWER.—The new Elvanger house opened Monday with capacity house with "Just a Minute."

FAT'S—Golden Troupe, Astor Four, Cahill and Tumble, Alvin and Richards, Ada Gunther (formerly a Providence singer, Jones and Cutie.

With the opening of the new Elvanger house, the Mayflower, legitimate is now in full swing. First time three houses playing legitimate. What interests manager now is whether or not Providence is big enough to support three. Some managers declare it is.

The Vatican Choristers, now touring the country, appeared before a large house at the Shubert Majestic Sunday night. The program, unless any heard here recently, was appreciated, judging from the fine reception the singers received.

## WASHINGTON, D. C.

By HARDIE MEAKIN.

KEITH'S.—Vaudeville. POLITE.—New A. H. Woods' production, "The Girl in the Limousine," opening Sunday. Cast includes John Cumberland, Doris Kenyon, Zaida Beau and Charles Haggles. Reviewed elsewhere in this issue.

NATIONAL.—"The Little Whopper" by Otto Harbeck, Rudolf Primi and Bide Dudley. Opened last week in Baltimore and here Sunday night. Local press most generous in praise. The cast has Vivienne Segal, Sydney Grant, Mildred Richardson, Harry Browne, W. J. Farnum, David Turnbow, Lettie Lindberg, the Wilton Sisters, Nellie Graham Dent, Leslie Williams.

SHUBERT-DELAWARE.—Joe Weber presenting, "The Little Blue Devil" by Harold Atteridge, with the music by Harry Carroll, cast headed by Bernard Grassie and Lillian Lorraine. Others are Jack McGowan, Edward Macfadden, Willard Clarke and James Buckley. Place staged by Lew Morton, while the dances and scenes were directed by Johnnie J. Hughes. Musical version of Clyde Fitch's "The Blue House."

SHUBERT-GARRICK.—Rachel Grayson "95 East," with Henry Hull and Constance Binney, supported by what appears to be the original cast that presented the place here at this house for its initial showing last last season. Audiences started off excellently.

GATITY.—"Maid of America."

LICUTUM.—"Broadway Belles."

COMMODOR.—Clark's Royal Hawaiian, Harvey and King, Nathalie, Farnett & Co.; Jerome and Hackett, Carter Fishell, and Hackett; Carter Fishell.

For the first time Washington is to see one of the Winter Garden productions before it goes to New York and is to pass its criticism before it is shown in any other city. "The Passing Show of 1919" comes here for two weeks, opening October 15. The cast is a jossing one, some of the more important members being Blanche Ring, Charles Winstlager, George Monroe, Avon Comedy Four, Madge Dorey (principal dancer with the Opera Comique of Paris), James Barton, Frankie Heath, Mellette Sisters, Lucile Muller, Lon Haskall.

## AMUSEMENTS in EUROPE

On page 8 of this issue is an article on the amusement field in Continental Europe, written by Hayden Talbot.

There will be three instalments, covering the legitimate, vaudeville and pictures.

Mr. Talbot's article this week treats of vaudeville.

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**Dave Harris**  
Now Playing  
Proctor's Palace, Newark  
Singing  
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**ROSE & CURTIS**

**JOHNNY FRANCIS**  
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English Paragon of  
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WESTON & LEE



**MARIE CLARKE**  
and **EARL LA VERE'S**  
FRIEND MAGGIE SEX:  
I haven't a thing to my this time  
but I do want to say this: The clas-  
sical step that I learnt is simply  
downright impossible for any living  
woman being on earth to  
do—but I do it just the same.  
"You know how it is with me,  
Timmie."

Sept. 22-24 — Colonial Theatre,  
Utica, N. Y.  
Sept. 25-27 — Jefferson Theatre,  
Auburn, N. Y.

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AND  
**LILLIAN STERNARD**

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By GUS KAHN

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SI  
PERKINS'  
KID

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then Detroit, Rochester, Buffalo, To-  
ronto, etc.

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Direction, —  
**NORMAN JEFFRIES**

Music Cue: Wife says "You Putrid  
Puppy" (meaning "Dirty Dog"). I say  
—"Repeat that and I'll make you the  
Mother of a Snap in the Eye"—  
"When I waits 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?

**LANGDON and SMITH**  
Loew Circuit Direction Mark Levy

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. Sor-  
ry, but am not able to say where  
I will be on Xmas Day, 1928.

Your affectionate nephew,  
**FRED ALLEN**  
Loew Circuit Direction, Mark Levy

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**Rawson**  
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**STEWART and OLIVE**  
"American Boy and English Girl"  
in  
DANCING ECENTRICITIES  
PANTAGES CIRCUIT

**FRED LEWIS HIMSELF**

SAYS—An oyster is a fish with a shape  
like a nut.

**NEARLY GOT CANCELED ONCE**  
IN AGUSTA, MAINE

Comedian and I didn't say one word  
in Jewish.

**DAVE MANLEY**

"Leave the Hall"

EAST: ALF. T. WILTON  
WEST: BEEBLES & JACOBS



Oscar Lorraine—Orpheum Circuit.  
Repeating show—Next to Closing  
FRISCO—2 Weeks East—LOS ANGELES  
Direction, E. K. Nadel, Pat Casey Agency.



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that see Niobe do not  
believe who is really  
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is camouflaged in  
some way. (Exclaim)  
Niobe's work is re-  
markable as to be  
almost unbelievable.  
—Far. Chicago

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AND  
**GRACE O'MALLEY**  
ORPHEUM CIRCUIT  
DIRECTOR, LEW GOLDER

**DOT MARSELL**  
Syncopated Melodies  
BEAUTIFUL GOWNS  
SNAPPY SONGS

"CHUD" "BOLLIE"  
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A Black Act that Does Not Use a Hammer  
FEATURED COMEDIANS with  
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LONDON FILM NOTES.

Prof. Gwynne, having momentarily severed his connection with the Ideal Company, for whom he has been producing, is hard at work making a series of two-reel comedies. The next of the series is "Adopted" of a refined order, played in immaculate dress, the scenes showing the acrobatic work and scenic page.

Early in October the firm of Muffels will cease to exist under the direction of the Lewysoy Brothers. The new direction will be headed by A. G. Newman, who for the past two years has been the firm's general manager. Ruben will be making a big feature of filming popular practical plays. Among others, they have just acquired the rights of a bird melodrama by Arthur Shiner, entitled "White Slaves of London." The title explains the nature of the work.

Just now the big boom is on. Capital is flowing into the coffers of the producing picture theatre building companies, and new renting cars are springing up like mushrooms in a night. In the provinces new picture theatres are being run up wherever building permits can be obtained, and on all hands a decided "out-front" policy is obtaining.

In Blackburn, for instance, there are already over a dozen theatres, as many music halls, and over a dozen cinemas, yet eight new picture houses are being built at a cost of over £200,000. These small towns, theatrically "hungry," cannot stand the strain and someone will go to the wall very shortly, and it is more than likely that the someone will be the new men who have come into the trade, attracted by the stories of untold wealth. The same sort of thing is evident in producing, and many of the promoters of new companies have not the slightest idea of how to do it or the cost.

In London trade circles there is much talk of a fusion of big existing picture theatre companies which, when joined to renting and producing firms, will cut the ground from under the feet of the medium and small individual exhibitor. Again, guarded advertisements are appearing in the theatrical papers offering, not by drama and vaudeville houses that have fallen on evil times.

Kerlin Foss, probably the leading British scenic writer, has purchased the Windsor Film Company's studios.

Sydney C. Garrett, president of J. Frank Phillips, Inc., arrived for New York Sept. 2.

The Regal producing concern is forging ahead. Four producers, two of them from American studios, are being kept busy. J. Maitland is producing a series of two-reel comedies, featuring Winifred Walker. Orr Jones, the Regal chairman, has also signed contracts with J. B. McDowell, formerly director for Henshaw, and Duke Aldiss, formerly assistant director for the Morocco show at Los Angeles. Studios are being constructed at Tulse Hill.

J. B. McDowell's first production with his new company will be a five reeler, "The Rat."

David H. Howells, the film distributor representing First National, Select, Metro, Screen Classics, and the Anita Stewart productions, has brought his present British trip to a close and is departing for Scandinavia.

The new Kerlin Foss "Lucky Cat" production does not come up to the high standard set by "Till We Meet Again." The photography of Bert Ford and Joe Rosenbald, Jr., is excellent, and the staging is good, but the comedy is really farce gone mad. Geoffrey Thorne and a big and expensive cast prove that Foss is sparing no money in his endeavor to hand out "the goods."

Ideal's private show of its production of "The Chinese Puzzle," the simulation of the New Theatre play, says that it can be done. The idea. The production, under the direction of Prof. Gwynne, is magnificent, and the acting of Leon M. Lion, author of the play who appears in his original part of the character Chi Lung, Milton Romer, Lynn Arbuckle and Lillian Brathwaite have never been better. The cameraman, whose name is as hard to track, is to be congratulated on his work. There is, however, one rather bad example of carelessness which may spoil the show in the eyes of the hypercritical.

The final scenes of the film show the old Marquis back in China in a scene which possesses a distinctly European backing.

London Independent Film Co. announces the production of two more big Italian film companies in its hands.

Phyllis Mellon Terry is in Sicily with the simulation of Robert Hichers' "The Call of the Blood." Another notability new to the screen also in the cast is Ivor Novello, the composer. The production is the work of Louis Mercanton of Societe des Films Mercanton.

NEWS OF THE FILMS

"The Woman Gamba," written by Frank Duxey, the select scenario editor, in collaboration with Layton Graves Gurney, has been purchased by Selznick for Elsie Hammerstein's second vehicle, following "The Country Cousin."

The A. H. Fischer production of Robert W. Chambers' novel, "The Shining Band," has been refitted to "The American Legion."

Paul Schofield has been signed for Thomas H. Ince's scenario staff for a period of two years.

Sydney Smith, last with D. W. Griffith, has joined the Fox forces. He will be located in the executive office.

Gladys Brockwell has finished "The Devil's Riddle" and will begin work on Forrest Halley's "Fame of Flesh," under Edward Le Gal's direction.

John Capron has begun work on her newest Albert Caproni production, "Little Mother Hubbard," to be released through Pathé. The story is adapted from Oliver D. Bailey's play, "Little Ann."

The suit of Clara Louise Burnham, writer, against the Universal for an accounting of royalties due her from the screen adaptation of one of her books, was discontinued last week, having been settled out of court by the contending parties' attorneys.

Irvine S. Cobb and George Barr McCutcheon will write the stories for Maury Arbuckle.

James Cruze will direct Houdini in his next picture.

Elmer Clayton is making "More Deadly Than the Male," under Robert G. Vignola's direction.

Henry M. Krae will direct Marie Walcamp's next Universal serial, entitled "Fetals of Las Vegas." Max Tucker will do the male lead.

The Foxman amusement Corp. is producing a new serial, "The Invisible Ray."

"The Magdalene of Melville" has been selected for Olive Thomas's next production.

M. A. Levy has been appointed manager of the Washington Exhibition-Mutual Exchange.

Fergus Hyland has completed making "A Girl in Bohemia."

Harrison Ford is coming East to appear opposite Marguerite Clark in "Easy to Get," under Walter Edwards' direction.

Betha E. Talbot has been signed with the Apex Photoplays Corporation, capitalized at \$250,000.

Mabel Julienne Scott has been placed under contract by Famous Players-Lasky Corp.

Bessie Barriscale's next will be a picturization of Jean Webster's novel, "Hanging Loose." This will follow "Kitty Kelly, M. D." Howard Hickman will direct.

Elmer Abbott's story, "Old Dad," will be utilized by Mildred Harris for her next release.

Sam Wood will direct Wallace Reid in "Speed Car," by J. R. Woodhouse. Wood was formerly assistant director to Cecil De Mille.

Madeline Traverso's next will be "Lost Money," directed by Edmund Lawrence.

Mark Goldstein has been signed by Snelling Billy Pearson to direct all his comedies.

Edward Ellis will direct Elsie Janis next, "The Imp."

William F. B. Earle will direct Eugene O'Brien in "The Broken Melody." Following on his "Marvins of the Universe"

and, the House of Granger, a firm which, after losing in a comparatively humble way, has rapidly taken a foremost place among British renting concerns, has now acquired the entire Paramount Producing Company's output for the year.

British authors are beginning to take themselves seriously. Some little while ago the editor of a paper much patronized by photography enthusiasts published the story of the Broadway production, "A Soul's Crucifixion," from a synopsis supplied for that purpose by the firm's publicity department. The angry author now threatens to sue proprietors, editor and writer of the story because his name was omitted and the language used in the story's dialogue was not his.

In some things the British may be slow, and in some cases undoubtedly are, but they have lost no time in mimicking the slogan, "Trade Follows the Film." Redfern, a big London firm of costumers, have taken it very deeply to heart. The other day they sent down to the Twickenham London Film Company studios, where the "Pursuit of Palmyra" is being "shot," not only dresses but the mannequins who could be guaranteed to wear them with the best effect, as well as the complete furniture and fittings for the showroom scene.

Following the Atlanta Company's one million pound announcement there are rumors of a ten million producing company for British pictures.

Yet another British film producing company has been registered. This is the Reardon British Film. The prime mover is James Reardon, studio manager for Harnay Walthamstow outfit, and producer of many of the Harnay features.

Jimmy Wilde, the lightweight champion who defeated Pat Moore at Olympia, is going in for film-renting. He is joining D. W. Fitz, the showman, who is handling the Houdini stuff in Wales. During his American tour much of his time will be spent in seeing lively features for his firm to handle.

The Charles Urban Company, still in the throes of getting their Parthenon studios in working order after nearly five years of closure, are handling a strong melodrama of Bohemian life from their London studio, a play which features Daphne Olsen, "Thunder Cloud," featuring Unity Moore, and "The Sheffield Blade."

A special sub-committee of the Actors' Association has the lot of cinema artists in hand, and a strong committee is busily considering how best it can be improved. One of the moves is a model contract for cinema scripts, the committee feeling that at the moment the position of the film player is anything but secure. In answer to a question of the secretary of the A. A., informed the VARIETY representative that no steps were being taken to attend to the bogus school and agent. This appears to be a mistake, as Mr. Bogus is making himself felt.

Prof. Paul, of London, is responsible for a novelty in films which will, however, not be shown to the trade for some time. Titled, apparently, of the faces of his company, he decided to work out a complete comedy showing nothing but his artists' feet and ankles with just an occasional glimpse of leg. The result has been astonishing.

The great Film Trade Fancy Dress Ball, which should have taken place in October at the Albert Hall, will not become a fact until New Year's Eve.

One of the very knowing ones has discovered there are over 25,000 deadheads in London. These people go in for the choicest "trade" shows, and sometimes see as many as four or five in a single day.

"The Care Lady," a play by James Cullen, due for late fall production, will be first shown on the screen under the Metro trade-mark, with Max Adelin starred.

Tom Terrell will release his special production, "The Great Ruby," adapted from the Drury Lane melior, through Vit. He will start work with in the month.

C. A. Johnson, formerly general exchange manager, has been appointed secretary of the United Picture Theatres, to succeed C. R. Seeley.

Myron Selznick has purchased the rights to "His Wife's Money," by May Tully. Miss Tully was the author of "Mary's Ankles." It will be used as a vehicle for Eugene O'Brien.

Clifford P. Baum, a picture director, formerly with the Fox enterprises, will assist Edgar Lewis

in his production of four new de luxe film features.

"Melody of Youth" has been purchased by Selznick Films and will be used as a vehicle for Eugene O'Brien. The story is by Ouida Bergson.

Herbert L. Brumen, formerly a captain in the British army, has been appointed manager of the Australian branch of the Fox Film. Captain Brumen's headquarters will be at Sydney.

Mitchell Rose has been given charge of Fox's new Alberta territory branch. Robert A. Scott will be located in Vancouver, B. C., and W. B. Jones will manage the Winnipeg office.

C. R. Wallace has joined the Fox forces as film editor for Emmett J. Flynn. He was recently released from service, having served as a film cutter for the government's official films.

Grant K. Brightman, formerly connected with several of the best British films, has taken charge of the publicity departments of the Allgood Pictures Corporation and the Schomer-Ross Productions, Inc.

Pete Smith, who resigned as publicity director from the Famous Players-Lasky Corporation last week to accept similar duties with the small Neilan Productions, will be located in the Capitol Theatre Building offices of the corporation. M. H. Beck, another P. A., severed his connection with Universal last week, where he was head of the U. City publicity forces.

Goldwyn has created a new play reading department as a result of the many hundred stage pieces they will have at their disposal for screen adaptation by virtue of the new Shubert-Woods affiliation. Since only proven successes or ideas easily adapted for the screen can be employed out of the mass of manuscripts, it will require an expert playwright's service, with an eye to their picturization value.

The Rislin Brothers are sponsoring the Victor Moore picture, "The Millionaire," recently organized to exploit Mr. Moore in a number of picturizations of his former stage successes. R. Robert Rislin will be in charge of production at Jacksonville, Fla., where the studios are located.

George Melford, one of the directors with the Famous-Lasky, arrived in San Francisco Monday to film some scenes for a new version of Jack London's "The Sea Wolf." Accompanying him were Jess Berry, Tom Forman, Tully Marshall and Walter Long. San Francisco Bay has been selected as the setting for the picture.

Sam Rork, manager of the Katherine McDonald Picture Corp., is in San Francisco, a guest of Eugene H. Roth, managing director of the California, Imperial and Portia Theatres.

George E. Laak is staging the program for the features at the California Theatre. Nobles and Lowrie are building the scenery.

Eugene Castle, Western editor of the new Fox Weekly, returned from a trip over the Pacific Coast where he stationed the various cameramen who are to grind for the new organization.

"Bambaby's Children" is the title of the first Paul Scardon production, under a new organization. Edith Day has the leading role. The feature will be released next week.

Maury Arbuckle is again to be featured in pictures. An announcement was made last week of the formation of the San Antonio Pictures Corporation, with the purpose of starring the Western character actor.

The Capelan production of "A Flame in Distress" heads the Pathé program of release for November 15. Creighton Hale and June Caprice are the stars.

The initial feature of the J. Stuart Blackton series, "The Moonshine Trail," will be released as a six reel subject, heading the program for the week of October 13.

Albert A. Bassett is acting as director at the Artlink Studios, Cleveland. Mr. Bassett is the son of the late Russell Bassett, who was with P. F. for many years.

Metro has secured from the World the right to reproduce "Alma Jinnay Valentine." The play was filmed by the World a few years ago and all prints of the original screen production will now be called in.





**N. J. SUNDAY PICTURE BILL.**

With the New Jersey State primaries out of the way, picture men are concentrating in the effort to secure legislation permitting Sunday exhibitions of photoplays. Reports received at the headquarters of the National Association of the Motion Picture Industry, Inc., indicate that in all probability the New Jer-

sey State Legislature at its next session will pass a measure to permit voting in the various communities on the question.

The Exhibitors' League of New Jersey, which, with the backing of the National Association, has worked tirelessly for the bill, is convinced in the present time of social and industrial unrest those men who have in the past obstructed the measure will this year realize the danger of maintaining a senseless restriction

upon one of the most potent recreational agencies the masses of the people now enjoy.

Much of the opposition to the measure, its champions assert, has been due to a misrepresentation concerning its provisions. It is believed by many of its opponents that it is a wide-open compulsory measure, whereas the salient feature of the suggested law is its referendum quality, which merely permits each community to decide for itself whether or not and to what extent mo-

tion pictures shall be exhibited on Sunday.

In the case of New York State, which passed an enabling law during the last legislative session, a noticeable falling off in crime in those communities which passed ordinances permitting Sunday opening under the State law was observed.

Connecticut, another State which has acted a Sunday opening referendum has passed a bill twice over the veto of the governor.

# Paramount-Truex Comedies



## There's a Comet Coming

**E**RNEST TRUEX, star of light comedy, is a comet in motion pictures. In two-reel subjects, especially adapted for him, he registers a personality and comedy method absolutely distinctive and of sure-fire appeal.

Paramount-Truex Comedies, presented by the AyVeeBee Corporation, are in a class all by themselves. They have a new kind of humor that finds instant response in all types of persons.

Here are new two-reel comedies you will be glad to welcome with open arms. One two-reel Paramount-Truex Comedy every month beginning in December.



**FAMOUS PLAYERS-LASKY CORPORATION**

INCORPORATED IN NEW YORK



# F. P.-L. AND BANKERS REPORTED TO BE ALLIED IN BIG SCHEME

**Contemplated Acquisitions of Hundred Million Dollar Chain of Theatres by Kuhn, Loeb & Co. and Advance in Famous Players Stock, Said to Be Beginning of New Financial Era in Picture Industry.**

To those gifted few in the film industry who possess an analytical mind, there seems to be a great deal of connection between the report that Kuhn, Loeb & Co. are to embark on the building and acquiring of a hundred million dollar chain of theatres, and the sudden and appreciable advance in the Famous Players-Lasky stock on the Exchange this week.

It is known that some of the important officers at Famous-Lasky have for some time past been on intimate terms with several of the important officers of Kuhn, Loeb & Co. It is also known that as far back as three years ago there was a contemplated affiliation between the bankers and film producers, with a view to recapitalizing the latter's stock and launching a big financial campaign with the aim of establishing the entire motion picture industry on a firmer banking basis; in other words, to give the picture industry its place in the financial sun.

That effort was abortive, it is understood, because the war discouraged the bankers from venturing into a new field of operation at that particular time, but now that the country is being restored to normal peace-time activity it is the assumption the bankers wish to resume the former plan, particularly in view of the fact the picture industry has advanced during that interval in spite of the war and internal difficulties.

A resume of the situation as it appears to the bankers, according to some one who should know, is as follows:

Famous Players-Lasky is capitalized at \$20,000,000, the stock of which is now paying \$8 a share, while the earning power is more nearly 150 per share. It has at present no indebtedness whatever, with the exception of a small bond issue, the last of which is redeemable in 1932. As a comparison of values with other stocks on the market, it is selling far below its worth. A certain tire stock which pays about one-eighth the dividends of Famous-Lasky has sold for more than Famous at its highest peak, and is now selling for two-thirds the Famous price on the Exchange. A famous oil stock paying \$12 a year, \$4 more than Famous, is selling for more than twice as much as the film stock; but while Wall Street and banking circles look upon the present earning power of stocks as a criterion of their value, they appraise even more highly their potential future earning power, and when it comes to this phase of the question Famous Players' future earning power is considered to be unlimited. It is believed Famous Players and their banking friends are anxious to put the Famous stock at its true valuation as soon as possible before the advent of the Marcus Loew stock. It is felt that a great rivalry has sprung up in recent weeks between the two firms because of the one's policy to invade the exhibiting field and the other's contemplated retaliation by becoming producers.

## INCORPORATIONS.

Kreyen, Inc., Manhattan, theatricals, \$10,000. P. Hart, M. Elkin, R. Vogel; 1482 Broadway, New York.  
Schaefer Studios, Inc., Manhattan, \$10,000; shares common stock no par value; active capital, \$10,000. P. Goodhue, G. E. Turner, R. F. Longstreet, 128 Wadsworth avenue, New York.

Foranmuth Film Corporation, motion pic-

tures, \$2,500, 100 shares, Manhattan. Paul Kaiser, Jr., 2864 Seventh avenue, John T. Sturtevant, Pendleton Howard, 10 Nassau street.

Charles G. Stewart and Lee Morrison, Inc., theatricals, \$25,000. Manhattan. Harry B. Hechheimer, Lee Morrison, Isaac Bernstein, 210 West Forty-second street.

S. T. M. Laboratories, Inc., motion pictures, \$1,000, 1,000 shares, Manhattan. Fisher Goodhue, 157 East Thirty-fourth street, G. E.

Tienner, 201 East 116th street, R. B. Mages, 401 112d street.

Forward Film Distributors, Inc., motion pictures, \$50,000, Manhattan. Joseph Sanech, 487 East 178th street, Samuel L. Hartman, 528 West 111th street, M. B. Sparrow, 300 Northern avenue.

Vanderbilt Producing Company, capital \$50,000; Leon Spachner, 110 West 46th street; Arthur Wright, James Johnson, 116 West 47th street, New York city.

Wright Production, capital \$37,000; Wm. M. Wright, Washington, D. C.; D. C. Russell, Mable, L. J. Irving Weisman, 84 Park row, New York city.

New York Theatricals, Inc., Manhattan, \$15,000; P. L. Anderson, A. A. Jenkins, L. H. Reuter, Babylon, L. J.

DELAWARE CHARTERS

Metropolitan Amusement Co., \$100,000; T. L. Croftan, J. B. Knox, S. C. 200, Wilmington.

Penna Pictures Corp., Nyack, \$100,000; P. P. Craft, H. G. Kosch, M. Gerst, 1476 Broadway, New York.

Aradian Film Corp., Manhattan, \$25,000; L. Friedman, D. Blum, M. Hammerstein, 1415 Broadway, New York.

Wesley Pictures, Inc., Manhattan, \$11,000; G. O. Hobbs, A. Wolfson, J. Barr, 2410 Second avenue, New York.

Weiss Brothers Amusement Co., capital, \$15,000; directors, Samuel Weiss, 115 Manhattan avenue, New York; Alexander Weiss, 48 Greenpoint avenue, Brooklyn; Aaron Weiss, same address.

Reichie Kido Co. (concessions and amusement devices), capital \$10,000; directors, Adolph Klein, 313 East 72d street; Joseph Schaefer, 518 West 171th street; Adolph

Schwartz, 48 Port Washington avenue, New York.

Edwin Carver Production, motion pictures; Edwin Carver, Harry Calhane, Wm. Applebaum, 147 Broadway.

Fanden Mfg. Co., Inc., phonographs, motion pictures, 10,000; Marjan Parach, Elmer Erikson, Robert J. Packer, 47 West street.

Louis Jacobson Enterprises, Inc., motion pictures, \$1,000; Louis Jacobson, Edw. C. Halperin, Murray A. Harris, 1482 Broadway.

Arandy Film Corp., motion pictures, \$5,000; Leopold Friedman, David Blum, Mattie Hammarstein, 1161 Broadway.

Adrian Johnson Photo Play System, Inc., Manhattan, \$4,000; E. Smith, B. J. Manish, M. Hammerstein, 1403 Broadway, New York.

Tri-State Theatre Corp., W. J. N. Lofand, Frank Jackson, Charles H. Jones, of Dover.

CAPITAL INCREASES.

American Cinema Corp., Manhattan.

AUTHORIZATION.

Real Art Picture Corp., Delaware, \$10,000; shares of common stock no par value; active capital ten shares. Representative, H. O. Gould, 37 Wall street, New York.

"U" HAS FIVE MOROSCO LEADS.

Los Angeles, Oct. 1.

The Universal has five of Oliver Morosco's former leading men appearing in its productions—to wit: Forrest Stanley, who is appearing with Ora Carver; Clyde Fillmore, Harland Tucker, Thurston Hall, who has quit to return to the stage; and David Butler.



## THE PUBLIC IS CLAMORING FOR HIGH CLASS MYSTERY—WAITING FOR "THE MYSTERY OF THE YELLOW ROOM"

THIS is a mystery year. The public has suddenly turned to mystery stories and the newspapers, magazines and book publishers have been smart enough to meet the demand. If you will get behind a high-class mystery special right now, you will find you have a house-filler. Emile Chautard noticed the fuss the public was making over mystery stories and wisely picked

## "THE MYSTERY OF THE YELLOW ROOM"

as his first Mayflower special. He produced it from the startling book of Gaston Leroux, of which a special photoplay edition issues simultaneously with the release of the photo-novel. And we defy anyone who is unacquainted with the book to say at the end of the fifth reel who Mathilde Stangerson's mysterious enemy is!



**REALART PICTURES CORPORATION**  
ARTHUR S. KANE, President  
112 West 42nd Street New York City



## DEAL BETWEEN UNITED ARTISTS AND GOLDWYN DECLARED OFF

**Abrams Gets 15 Per Cent. of Gross on Big Four Distribution—Was to Give Goldwyn 8 Per Cent. and Keep Seven—Latter Would Have Suffered Loss—  
Price on Fairbanks Film Too High.**

The prospective deal between the United Artists' Corporation and Goldwyn, under which the latter organization was to distribute the productions of the "Big Four," has been declared off. The attorneys and the principals are now on their way East, due in New York Friday.

Under the plan which Hiram Abrams has for the release of the United pictures, he receives 15 per cent. of the gross for his share in marketing the pictures. His arrangement with Goldwyn was to have been for 8 per cent., which would have netted him 7 per cent. for having originally held the contract for distribution. The Goldwyn people would have been laboring under a loss to distribute the pictures on such a percentage, but they believed that the prestige of marketing the pictures of the four big stars would have repaid them for the actual loss.

Reports that have reached New York from various parts of the country on the first Douglas Fairbanks picture, "His Majesty, the American," have been rather disappointing from the exhibitors' standpoint. The market price placed on the picture was so high in most instances that the exhibitors cannot come out on top.

One row that has cropped up was the

rental of the picture for two weeks to Harry Leonhardt on the coast at \$5,000. In San Francisco the picture was rented for one week at \$1,500, and this brought a yell from the Leonhardt faction, which demanded a "kick-back."

In the Paramount days the cost of operating the sales department, which was under the direction of Hiram Abrams at that time, always ran over 17 per cent. of the gross. Therefore, it has been rather hard to figure how he was going to manipulate to get the "Big Four" productions over on a 15-per cent. basis and show a profit for himself.

### CAPITOL'S 6:30 LICENSE.

The new Capitol, on Broadway, when opening, will have its tickets stamped with a special license printed upon the back. They will give the holders permission to remain in the house for the afternoon until 6:30.

At that time, within the discretion of the management, those remaining may be called upon to vacate.

It is understood the Capitol's combination performance of musical comedy and pictures will have an admission scale of 50 cents, top.

### BUSHMAN'S AUCTION MONEY.

N. William Aronson, through his attorney, Nathan Vidaver, has secured an order for examination of Morris Van Brink, the auctioneer of Francis X. Bushman's effects in this city, whereby Van Brink must show cause why he should not turn over a matter of \$4,000 to Aronson to satisfy the balance of a judgment claim against the picture star held by him.

In the fall of last year Aronson secured a judgment for \$5,126.72 against Bushman, a little over \$1,000 having been paid, leaving the \$4,000 balance.

With the auction of Bushman's effects in this city, in order to raise funds to satisfy several claims held against him, Van Brink, as the auctioneer, is said to have realized over \$10,000 from the sale of the actor's household goods, etc. Aronson desires his \$4,000 to be deducted from the proceeds.

### PICTURING THE BIBLE.

Portland, Ore., Oct. 1. The Bible is to be visualized by J. R. McGill, a theatre owner of this section.

The filming is to be done in 52 chapters of two reels each, and will be made on an elaborate scale. It is designed at present to be mostly exhibited in the churches of the country.

### Attorneys on the Coast.

Another film attorney to leave town for the coast last week was Arthur Butler Graham, who represents a number of screen stars.

Whether this has any bearing on the fact that Dennis P. O'Brien, Nathan Burkan and Albert H. T. Banzhaf are also there conferring with their clients, cannot be determined.

### AMERICAN CINEMA SELLING STOCK.

In announcement made by the Johnson & Hopkins Co. this week, it was stated the American Cinema Corporation had made the firm its fiscal agent for the sale of 50,000 shares of stock at \$10 a share.

The American Cinema has E. K. Licola, Mollie King, and Louise Hall among its picture stars.

**THE NAME GRIFITH STANDS BACK**  
CHECK ONE OF THESE SPECIAL PRODUCTIONS

Immediate Release: *THE MOTHER AND THE LAW*  
Bookings Available: *THE FALL OF BABYLON*

*HEARTS OF THE WORLD*

*Carrying the Prestige of the Griffith Repertory Season of 204 Performances at Geo. M. Cohan's Theatre, New York City*

**DWIGHT DILLON**  
Albert L. Gray, Gen. Mgr.  
720 Longacre Bldg. N.Y.

# SELZNICK PICTURES FIFTY MILLION PEOPLE

are receiving a constant stream of advertising of SELZNICK PICTURES.  
When you play a SELZNICK PICTURE you get your neighborhood's quota of this 50,000,000.

This national advertising is backed by the most popular stars and stories money can secure.

Book pictures for which public demand has been created.

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Motion Picture Magazine

Picture Play Magazine  
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Made by Selznick

Distributed by Select

# ENGLISH PRODUCERS TO EXPLOIT BRITISH FILMS IN THIS COUNTRY

According to Representative of Colonial Company Policy Has  
Been Adopted in Order to Combat Prejudice Against  
British Made Product—B. & C. Engaging American  
Talent and Are Making Super-Features.

London, Sept. 19. Interviewed by VARIETY, Edward Godal, managing director of the British and Colonial Company, whose latest feature, "A Sinless Sinner," has provided a "Trade" sensation, stated that not only has this film been produced with a view of helping the exploitation of British films in America, but the same might be said of its immediate predecessor, "Twelve-Ten," and also of the first latest, which is just nearing completion, "Nobody's Child."

This policy has been adopted while fully cognizant of the uphill fight necessary before prejudices could be broken down, but he felt certain America would extend the hand of welcome the moment the films from this country were of a properly high standard. Production in England had naturally been at a very low ebb owing to the war and lack of proper financial support, so the B. & C. had determined that the only way of obtaining the high quality of films necessary by using American experience—an experience which had taken a big leap forward in the interval which elapsed before the States entered the world war.

There was hitherto untouched British scenery, new localities, and a real atmosphere could be imparted into anything necessary by the closeness of the Continent. These facts would give the British film a big pull abroad if the technique was of the best and the money was spent without stint. There were comparatively few British theatres, and the limited sums of money obtainable for "features" within the United Kingdom naturally limited the sum British producing firms could expend on the production of a picture if that picture was being produced solely with a view to British rights.

The B. & C. were enterprising enough and had sufficient faith in America to know that if a really finished picture was produced a world market would be created that would more than cover the risk and repay the extra cost entailed.

Pursuing their policy, they had engaged the best obtainable staff in Britain to assist an American producing staff that had come to England to help in the pioneer work of the British world production. The first of the big productions ("Twelve-Ten") was the work of Herbert Brenon, and it proved that with brilliant photography, good sets and careful production success could be achieved. In "A Sinless Sinner" this has also been the case. For these two pictures an American "star," Marie Doro, had been especially engaged, the B. & C. knowing that the knowledge of the following she had would urge the buyers to make a deal if the picture came up to the standard set in every other way. In the third big feature, "Nobody's Child," British artists with a big American following had been engaged—Joale Collins, so successful in the American production of "A Woman's Honor," and Geoffrey Tearle.

In this picture many famous beauty spots are shown. The location of the story has been laid in the Balkans and Italy, and nothing in the way of expense or trouble has been spared to obtain a true atmosphere. In these three films B. & C. have endeavored to please the public of the world and not, as hitherto, Britain alone. The stories are strong and of a remarkably cosmopolitan nature. Although setting and ac-

tants have been truly British, yet the production has been American, and no expense has been spared to get the very best. And that is the future policy of the firm.

B. & C. have acquired a large number of plays, famous novels and original scenarios of world-wide appeal, and these will be cast with artists who have a world-wide following, regardless of expense. In this way the firm hopes very shortly to place before the American public the result of its work, so that the beauties of Britain will be seen in typically artistic settings by that large audience of cousins to whom the mother country means so much—more today, perhaps, than it ever did before. Only by reciprocity can the film trade become world-wide and the output of the finest quality. The firm, Mr. Godal continued, knew that the fight was still hard and uphill and that their pioneer work was more idealistic than profitable, but they were long-sighted enough to see that once a standard of British production had been established they could expect profit to join their ideal while universal reciprocity crowned the industry in every land.

They had found their American staff full of ardor and enthusiasm, fully conscious of their difficulties and just as fully determined to come out on top, and in the very near future, when he (Mr. Godal) crossed the Atlantic to show the results of their work, he was sure the American buyers would realize the progress made and that Britain could at last produce features that were worth showing in American theatres.

B. & C. have engaged Jose Collins for six pictures, of which "Nobody's Child" is the first to be completed. Geoffrey Tearle will also be in several, as will Catherine Malfand. Other "stars" with whom arrangements are being made are Unity Moore, Janet Alexander and Laurels Malfand. Negotiations are also in hand whereby several American stars will join the company.

The American staff of the B. & C. are as follows: George Edwards Hall, the producer who finished what Brenon had begun in "A Sinless Sinner"; James McKay, George Plich, El Moses (principal cameraman), Charles Ritchie and others. All have been with Herbert Brenon in most of his big productions.

## PARALITA JUDGMENT, \$24,821.

In the suit of Nat Brown, Carl Anderson and Robert T. Kane against Herman Katz and John E. de Wolf, officers of the Paralta Plays, a judgment for \$24,821 was entered against the defendants last week by default.

The action is based on a monetary loan of over \$40,000 last year, the judgment amount being a balance that was not satisfied.

## BIG FILM CO. BANKRUPT.

London, Oct. 1. British Lion Films Co. has gone bankrupt. Its liabilities are \$65,175, its assets \$27,355. David Falcie, managing director, owes the company \$23,000.

## RESIGNS AS F. P. L. MANAGER.

London, Oct. 1. Chester A. Fox, manager for Famous Players-Lasky in Great Britain, has resigned.

## WALSH INJURED IN RACE.

George Walsh is going to Maine to rest up and recuperate from an injury to his hip which he sustained recently in a match race with a race horse at Aqueduct.

One of the best of the season's two-year-olds and Walsh raced six furlongs for a side bet. Johnny Loftus had the leg up on the runner and Walsh was leading near the finish, when the jockey went to the whip and the thoroughbred passed Walsh in a burst of speed, jolting him and throwing him to the track.

## LAWRENCE MARSTON SUING.

Lawrence Marston began action in the Supreme Court last week against the Emancipation Film Corporation for the recovery of \$4,950, alleged due as a result of breach of contract on the defendant's part.

The complaint states he was engaged last May at \$150 weekly for the post of managing director of the entire stock of Select Pictures, Ltd., of Canada, which includes a temporary arrangement for Select to use all the branch offices of the Regal Film Co., Ltd., of Canada, through which Select has been handling its distribution.

No answers have been filed as yet to the charges.

## SELZNICK BUYS CANADIAN CO.

With the return from Toronto yesterday, Lewis J. Selznick announced the purchase by Select of the entire stock of Select Pictures, Ltd., of Canada, which includes a temporary arrangement for Select to use all the branch offices of the Regal Film Co., Ltd., of Canada, through which Select has been handling its distribution.

Philip Kauffman, formerly general manager of Allen Bros. interests in Canada, has been appointed manager of Canadian Select, with headquarters in Toronto. The new arrangement becomes effective Oct. 4.

## JUMPING BUS ARREST.

Emmett J. Flinn is directing William Russell in a new feature for Fox, entitled "Eastward Ho!" Tuesday scenes were taken at 6th avenue and 52nd street with Russell jumping from the top of one bus to the other.

A crowd was attracted and John J. Foley, assistant to Flinn, was arrested for blocking traffic. He was taken to the East 51st Street police station and later arraigned in the Yorkville Police Court, where he was discharged with a reprimand by Magistrate Corrigan.

## ROCHE NOVEL FILMING.

"The Sport of Kings," by Arthur Somers Roche, which ran serially in the now defunct Every Week magazine, has been acquired for screen adaptation by the Buffalo Motion Picture Corp.

## TOM MOORE RE-SIGNS WITH GOLDWYN.

Tom Moore has been re-signed by Goldwyn for two years and is now vacationing in New York City with his young daughter. He is reported to have signed again at double his former salary.

## CLEMMER IN NEW YORK.

James Q. Clemmer of Seattle, one of the most enterprising exhibitors of the Northwest, is in New York last week. He will remain here for the meetings of the United and First National.

## DIRECTOR GOING ABROAD.

Leon Duseau, last with the Universal, is the third American picture director to be signed for active service abroad by the recently formed Atlanta Film Syndicate, Ltd., of London. The other two are Roy Neill and George Irving.

## KENNEDY STARTS SUIT.

Aubrey M. Kennedy began a suit for \$50,000 against William Steiner, the picture man, for an accounting of services rendered and the income of a certain number of picture productions. O'Brien, Malevinsky & Driscoll represent the plaintiff.

## ENGLISH MONEY IN FILMS.

London, Oct. 1. So much money is being poured by well connected English families into screen and stage ventures, and so many of the hastily acquired munition fortunes are being diverted into these channels, that news of a new big company causes little surprise here. Many have been formed. Nothing like this boom has been seen since the aristocracy plunged on the Mississippi Bubble. Socialism, radical reform, labor domination, the need of great lands for agricultural purposes, and the campaign against the estate owning dukes begun years ago by Premier David Lloyd-George, are all making land a poor investment. It may be swept any moment out of the power of the lords. They are selling as much as they can to tenants and others, and putting the capital into various ventures.

Much of it is going into amusements. Adolph Zukor's schemes have fired the imagination.

The latest screen company to be formed is the Alliance Company, which is put out, capitalised at \$5,000,000, by the already incorporated British Producing Company.

The ostensible control is in the hands of a board of directors headed by Sir Walter De Freese and including Charles Henry Higham, Member of Parliament, Balown Draper, Member of Parliament, Gerald Du Maurier, Charles Hunter, A. R. Matthews and Walter Hutchinson. The Literary Committee, which will supervise the artistic production, includes Sir Arthur Wing Pinero, George R. Sims, R. C. Carton and Edward Knoblauch.

The company has purchased land at Hampton Court and will put up the biggest studios in Great Britain. Also it has bought land at Harrow Weald Park for studios, offices and houses for employees.

They have already sold their first five years' output to the First National of America.

Three American directors have been engaged and they have bought up the British Actors' Company and plant.

## SHUBERT HOUSES FOR GOLDWYN.

Following an announcement by Goldwyn it will build theatres in any city where it was found difficult to secure a first-run. It was reported that several of the Shubert theatres throughout the country will be turned over to Goldwyn to be operated as picture houses.

The connection of Frank J. Goddard with Lee Shubert and A. Woods and Goldwyn has also given rise to rumors the two legit managers will become interested in Goldwyn's forthcoming theatre opening and building plans. In support of the Shubert houses being turned over to Goldwyn, it was pointed out that the Shuberts are large stockholders in the Goldwyn corporation.

At the Goldwyn offices Gabriel L. Hess would not confirm or deny the Shubert report, stating he was not in a position to make a definite announcement until today (Friday), when Samuel Goldwyn is expected to return from the coast.

## BILL PARSONS' DEATH.

The death of "Smiling" Bill Parsons, president of the National, in Los Angeles Sunday will have no effect on the National's releasing agreement with Goldwyn, calling for the delivery of one of Parsons' comedies a month until June 1, 1920. The National has ten Parsons comedies on the shelf.

Isidore Bernstein and Wm. La Plant, officers of the National, and as executors of Parsons' will, will conduct the affairs of the concern for the present. A meeting will be called in Los Angeles later in the week for the purpose of electing Parsons' successor as president.

## Mrs. Pickford Is in Town.

Mrs. Charlotte Pickford, mother of Jack and Mary, is in town on business.

# VARIETY

## DENVER FORMS FIGHTING LINE-UP TO OFFSET SO-CALLED FOX MONOPOLY

Four Curtis Street Theatres Being Backed by Local Picture Exhibitors With Aid of Famous-Players' Lasky Corporation—New House to Be Built Which Will Be Largest in City.

Denver, Oct. 1. Plans to offset the effect of the so-called Fox monopoly through the purchase of four Curtis street theatres are being backed by local picture exhibitors with the aid of the Famous-Players-Lasky corporation.

George Groves and Homer Ellison owners of the Rialto and Princess, the Paramount-Artcraft houses here, have, in conjunction with the Famous Players, purchased an option on the present location of the Rialto and ground adjoining, it is said, with a view to building a mammoth picture house that will furnish real opposition to the Fox theatres.

Of the nine theatres now operating within a radius of three blocks on Curtis street, Fox owns four. Two of the others are second-run houses, leaving the America, Princess and Rialto as the only competitors of Fox.

The largest of the Fox houses is the Rivolt, located at the extreme eastern end of film row, white two of his other houses are in the same block. The Rialto is the farthest west of all. It is the belief of the owners, according to gossip, that if the Rialto can be doubled or trebled in size that a lion's share of the business can be kept on this end of the street, hence the plans for a big new theatre. The financial support of Famous Players-Lasky was solicited because of the magnitude of the undertaking and because of the advantages such a theatre would give in the exhibition of its pictures.

Homer Ellison is now in New York, understood to be making final arrangements with the heads of the Famous Players organization. When he left Denver he was ostensibly headed for New Orleans.

It is understood that the option given on the Curtis street property calls for a consideration of \$500,000, while the new theatre will cost \$1,000,000 to erect and equip. If present plans of the promoters are not changed, a lobby at least 25 feet by 125 feet will be a feature of the new structure. It is figured that this lobby will take care of overflow crowds without subjecting them to the hazards of the weather, and that it will

be an incentive to pull from other theatres should they be playing to capacity.

### ROBBINS, GEN. SALES MGR.

Herman Robbins has been appointed General Sales Manager for Fox. He was formerly assistant to W. R. Sheehan.

The office to which Mr. Robbins has been appointed is newly created. The many duties added to Mr. Sheehan's office through the foreign field opening up and the introduction of the Fox News made it necessary to have a general supervisor of the exchanges in this country.

### SUING FOR COMMISSION.

Rose Dougan has started a suit against Jack Nobel, the picture director, to recover a settlement of commissions she claims are due her. Miss Dougan placed Nobel with Vitagraph for a series of pictures at \$1,750 a picture for direction. He has been with the company for some time and, according to her complaint, has steadfastly refused to remit.

### SHIRLEY MASON TO STAR.

Los Angeles, Oct. 1. Shirley Mason, who has the big part in Maurice Tourneur's "Treasure Island" production, is going to star. This talented sister of Viola Dana will enter stardom under Sydney Cohen's sponsorship and she will begin on the first of a series of six-reel productions Dec. 1 at the Brunton.

### United Releasing Cuckoo Comedies.

The United Pictures Theatres is to release the new series of comedies of the Cuckoo Brand being made by Mark M. Dittman.

Bobby Burns is in the series in black-face. Jobyna Ralson, Will Louis and May Louis are in the supporting cast.

### Emily Stevens Feature Finished.

"The Sacred Flame," in which Emily Stevens is being starred by the Schomer-Ross Productions, has been completed. The method of distribution is to be announced in a few days.

### STOLL-CULLIVER DEAL HELD UP.

London, Oct. 1. The proposed purchase of the Variety Controlling Company's theatres for \$1,250,000 by Stoll-Culliver is held up through the reported refusal of five of the controlling company houses to accede to the change.

Sir Alfred Butt and Sir Walter De-Freze, who control the controlling company, have received \$100,000 as the initial deposit on the purchase. This was paid by Messrs. Stoll & Culliver when the opening negotiations started.

While De-Freze or Butt, or both, have the majority of shares in some of the objecting towns, they can not override the minority through booking contracts existing between the theatres and Variety Controlling Company for a number of years to come. Some of these booking contracts run from ten to twenty years.

Whether it will be smoothed out or not no one just now is prepared to predict. It is unlikely a deal between the principal parties will be made for those houses not objecting. That would leave the controlling company with about five theatres only it is obliged to book for.

The full bookings of the controlling company in the contemplated transfer are Glasgow, New Castle, Leeds, Sheffield, Manchester, Brighton, Portsmouth, Bournemouth, South End, West-Hampshire and Alhambra, Paris.

Among the objecting houses are those at Manchester, Sheffield and Leeds.

This proposed transfer has been of huge moment, although held so inviolate no paper over here has been apparently aware of the progress of negotiations. Variety in its weekly edition some weeks ago carried an account of it.

### FILM WITH JACK JOHNSON.

The C. B. Price Co., Inc., a local film import house, is in receipt of a print of a 12-reel production starring Jack Johnson, the ex-heavyweight pugilist champion.

It was made in Barcelona, Spain, by the Royal Film Company, and is entitled "Strength." The colored star conducted a physical culture institution there. The feature will be released locally, either as a special or in serial installments of two reels each.

### DEMANDS \$10,500 FOR HEART BURN

Denver, Oct. 1. Ethel Hall, formerly private secretary to Mack Sennett, last week brought suit against Wallace A. Coleman, assistant sales manager for the Chevrolet Automobile Co., charging breach of promise to marry. She wants to ease her heart burn.

### "Duane's" Third Week.

It has been decided to extend the run of the Fox feature, "The Last of the Duane's," at the Central Theatre for an additional (third) week.

The policy at the Central has been "grind," with five shows a day.

### PLAYED THANHAUSER; NO BOMB.

Threats of a bomb being tossed in their midst when they rendered a selection from "Thanhauser" Saturday night in the Rialto Theatre, did not deter Hugo Relsenfeld and the members of his orchestra from putting all of their effort and endeavor into the rendition of the selection. Captain Samuel Belton and 25 detectives from the West 47th street police station were planted about the theatre to prevent the bomb tossing.

Saturday morning Director Relsenfeld received through the mail a letter signed by a "Mrs. Fields," informing him the tradition of the German music was a direct insult to the American people, and it was a duty as a member of the Patriotic League to see that it was eliminated at once from the program.

When it became time for the overture to be played, Relsenfeld took the leader's baton and conducted to the finish of the selection. Nothing happened.

### CINCINNATI BATTLE.

Cincinnati, Sept. 29. The distribution manager of the Famous Players-Lasky, Al Lichtman, in Cincinnati today, says, and the report follows, the city is to have two or three new picture theatres seating from 1,500 to 4,000.

It is proposed to erect them by the Famous Players-Lasky, through co-operative plans with local exhibitors, it is said.

Local picture men see in the announcement a film battle between the Harry interests and the Anchor Brothers. The Harry people control a chain of theatres here. The Anchor intend building a big picture house at Vine and Seventh streets.

Attorney Ben Heidingsfeld, acting for the Keith-Harry interests, is looking for sites.

### UNIFORM PRICES OF ADMISSION.

Mrs. Julia Wheelock, commander of Barbara Freiliche Post of the American Legion, the newly formed organization of those who saw service in the war, has launched a movement calling on picture theatre proprietors in New York State to charge the same admission rate on Sunday as on week days.

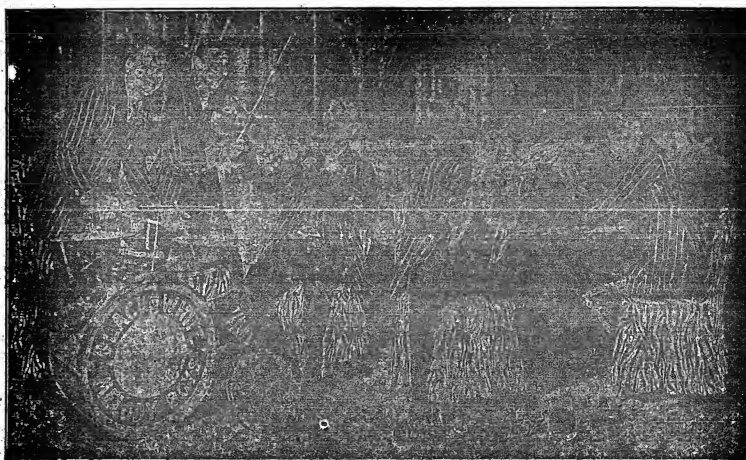
In order to carry out her plan, Mrs. Wheelock will seek legislation. Several candidates for the New York Assembly and Senate at the forthcoming election have been asked to place themselves on record as favoring the uniform admission idea.

### EXPEDITION STARTED.

The Vanderbilt-Panama exploration expedition sailed last Friday for Naples, the first leg of their trip to British East Africa, which they will reach via the Suez Canal from Italy. The Famous Players-Lasky Corp. educational department is sponsoring the expedition in conjunction with the active official backing of the American Museum of Natural History.

VARIETY

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# VARIETY

VOL. LVI, No. 7

NEW YORK CITY, FRIDAY, OCTOBER 10, 1919

PRICE 15 CENTS

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**Drama**

**Variety**

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# VARIETY

VOL. LVI. No. 7

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NEW YORK CITY, OCTOBER 10, 1919

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## MORE THAN \$250,000 IN "BUYS" FOR THIS WEEK'S SIX NEW SHOWS

**Theatre Ticket Speculators Guarantee Theatres That Amount  
—Globe Has Biggest Buy, Getting Over \$90,000 for  
Eight Weeks—Agencies and Hotels Now Turning  
Over About \$25,000 Nightly to Theatres—  
"Buys" Running Number 25.**

This week holds the record for "buys" on the part of the theatre ticket speculators. On six shows that opened up to Wednesday the spec had guaranteed the theatres approximately \$250,000 in advance purchase of seats. This brings the total of buys now running to 25, and with the average being about \$1,000 a night to each theatre, the speculators are turning over \$25,000 a night to the managers.

The biggest buy of the week is for the new Charles Dillingham production, "Apple Blossoms" at the Globe. The speculators have taken 400 seats a night for eight weeks. With the price scale ranging from \$3 to \$3.50, this brings the buy to something over \$90,000 for the period.

The buy for Raymond Hitchcock in "Fitchy-Koo" at the Liberty is for four weeks, with the spec taking 400 a night, the scale being \$2.50 and \$3. The buy totals about \$30,000. The buy for "The Girl in the Limousine" at the Edging is almost as large, the agencies taking 300 seats a night for four weeks.

For Sothern and Marlowe at the Shubert the agencies are carrying 304 a night for the run, and the same amount has been taken for the new McIntyre and Heath show at the Forty-fourth Street for four weeks.

There is a tremendous demand for seats to the Empire, where Ethel Barrymore is appearing in "Declassee," and the agencies have 220 seats a night for that attraction.

The others that have buys include "The Royal Vagabond" (Cohan & Harrie); "See Saw" (Cohan); "Thunder" (Criterion); "Lightnin'" (Gaiety); "The Dancer" (Harrie); "Moonlight and Honeyuckle" (Miller); "Clarence" (Hudson); "Roly Boly Eyes" (Knickerbocker); "Adam and Eva" (Longacre); "The Gold Diggers" (Lyceum); "Civilian Clothes" (Morosco); "Ziegfeld Follies" (Amsterdam); "Greenwich Village Follies" (Bayer); "The Jest" (Plymouth); "Nightie Night" (Princess); "Voice in the Dark" (Republic); "Oh, What a Girl" (Central); "Scandal" (Thirty-ninth Street); "She Would and She Did"

(Vanderbilt); and "The Shubert Gaieties of 1919" (Winter Garden).

The buy for Grace George at the Vanderbilt ends Saturday night, with the show going out, and that of for "Thunder" also ends that night, although it has run but three weeks, while the buy was for four, with an option for an additional four. The attraction was to have closed tomorrow and all the tickets for the last of the four weeks were called in. When it was decided to continue the show the speculators refused to take the seats back.

The out rate market has been running strong during the last week. Business has been holding up strong, and the late buyers there have been getting the benefit of the dump from the premium agencies who were overboard on some of the near-hits for which there were buys. The list on Wednesday included orchestra seats for "An Exchange of Wives" (Bijou); "Lonely Romeo" (Casino); "Up from Nowhere" (Comedy); "The Dancer" (Hargis); "Civilian Clothes" (Morosco); "Voice in the Dark" (Republic); "The Challenge" (Belwyn); and "She Would and She Did" (Vanderbilt). The balcony seats were listed for the following attractions: "Crimson Alibi" (Broadhurst); "Thunder" (Criterion); "The Storm" (Forty-eighth Street); "Shubert Gaieties" (Winter Garden); "The Five Million" (Lyric); "At 845" (Playhouse); "Hello, Alexander" (Forty-fourth Street).

### SCALPERS STUCK ON SERIES.

Chicago, Oct. 8.

The speculators took heavy punishment on the local world's series games. Sunday, the big day, it rained, and Monday was cold—so was the series by then, public interest having congealed by the time it stood 4 to 1 against the White Sox.

Monday \$5.50 seats were being hawked at \$2.

### CHICAGO'S TWO-LEVEL THEATRE.

Chicago, Oct. 8.

Chicago's newest thoroughfare, the widened North Michigan avenue, is to have an unusual two-level theatre, to be part of an 18-story studio and office building to be erected on the new boulevard at Grand avenue at a cost of \$3,000,000.

For the first time in Chicago's history, the motor playgoer will enter a playhouse at a different level than the pedestrian. Automobiles will use the sub-street below the raised boulevard and on the Grand avenue level, where there is space for parking. Special elevators and stairways will lead to the foyer.

The theatre, for which the tentative name, "The Michigan," has been adopted, will seat 1,700 and is planned to house legitimate attractions. It is said a New York producing firm will take a long term lease of the theatre. A syndicate headed by Walter W. Ahlenschlager, the architect of the project, has purchased the site.

### AUTHOR "PANNING" HIMSELF.

Just to be different Thomas Grant Springer, one of the trio responsible for "Where's Your Wife?" at the Punch and Judy theatre, and also the dramatic reviewer for "Snappy Stories," is going to take a fall out of himself in the issue of the magazine in which he will review the play.

Springer says that he of all should know what's the matter with the piece and he promises to spare his co-authors. His stand will be somewhat different from that of Alan Dale's on "The Madonna of the Future."

### SHUBERT-DETROIT LEASE SOLD.

Detroit, Oct. 8.

David T. Nederlander has leased the Shubert-Detroit from the owner, R. E. Olds. Nederlander takes it on a long-time lease after the termination of the present lease with E. D. Star and the Shuberts, which has two more years to run.

The lease involves about ten millions of dollars. Mr. Nederlander has an option to buy. Just what he will do with the property he has not decided. He has made offers to several theatrical concerns, but the price asked for the theatre is almost prohibitive, even though he has agreed to remodel and enlarge it.

### DETROIT RECEIPTS.

Detroit, Oct. 8.

Detroit still seems to be in the running for the \$2 shows. Last week at the Opera House, "The Passing Show," the Shubert attraction, did a gross of \$25,355. At the Gaiety for its eighth return engagement "The Bird of Paradise" garnered \$13,416 on the week.

### PROMOTING STAGE HANDS.

A plan for training stage hands and other back stage employees is to be tried out by the Keith house in the near future. Gene Lynch, the stage manager of the Riverside, is credited with authorship, and it is understood it has the approval of the Keith officials and the L. A. T. S. E.

As a result of the scheme a recent property man was installed as stage manager of the 51st Street Theatre, and other satisfactory transfers have resulted.

The plan, which is sanctioned by the union officials, is to develop and make all promotions among the Keith employees of the L. A. T. S. E. from members of the organization now in the employ of the Keith office.

Heretofore it was customary when a vacancy occurred to send word to the union and a man would be supplied by the labor locals. Under the new order all promotions will be made from the present force.

J. J. Maloney and other Keith officials are reported as putting the stamp of approval on the idea, and it is due for an early practical demonstration.

### NEW WAY TO HOLD OVER.

Detroit, Oct. 8.

The Temple theatres of this city and Rochester, both owned by J. H. Moore and booked by Carl Lothrop in the Keith agency, New York, is innovating a style of holdin' over its headline features.

The plan is Mr. Lothrop's. It starts with the engagement of Belle Baker for two weeks each at both houses. This week Miss Baker is at the local Temple; next week at the Temple, Rochester; Oct. 24, back to the Temple here, and Oct. 31 returning to the Temple, Rochester.

With the alternating weeks the theatre managements believe they will secure more time for advance publicity, besides bringing back what will look like a new although return attraction.

The theatres pay the excess fares caused by the alternating jumps.

### \$5.50 FOR SOTHERN-MARLOWE.

An established price of \$5.50 (including tax) for the entire lower floor on each of the opening nights of the Sothern-Marlowe engagement has been made at the Shubert.

This was regarded as a precedent. It is \$2.20 lower than what the Metropolitan will charge the coming season for its seats in the orchestra, and \$1.10 below the figure established for orchestra chairs by the Chicago Opera when here in January.

### STRANGE BEDFELLOWS.

Chicago, Oct. 8.

Lou Hausman is press agent for the Vatican Choir, the Pope's star singers of Rome.

## PARIS THEATRE STRIKE OFF AFTER PREMIER INTERVENES

**Clemenceau Calls Both Sides Into Conference and Agreement is Reached—Employees All Returned to Work  
Tuesday Night—Strike Leaders Asked Head of Government to Bring About Settlement—Minister Laffere Assisted.**

Paris, Oct. 8.  
At the request of the strike leaders, Premier Clemenceau yesterday settled the war between the managers, actors and other employees which has been going on for several weeks. The Premier took the matter up with M. Laffere, Minister of Public Instruction, and he called a conference between the disputants.  
An agreement was reached during the afternoon and everyone returned to work last night.

### RAILWAY STRIKE CAUSED HAVOC.

London, Oct. 8.  
Despite optimistic reports the big railway strike has played havoc with the theatrical business.

At a meeting of the managers last Friday it was decided to carry on. The ticket speculators are the hardest hit, as they are not protected by any strike clause in their purchases of blocks of seats. However, they can well afford to lose.

The Criticism, with "Our Mr. Heppelwhite" closes Oct. 11, when the house will be taken over by Leon M. Lion for a new production, with Dennis Neilson Terry as leading man. Other notices are expected to go up very soon if the strike continues.

"Admiral" at the Pavilion, was doing over \$2,000 daily before the strike and the business there was but little affected.

During the tie-up the cinema trade has arranged for the transportation of films throughout the United Kingdom under the direction and control of H. J. Boam, of the Philips Film Trading Company. Depots have been established all over London, with a principal clearing station.

### NEW THEATRICAL TANGLE.

London, Oct. 8.  
There is a new move in the matter of the sale of dominant interest in the Variety Controlling Company circuit.

Sir Alfred Butt now appears with Sir Walter DeFreese, his co-managing director in the Controlling Company, and Charles Gulliver is the purchaser, reselling to his London Theatre of Varieties, of which Sir Oswald Stoll is chairman and Gulliver managing director.

Stoll is now appointed managing director of the Variety Controlling Company, with DeFreese as chairman, which creates more or less of a theatrical tangle.

### STOLL BUYS OUT DEFRESE.

London, Oct. 8.  
Sir Oswald Stoll has purchased Sir Walter DeFreese's interest in fifteen of the theatres of the Variety Controlling Company circuit.

As previously stated in *VARIETY*, it was originally arranged for Messrs. Stoll and Gulliver to purchase both Sir Alfred Butt and Sir Walter DeFreese's holdings in the circuit. This would give Stoll and Gulliver control as they are co-managing directors. The purchase of the DeFreese stock without Butt's might result in a clash of authority.

### STRIKE IN PARIS.

Paris, October 8.  
The strike continues.  
Monte Bayly is due to arrive today

from London to investigate the situation for the Variety Artists Federation. Delegates representing the artists and managers met today the Minister of Arts, but failed to arrive at an agreement.

A meeting of the artists, musicians and stage hands was held afterwards at the Syndicate Headquarters, when it was decided to work for whatever manager would sign the agreement accepting the union shop and re-engage their strikers.

Several managers still refuse the "closed shop" clause.

### JOSE COLLINS ILL.

London, October 8.  
Jose Collins, who, in addition to appearing as leading lady in "The Maid of the Mountains" at Daly's, is under contract to the British and Colonial Film Corporation as picture star, has been compelled to resign from a forthcoming "B. & C." production owing to illness. The role will be taken by Yvonne Arnaud, leading lady of "Kissing Time," at the Winter Garden.

### BURTON TURNS DOWN OFFER.

London, Oct. 8.  
Sir Thomas Beecham has offered Percy Burton 70 per cent. of the gross receipts to continue the Lowell Thomas lectures at Covent Garden. Burton refuses to continue unless he can rent the house.

### STAGE HANDS ON STRIKE.

London, Oct. 8.  
The stage hands at the King's Theatre, Hammar Smith, have gone on strike, demanding payment similar to that in force in the West End playhouses.

### "TIGER ROSE" POSTPONED.

London, Oct. 8.  
J. L. Sacks has postponed his London presentation of "Tiger Rose," a... In the meantime the Robert Loraine production of "Cyranos" will continue at the Savoy.

### PATHE AND GABY SAIL.

Paris, Oct. 8.  
Charles Pathe sailed for New York October 3 on the La France. The same boat is taking over Gaby Deslys.  
Max Linder will go across very shortly.

### OLYMPIA'S CIRCUS.

London, Oct. 8.  
The Olympia amphitheatre, in which Charles Cochran holds his big fete carnivals, will open as a circus Dec. 12.  
COMING TO NEW YORK.

London, Oct. 8.  
Sonny Barker (who came here a couple of months ago and announced himself as the personal manager for Frank Tinney) and Jack Haskell sail for America shortly.

Leon Errol, who was to have made a hasty visit to New York, has decided to send his press representative, Walter Duggan, in his stead. Errol is to become financially interested in a new London film producing concern. He is in Paris this week in the interests of Florens Ziegfeld.

### MAGGIE DUGGAN DIES.

London, Oct. 8.  
Maggie Duggan, an English star of a decade ago, died in Liverpool Oct. 8, aged 59.

### GILBERT MILLER SAILING.

London, October 8.  
Gilbert Miller sailed October 3 on the Adriatic to supervise the production in New York of his London success, "Monsieur Beaucaire." The piece is scheduled for presentation at the New Amsterdam in November.

### JAY GOULD, SHOWMAN.

Paris, October 8.  
The Magador Palace will probably re-open in November with pictures, under control of Jay Gould.  
The Palais Glace is reopening with skating soon.

### CHILLEAN OHRMAN MARRIES.

Chillean Ohrman, the prima donna, was married October 4 at Greenwich, Conn., to William F. Mohrlich, head of a Wall Street banking house.  
Mrs. Melhuish will not retire from the stage. A legitimate production proffer was denied her, owing to unfilled vaudeville engagements for this season. Before entering vaudeville, Miss Ohrman had achieved distinction in concert. Since leaving it she has become what is known as a standard vaudeville attraction, doing a "single turn."

### MILTONS ARE EXHIBITORS.

Denver, Oct. 8.  
Frank Milton and his wife (De Long Sisters), who have been variously reported lately as going to return to the vaudeville stage, have finally settled down. They have entered the field of picture-exhibitors in Denver and in this connection will also do an occasional act in their own theatre.  
Mr. and Mrs. Milton have purchased the Alcott, a suburban house in North Denver.

### Elesa Canino Sued for Separation.

Through Harry Saks Hechtman, his attorney, Nathaniel A. Jacobs has begun legal action for separation and custody of their adopted son, Gabriel, nine years old, against Elesa Canino Jacobs, who is one of the vaudeville Caninos, last with Essie Clayton.  
Several amorous letters figure in the case, with Jack Allman, another vaudevillian, the recipient of these, written by the defendant. Mrs. Jacobs has filed no answer to the charges.  
The Jacobses were married in Philadelphia January 7, 1917.

### Dempsey Returns to Circus.

Chicago, Oct. 8.  
Jack Dempsey has signed again with the Seils Photo Circus at \$6,000 a week to finish out the season.

FRANK VAN HOVEN.  
Charles Withers stopped on Van Hoven's straw hat Sept. 1, and Van rejoined with "Don't ever do that to an Englishman before the first of December."

### CIRO'S CLUB RE-OPENS.

London, Oct. 8.  
Ciro's Club re-opens this month with Sir Walter DeFreese chairman of the company. It already has 1,000 members. F. E. Egan, manager of Ciro's, Paris, is manager of the London establishment, and the chef has been recruited from the Casino, Deauville.

### STRIKE BLOCKS TOUR.

London, Oct. 8.  
J. B. Fagin's production of "The Merchant of Venice," which played Manchester last week, was unable to leave that city owing to the railway strike, and the presentation of the piece at the Court here last night (October 1) has been postponed.

### CHARLES FREEMAN ILL.

Chicago, Oct. 8.  
Charles Freeman, principal booking man of the association here, has been ordered to the Michael Reese Hospital for a week, where he will be observed for stomach trouble.  
"An operation may be required."

### BILLY ROCK'S BILLING.

The billing for the new vaudeville production starring Billy Rock will read "Billy Rock and One, Two, Three, Four, Five and Two More Girls."  
It will open Oct. 27 at the Maryland, Baltimore.  
Another production Mr. Keller is handling for time in this headed by Anatol Friedland. It is called "Municipal Land," and will have a subtitle of "Anatol Friedland and His Eight Little Notes." Mr. Friedland is a composer and devised the music of the turn.

### BEE'S BAND VAMPIRE.

Bee Palmer's Band have given the shimmier their notice of leaving.  
The musicians claim they were promised equal billing, which didn't materialize, hence the notice.

### Low Bookender Sick.

Low Bookender, musical man, after celebrating his sixty-third birthday last week was forced to cancel his engagement at the Riverside, New York, through illness. His case developed more seriously this week and he was removed to the Rockville Centre Sanatorium, Monday, where he may have to undergo a slight operation.

### Linds in Divorce Action.

Chicago, Oct. 8.  
Peter A. Lind has sued his wife, Ella, for divorce. Both are in vaudeville. The husband alleges his wife went out with other men while he was in the army. His attorney is Benjamin Ehrlich.

### Two Weeks For "Fashion Plate."

The "Creole Fashion Plate" will play two weeks' stands at the local Keith houses, starting next week.  
The impersonator will offer an entirely new act the second week of each engagement.

### JIM TONEY AT CAPITOL.

Jim Toney (Toney and Norman) has been signed as the featured comedian for the Capitol theatre production.

### FILM CO. INCORPORATED.

London, October 8.  
The British Exhibitors Film Co. has been incorporated with a registered capital of \$250,000.  
Its managing director is S. Newman, late general manager for Ruffell's, Ltd.

### IRISH PLAYERS COMING.

London, October 8.  
Arthur Sinclair and the Irish Players are due to sail for America in January to play out the season there.

The Associated Offices  
ERNEST EDELSTEIN, T. F. DAWKINS, PAUL MURRAY, JULIAN WYLLIE, L. L. LITTLE, ST. LEONARD, 80, LONDON, E.C. 4.  
Sole and Vice-Presidents, West End, London.  
New York: Harry J. Fitzgerald, 1522 Broadway.  
Representing the world's greatest Artists and Attractions.

# VAUDEVILLE

5

## REORGANIZED ORPHEUM CIRCUIT TO BE CAPITALIZED AT \$50,000,000

**Illinois Trust Company Said to Be Behind Proposed New  
Vaudeville Financial Transaction—Consumation of  
Deal in Chicago Reported Now to Be Only a  
Matter of a Few Days.**

Definite reports of the consummation of the reorganization of the Orpheum Circuit is daily expected from Chicago. The Orpheum group of directors left for that city last week. It is said in New York the Illinois Trust Co. is behind the proposed reformed Orpheum, that is to have a capital stock of at least \$50,000,000.

A percentage of the capital, estimated at \$10,000,000, is to be held as a reserve fund by the company, for the purpose of promoting new building projects. These will be mostly in the form of Orpheum theatres in cities where Orpheums are now located, giving the circuit two theatres to a town, with one playing the present Orpheum big time brand of vaudeville and the other will give a big bill at popular prices.

In the reorganization there will be only included, according to present accounts, the cities where the Orpheum Circuit itself is now operating, and is practically the sole owner, with the exception of an isolated exception or two along the Orpheum route where local stockholders are interested.

Present holders of Orpheum stock will probably receive four or more shares in the new company for one of their current holdings. With a market price set on the new stock, this would allow any of the Orpheum stockholders of the present time to dispose of holdings in the new venture, to a sufficient amount to give them what might now be demanded by them for the Orpheum stock and still retain, after the sale, an interest in the new corporation.

The reports do not say whether the reformed Orpheum Circuit will include the Western Vaudeville Managers' Association in Chicago or any of the theatres booked through that agency. The association is controlled by the Martin Beck group of Orpheum stockholders, which includes Mort Slinger (the association's general manager) and Herman Fehr, the Milwaukee end of the Orpheum Circuit.

It is said all the Orpheum stockholders of importance have merged their holdings for the aid of the new company and that none others up to the time of its completion will be declared in. That, says the story, shuts out from the deal any theatre circuit or management now booking through the W. V. M. A.

The Orpheum deal is likened by many to the plan of Marcus Loew that is being worked out. Mr. Loew announced the other day an intent to reorganize with a capital of \$100,000,000. Inside information says Loew's financial resources are not even limited to \$400,000,000; that he can easily procure all the money he may need for the fulfillment of his present and extensive plans of operation in the vaudeville and picture fields.

The J. P. Morgan group is credited as the Loew sponsor, as the Kuhn, Loeb & Co. bunch of financiers are said to be behind Famous Players-Lasky. Wall street holds yet another crowd of big moneyed men who are favorable toward theatre investment. That is the Altan Ryan group, which takes in the Chatham National Bank.

There has been a surmise made along Broadway that eventually it may be found the moneyed interests behind the Loew and Orpheum deals will be interlocked, though there is no suggestion of that at present. It is declared the bank-

ers themselves will work out that end of it.

Whether the Orpheum's new stock is to be placed on the market is not known, although there seems little doubt in many quarters that it will be offered for sale in Chicago and farther West.

The Loew reorganization is likewise expected to give present holders of Loew stock several shares in the new company for one in the old. With the Loew expectation that after listing the new issue will be quoted at par at least, the Loew stockholders look forward to a melon cutting of a considerable dimension. Just now, according to all reports, there is no Loew stock to be had at any reasonable price, the owners hanging on through the rumors of the coming change.

Neither is there any mention or intimation that through the reorganization, either Marcus Loew will relinquish his holdings and position in the Loew Circuit, or Martin Beck in the Orpheum. Both will continue to direct their respective chain of theatres.

Chicago, Oct. 8.  
Martin Beck left yesterday for New York; Morris Meyerfeld left for the Coast and Herman Fehr went back to Milwaukee.

Before leaving Chicago all denied any contemplated change of policy in Orpheum circuit matters.

### CONSIDERS CHORUS GIRLS.

San Francisco, Oct. 8.  
The Will King Musical Comedy Co., playing on a run at the Casino here, employs 22 chorus girls. But 30 of them appear weekly, the other two are allowed a week's rest on full salary.

### LEMAIRE RETURNS.

Rufus Lemaire is again associated with Ed Davidson in the booking business. Lemaire withdrew from the agency which bears his name more than a year ago after a misunderstanding, later going into the navy.

There are three houses playing Sunday nights in the Schubert string, they being the Winter Garden, Central and Forty-fourth Street. Another house may be added.

Lemaire was lately in negotiations with Max Hart for a legitimate booking agency.

### KEILER SELLS TO BOSTWICK.

The interest held by Edward S. Keiler in the legit production of "While You Wait" has been sold by the agent to his partner in the venture, Elmer Bostwick. The piece was tried out for a week or so, then withdrawn for some slight revision.

### Paid Extra for Jump

San Francisco, Oct. 8.  
The new Hippodrome, Bureka, Calif., will be completed Jan. 1, when it will play three acts of A. & H. vaudeville. It will be a three day and night owing to the time consumed in making the jump, acts will be paid pro rata for five days.

### Tights, Single, on Loew Time.

Harry Tights, doing a single act, opened at the Greeley Square for the Loew Circuit the first half of this week. Genaro (Dave) and Gold start on the same circuit Sept. 29.

### LOEW BUYING SOUTHERN HOUSES.

Dallas, Oct. 8.  
Marcus Loew is reported to have secured a string of Southern theatres that he will paralyze the Charles Haskins circuit with. These houses are to play Loew's vaudeville policy. The Haskins-booked houses are supplied with bills through the Pantages Circuit.

It was understood in vaudeville circles Tuesday the Loew Southern deal would be completed before the end of this week.

### Houston, Tex., Oct. 8.

The transfer of the Prince Theatre here, from the Epstein interests to the Houston Amusement Company, is accepted as a Marcus Loew deal. It has been reported of late the Loew people wanted the Prince and the Houston Amusement Co. refuses to say anything concerning the future of the theatre.

### \$5 Fine for Poor Throw.

Brockton, Mass., Oct. 8.  
Mary Ruyal, 22, an actress, to look part in a vaudeville act at the Brockton Fair here last week, was fined \$5 in the Police Court there one day last week on a charge of throwing a cup of coffee at Mrs. Louise Robinson, who conducted an eating tent on the grounds.

Mrs. Robinson, in court, declared that the girl called for a cup of coffee to take out and was gone only a few minutes when she returned claiming that the coffee tasted of kerosene.

An argument followed during which the cup of coffee was thrown. The mischievous and its contents narrowly escaped hitting Mrs. Robinson in the head.

### CRANE IN FAREWELL PLAY.

Chicago, Oct. 8.  
William H. Crane, the veteran actor, passing through Chicago from California, en route to New York, in company with his wife, announced that the purpose of his visit to the East was to arrange for the production of a play which he would use as the vehicle for his farewell appearance on the stage. He said he had the script of the play with him, but did not discuss the nature of the play. Mr. Crane is 74 years of age.

### SERIES STAR OFFERED TIME.

Chicago, Oct. 8.  
Heinie Groh, captain of the Cincinnati "Reds," may do a monolog in Keith's Cincinnati, and several other Midwest towns after the world's series. He has been offered \$750. This is a departure, as it was generally understood that the policy of playing baseball heroes had been scratched several years back by the Keith houses.

### SPITZ' PAWTUCKET HOUSE.

Pawtucket, R. I., Oct. 8.  
A. A. Spitz, of Providence, announced he is soon to build a \$200,000 theatre in Woonsocket, and also announced an option on the American Hall property, East avenue, this city. He will rebuild this structure, converting it into a theatre with capacity of 2,400.

Policy not yet decided upon. At present Pawtucket has but one vaudeville house, the scenic, a Keith. There are about a dozen picture houses.

### Edelsten Brooks Reynolds and Donegan.

After Ernest Edelsten, the London agent, saw Reynolds and Donegan at the Star-Lake, he gave the act a contract for 12 weeks in England at \$750 weekly.

The contract starts after the turn has finished its present vaudeville bookings.

### Pantages Vaudeville at Chio.

San Francisco, Oct. 8.  
Commencing next week, Chio, Calif., will play Pantages vaudeville Wednesday and Thursday.

The San Jose date has returned to the two-day policy, for the acts to be able to play the Chio dates.

### FOUGHT WITH CONDUCTOR.

Rochester, N. Y., Oct. 8.  
When Capt. Jim Moore saw a conductor on a New York Central train could not agree, a carload of show goods was unhooked from the train and left at Geneva, though billed for Richmond, Va. Captain Jim and his company also decided to hop off at Geneva, enjoying a stopover privilege on their through tickets.

It seems that when the conductor asked Jim for the key to the car he refused to hand it over. The conductor said he understood there were people in the car who did not have tickets. The captain said that the only man in or on the car was one, riding on the front end, to look after it and protect it from anything that might arise.

When the conductor refused to take the captain's word it was too much for his hot Southern blood. When the train reached Geneva the conductor had the captain arrested for assault, and upon telephoning to the division superintendent was ordered to take the car to a switch. The entire company, riding in the coaches, followed their leader to the police station and later to a hotel, while the train whizzed along minus one baggage car.

The captain immediately engaged a lawyer and began a suit against the railroad for losses sustained by being out of the train. Next day he made arrangements to have the car carried along on another train, as soon as his case could be settled in police court. City Judge Dittmars accepted his plea of guilty of assault on the conductor and assessed him ten dollars.

The judge told the captain to hand the money over to Chief of Police Daniel Kane. The chief was busy at the time, and when the captain turned a crumpled up handful of paper money at him he put it in his pocket without examination. Some time later in the day the chief took the roll from his pocket with the intention of entering it on the docket, when he found the roll only contained seven one-dollar bills.

The chief's inquiries about the whereabouts of Captain Jim Moore, his company and their delayed baggage car, brought out the information that the whole outfit had once more started on their journey to Virginia.

The claim against the railroad company is still pending, left in the hands of Attorney W. Smith O'Brien.

### SONG'S PRICE INCREASED.

The popular song number, "You'd Be Surprised," by Irving Berlin, is in the popular price class no longer. Monday Saul Bornstein, business manager of Irving Berlin, Inc., notified the trade that comic song had been turned into a "production number."

Formerly selling at 10 cents retail, the song per sheet brought the Berlin concern wholesale 64 cents. As a "production number," it brings 14 cents each copy to the publishing house.

It is seldom a change in the price of a published number is made, excepting to reduce the selling price after a while when first put out in the high grade class. The demand for "You'd Be Surprised" by the music dealers, although the number was first sung only last week by Mr. Berlin, caused the tilt.

### A. E. A. MEETING NEXT WEEK.

The A. E. A. will hold a general meeting next week. The date will be decided at the Equity council meeting today (Friday). Before the strike it had been the custom of the Equity to hold bi-annual general meetings. Hereafter general meetings will be held once a month.

### Small Time Sneak Thief.

Hamilton, O., Oct. 8.  
During an engagement at House's Band at the High School Auditorium here someone succeeded in getting back on the stage and taking a quantity of strings, valued at \$50, from the harpist.

# CONSPIRACY ACTION CHARGED AGAINST MUSIC PUBLISHERS' ASSO.

Federal Trade Commission at Washington Files Complaint  
Against M. P. A. and National Association of Sheet  
Music Dealers—Individual Respondents Also  
Named—Hearing at Capital Nov. 22.

Washington, Oct. 8.

A charge of conspiracy and co-operation between two music associations and individuals has been filed by the Federal Trade Commission. The charge relates to the sale of sheet music in the United States.

The complaint is dated September 13, last. It calls upon the respondents to file an answer within thirty days. The first hearing before the commission has been set for November 22, next, in this city.

The full complaint in the matter follows:

Federal Trade Commission vs. The Music Publishers' Association of the United States, National Association of Sheet Music Dealers, Thomas P. Delaney individually and as president, E. Grant Rex, individually and as vice-president, J. M. Franke individually and as secretary and treasurer of the National Association of Sheet Music Dealers, Walter Fletcher, J. L. Little, Holmes T. Madrox, L. W. Miller, Harold Orin, Gustav Behrmer, Ernest Philpitt, Paul A. Schmitt, Clayton P. Summy, Charles H. Willis, W. H. Witt, Harvey J. Wood, individually and as directors of the National Association of Sheet Music Dealers, and all the members of said Association.

NOTICE NO. 400.

Complaint in the matter of the alleged violation of Section 5 of an Act of Congress, approved September 25, 1914.

The Federal Trade Commission having reason to believe from a preliminary investigation made by it that the Music Publishers' Association of the United States, National Association of Sheet Music Dealers, Thomas P. Delaney, individually and as president, E. Grant Rex, individually and as vice-president, J. M. Franke, individually and as secretary and treasurer of the National Association of Sheet Music Dealers, and all the members of said Association, hereinafter referred to as respondents, have been for more than three years last past, using unfair methods of competition in interstate commerce in violation of the provisions of Section 5 of an Act of Congress approved September 25, 1914, entitled "An Act to create a Federal Trade Commission, to define its powers and duties, and for other purposes," and it appearing that a proceeding by it, in respect thereof would be to the interest of the public, hence its complaint stating its charges in that respect an information and belief as follows:

PARAGRAPH ONE: That the Music Publishers' Association of the United States is a membership corporation organized under the laws of the State of New York about the year 1907 and is composed of forty-one members, more or less, being publishers of music and engaged in the business of publishing music in the various States of the United States and selling both at wholesale and retail and transporting the same in and among the various States and the District of Columbia; that respondent National Association of Sheet Music Dealers is an unincorporated association organized about the year 1914, having 100 members, more or less, who are and have been engaged in the business of dealing in and selling musical publications at retail in and among the various States and the District of Columbia; that respondent National Association of Sheet Music Dealers is the president of the National Association of Sheet Music Dealers and is interested and engaged in the business of publishing music and is also interested in and engaged in the business of selling music at retail; that E. Grant Rex, vice-president of the National Association of Sheet Music Dealers and is engaged in the business of selling musical publications at retail; that J. M. Franke is secretary and treasurer of the National Association of Sheet Music Dealers and is engaged in the business of selling musical publications at retail; that J. L. Little, Holmes T. Madrox, L. W. Miller, Harold Orin, Gustav Behrmer, Ernest Philpitt, Paul A. Schmitt,

Clayton P. Summy, Charles H. Willis, W. H. Witt, Harvey J. Wood, and ex-officio, the others above named of said National Association of Sheet Music Dealers, are directors and members of the said association.

PARAGRAPH TWO: That for many years it has been the custom for publishers of music to print a price on the title page, which price as printed on the title page of the music was many years ago the price at which the music was sold to the public generally by publishers and retail dealers; that in the course of time as the result of competition it became a general custom to sell such music at 50 per cent or one-half of the price printed on the title page of the sheet. Many dealers and publishers sold music to the public at less than 50 per cent of the price printed on the title page, and dealers and publishers sold music to schools, colleges, and churches at less than 50 per cent of the price printed on the title page, and dealers and publishers sold music to schools, colleges, and churches at less than 50 per cent of the price printed on the title page.

PARAGRAPH THREE: That with the intent, purpose and effect of stifling competition in interstate commerce in the business of selling musical publications in, and throughout the United States and the District of Columbia, the public generally and to schools, colleges, and churches and the faculties thereof, and to music teachers and the respondent National Association of Sheet Music Dealers and the members thereof, and each of them did conspire together and with the respondent, the Music Publishers' Association of the United States, and with publications of musical publications to fix and maintain specific standard resale prices of musical publications in the various States of the United States and in the District of Columbia by the members of the National Association of Sheet Music Dealers and other dealers and publishers selling musical publications to the public, and that as a result of said conspiracy and the acts of the respondent, the prices of musical publications to the public and to the music profession have been enhanced generally throughout the United States.

PARAGRAPH FOUR: That for the purpose and with the intent and effect mentioned in Paragraph Three of this complaint the respondent the Music Publishers' Association of the United States and the National Association of Sheet Music Dealers have more than three years last past have held, and do hold, annual meetings during the same week and in the same city, that such meetings of said associations have been held on alternate days, that the meetings of each association are attended by members of the other association who take part in such meetings; that committees representing one association confer with committees representing the other association and with others, persons, firms, corporations or associations interested in or engaged in publishing or dealing in musical publications in connection with and in relation to the matters herein alleged; that most of the members of the Music Publishers' Association of the United States are also members of the National Association of Sheet Music Dealers; that resolutions calculated or intended to result in increased prices to the public and to the music profession have been and are passed by its members or by part of them acting together, recommending action by the other association and its members, and that such resolutions have been and are, ratified and approved by such other association or by its members, or by its members, and agreed to and carried out by its members or a part of them.

PARAGRAPH FIVE: That in connection with the general conspiracy of a plan above alleged, and for the purpose of supplementing and making more effective the work of the association of increasing and enhancing the price which the public and the music profession should be required to pay for musical publications, certain members of said associations, while gathered together at times during the periods fixed for the holding of the meetings of said associations and agreed together upon policies of increase of price of certain classes of musical publications, and that pursuant to and as a result of such agreements and resolutions adopted by the said associations and agreed to by members thereof, the said National Association of Sheet Music Dealers reserved and distributed among the dealers of musical publications generally throughout the United States and the District of Columbia, pamphlets and other papers calculated to induce dealers, not members of the said National Association of Sheet Music Dealers, to conform to the enhanced, and thereby and by various letters and other communications and by personal invitation endeavored to, and did, persuade and induce music dealers not members of such National Association of Sheet Music Dealers to conform to such standard of resale prices as fixed and agreed to be the respondents as aforesaid.

PARAGRAPH SIX: That as a result of said conspiracy and co-operation between said two associations and the members of said two associations, the prices of musical publications and the price required to be paid by the public and the music profession for musical publications have been greatly enhanced.

## WOULD SEPARATE FROM SKATER.

In the County Clerk's office just prior to its closing Saturday, papers were filed in a separation suit brought by Mrs. Dorothy Chase, wife of the fancy skater, against her husband. Mrs. Chase alleges cruel and inhuman treatment.

Mrs. Chase gives her husband's salary as \$140 per week and avers that he is in great demand in his professional capacity. On this account she asks the court to be liberal in granting her alimony and counsel fees until the matter comes up for trial.

## BAN OFF SHIPMENT OF DOGS.

Milwaukee, Oct. 8.

W. D. Carrick, general baggage agent of the Milwaukee road, has issued word to agents and train baggage men that all territory quarantined on account of rabies, including Milwaukee, Racine, Kenosha, Oshkosh, Waukegan, Jefferson, Walworth, Dane and Washington counties, has been quarantined on account of rabies.

No permit covering the movement of dogs within the State is required.

"Clown Night" at 60 Club.

A "Clown Night" was held at the Fifty Club Wednesday. It is the first club event of the particular sort since the Vaudeville Comedy Club passed away.

early through the United States and the District of Columbia, circulars, pamphlets and other papers calculated to induce dealers, not members of the said National Association of Sheet Music Dealers, to conform to the enhanced, and thereby and by various letters and other communications and by personal invitation endeavored to, and did, persuade and induce music dealers not members of such National Association of Sheet Music Dealers to conform to such standard of resale prices as fixed and agreed to be the respondents as aforesaid.

PARAGRAPH SEVEN: That as a result of said conspiracy and co-operation between said two associations and the members of said two associations, the prices of musical publications and the price required to be paid by the public and the music profession for musical publications have been greatly enhanced.

THEREFORE, NOTICE IS HEREBY GIVEN YOU, The Music Publishers' Association of the United States, National Association of Sheet Music Dealers, Thomas P. Delaney, individually and as president, E. Grant Rex, individually and as vice-president, J. M. Franke, individually and as secretary and treasurer of the National Association of Sheet Music Dealers, Walter Fletcher, J. L. Little, Holmes T. Madrox, L. W. Miller, Harold Orin, Gustav Behrmer, Ernest Philpitt, Paul A. Schmitt, Clayton P. Summy, Charles H. Willis, W. H. Witt, Harvey J. Wood, individually and as directors of the National Association of Sheet Music Dealers, and all the members of said Association, that the charges of this complaint will be heard by the Federal Trade Commission, at its office in the City of Washington, D. C., on the 22d day of November, A. D., 1919, at 10:30 o'clock in the forenoon of the said day, or as soon thereafter as the same may be reached, at which time and place you shall have the right to appear and show cause why an order should not be entered by the Federal Trade Commission requiring you and each of you to cease and desist from the violations of law charged in this complaint.

And you will further take notice that within thirty (30) days after the service of this complaint you are required to file with the Commission an answer in conformity with Rule 13 of the Rules and Practice before the Commission.

IN WITNESS WHEREOF, the Federal Trade Commission has caused this complaint to be signed and sealed by its duly authorized officers, and the same to be attested hereat, at the City of Washington, D. C., this 12th day of September, A. D., 1919.

By the Commission.

(Signed) J. P. Toder, Secretary.

(Signed) Claude R. Porter,

Chief Counsel for the Commission.

## PRESS AGENTS.

Unless press matter is addressed direct to VARIETY, New York, it can not be assured of proper attention.

No press matter should be addressed to any member of Variety's staff.

## IN AUSTRALIA.

Sydney, Sept. 10.

In Sydney's Theatres.

"Her Majesty's," grand opera.

Criticism, "Going Up."

Royal, "Possum Paddock."

Tivoli, "Officer's Mess."

Palace, "Eyes of Youth" (next, "Dad, Dad, Dad").

Fuller's, Louis London, Sahara, Emerson and Harro, Stiffy and Mo Co. Grand, "Cripple Creek" (revival).

Hoyt's, pictures.

Crystal Palace, "Sunnyside" (film).

Melbourne.

Her Majesty's, "Maytime."

Royal, "Lightnin'" (remarkable hit).

Kings, "Delilah" (next, "Old Lady II").

Tivoli, "Lads of the Village."

Bijou, vaudeville and revue.

Melba, pictures.

Hoyt's, pictures.

Muriel Starr will open in "The Silent Witness" at Adelaide September 13.

"Laughing Bill Hyde, film, with Will Rogers, is liked at the Grand, Adelaide.

Seaska Bros. will build a vaudeville theatre at Emmore this year.

Phil Smith has been engaged by Hugh D. McIntosh to play in "Buss Buzz."

An innovation made by Tivoli management is a jazz tea every Tuesday and Friday.

Minnie Love has cancelled her engagements to star here in "Buss Buzz."

Hugh J. Ward has been made a Knight of the Order of Leopold II of Belgium.

"Possum Paddock," the new show at the Royal, is a hit. It is a bush burlesque, and has many unique comedy scenes.

Florence Fox has scored in "The Lads of the Village."

Tommy Clancy has arrived under engagement to Tivoli Theatres to play in "Buss Buzz."

Moon and Morris have been engaged by J. and N. Tait to play in this year's pantomime, "Mother Hubbard."

Wallace Brownlow committed suicide last week in Melbourne. He was an old Williamson's favorite and made his first appearance here in "Ma Mie Rosette," in 1894.

Snowy Baker and H. J. Carroll have imported Wilfred Lucas to produce pictures here.

The Jack Walker Comedy Co. has left for a tour of the East.

Fred Dennett, the pianist of the Walker Co., was recently married to Miss Buck in Melbourne.

Phil Smith, principal comedian with J. C. Williamson's Comic Opera Co., has been sued by his wife for alimony, asking \$48 per week.

John D. O'Hara received great praise by the press for his portrayal of "Lightnin' Bill Jones," the greatest liar on earth." Victory Bateman, Bob Toms and John Beck also received praise. "Lightnin'" is over with a bang.

Ladd and Arnold are doing a two-act on the Fuller Circuit.

Maud Fane, leading lady with J. C. Williamson's English Comic Opera Co. was the co-respondent in a divorce case last week. Her husband, Edgar Warwick, theatrical manager, secured a decree nisi on the ground of her misconduct with Robert Peel, non-professional. The case created a sensation.

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

## VAUDEVILLE

### SAM KAHL, BOOKING MANAGER FOR FINN & HEIMAN, ABOUT TO RETIRE

**Western Agent Contemplates Matrimony and Three Months' Honeymoon Trip to Pacific Coast—Always a Thorn in Side of W. V. M. A. Owing to His Aggressive Tactics—On Return Will Enter Administrative Offices.**

Chicago, Oct. 8. Sam Kahl, booking manager and participating partner in the Finn & Heiman circuit, one of the most talked about bookers in all vaudeville, and for eight years a bone of constant contention on the W. V. M. A. wheel because of his aggressive tactics, seems about to retire from the booking field.

Kahl will be married early next month and will go to the Pacific Coast with his bride for a three months' honeymoon. It is said "on the inside" he will sever his personality from the booking end with his departure, and that when he returns he will move into the F. & H. administrative offices in an executive capacity. That office is divorced from the booking floor, and is devoted to really matters, operation of houses, investment in theatre properties, etc. Kahl has made a fortune.

Nat Kalchauer, starting as Kahl's office boy, and who rose to the post of chief assistant to Kahl, will be left in ostensible charge of the books, and as far as is known it is the intent to give him a trial with a view to having him succeed Kahl in complete control of the circuit's fate if he "stands up" to the exacting precedents established by the famous present incumbent.

The significance of the above report from Chicago is in the removal of Sam Kahl as virtually the principal booking man of the Western Vaudeville Managers' Association. Looking for the Finn & Heiman circuit of vaudeville theatres in the middle west, Kahl has grown to be notorious for considering his firm's interests only, thereby becoming equally notorious among vaudeville acts of that section as well as those from the east who went west expecting to play "Association" time.

#### N. V. A. COMPLAINTS.

Joe Jackson has complained to the N. V. A. that Fred Bader, who is appearing in motion pictures, has not only taken the liberty of copying his act in its entirety, but is also using the same facial makeup.

In his complaint Jackson states the N. V. A. had ruled he had the right to use a certain tramp facial makeup and under this ruling desires protection.

James C. Morton has complained to the N. V. A. that Mr. and Mrs. Hugh Emmitt, who have been appearing in the Keeney theatres, are using a piece of business belonging to him.

He said the bit was given to him by Harry Houdini in Kansas City, Mo., more than 10 years ago.

The business in controversy is the use of the dummy on the stage, disappearing when Morton says, "Mother leave the room." This bit was done by Morton & Moore in "The Merry Whirl," also in vaudeville.

Three complaints were made to the N. V. A. Monday. Don Mullally charged that Earl Pingree was using a sketch, "Miss Thanksgivings," which he wrote, and was not paying any royalty.

Charles Grapwin lodged a complaint against Arthur Hammerstein and Archie Selwyn, charging that in the musical play they were using, the "Grapenut Bit," which he originated in his vaudeville offering, "Jeda Vacation."

John J. Murphy lodged a complaint against Ed. Maxwell, of the Five Maxwells, in which he stated he had an interest in the act, and that the latter failed to notify him of further bookings for the act and also dropped him from the partnership without his consent.

Anna Held, Jr., Opening at Colonial. Anna Held, Jr., and Emmett Gifford have been booked for their initial New York appearance at the Colonial Theatre October 27. Rosalie Stewart has the act.

#### CHARGED WITH USING OPIUM.

Lillian Burke, 24 years old, in vaudeville, residing at 810 West 148th street, was arraigned in the Court of Special Sessions last week charged with violating the public health law. She denied the charge.

Detective Bannon, of the Headquarters Division, declared he had apprehended her July 15, after having found several packages of "white powder" in her possession, which he confiscated and sent to the Central Testing Laboratory for examination. They pronounced the "stuff" opium, he asserted.

Miss Burke promised the court to take regular treatment as prescribed by a physician, and was allowed to go on suspended sentence.

#### IN AND OUT.

Lew Dockstader withdrew from the Riverside last week, illness, replaced by Klein Bros.

Pereria Sextette were out of the bill at Loew's American (first half) on account of the illness of one of the members. Gillen and Mulahy replaced them.

Swor Brothers left the bill at Keith's Philadelphia, Oct. 2, due to illness of John Swor. They expect to reopen Oct. 12 at Syracuse.

#### TAKING OUT "HOLD UP" POLICIES.

With the daring hold up of the cashiers at the Strand Roof and the robbery of several motion picture houses in the city, the managers of the Broadway theatres have taken every precaution to protect themselves financially against any such act being perpetrated against their houses.

During the past month several insurance companies have added "hold-up" insurance to their various types of policies and during the past week more than \$500,000 in policies have been issued to the cautious theatre managers. These policies protect them from loss through hold-up in the theatres and their bank messengers being held up on the way to the bank.

What is known as "inside" insurance, or theatre proper, covering the money in the box office and the theatre payroll, exacts a premium of 1¢ for each \$1,000 of insurance. This policy is operative from 7 a. m. until midnight. Any extra hours besides these an extra premium of 5 per cent. is charged with a maximum of 25 per cent. charge for five hours. The charge covered by the 25 per cent. amounts to \$2.50 additional a \$1,000.

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### VAUDEVILLE—LEGITIMATE—MOVING PICTURES—CONCERT

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CHICAGO, ILL.

ARTISTS'  
REPRESENTATIVE

MAX POLLERSON  
OFFICE MANAGER

September 19th, 1919

Editor, "Variety",  
New York, N.Y.

Dear Sir:-

I am still advertising in "Variety" and I want to tell you why.

Because I have found it brings me results.

It seems different people have questioned my sanity through my weekly advertising in the "Variety".

That second line just above would answer them more fully than anything else I could say.

You know how I started my advertising campaign, first my inserting a small cut of myself, then several large advertisements in one issue and continuing since with page ads weekly.

I had every chance in the world to find out the value of the "Variety" and that I entered into a new contract with you last week is sufficient to say that I was convinced.

All show business is advertising. If the average booking agent doesn't realize that, I do. If I were selling grease paint, costumes, scenery or any other article necessary for the production of an act or play, I would naturally advertise in a theatrical paper and might be considered smart if I secured results.

As I am a booking agent and have my services for sale, I advertise that fact and the fact that I receive and have received from 50 to 200 letters daily from my "Variety" advertising from acts, playwrights, producers, agents, costumers, scenic artists, etc. sort of proves to me I haven't wasted any money in making the name of ERNIE YOUNG through "Variety" known to the show world.

If future results from your paper will be half as big, then let ERNIE YOUNG be called brainless, crazy, or anything else that might please them.

With thanks for all the favors shown to me and wishing "Variety" everything it can get, I remain

Sincerely,

*Ernie Young*

ADDRESS ALL COMMUNICATIONS TO ERNIE YOUNG, INC., CHICAGO OFFICE.

# PICTURES IN GERMANY

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.

Following is the third of a series dealing with moving pictures in Germany at the moment.

London, Sept. 26.

Within the compass of a single article in VARIETY it is impossible to do more than barely scratch the surface of the motion picture industry in Germany today. It would be easier to compress into this space a detailed survey of the origin, growth and final completion of the Prussian military machine. For the film business in Germany today is by all means the biggest thing and in the best shape of all Germany's commercial organizations.

All told there are about 360 separate outfits making pictures in Germany at the present time. Painstaking investigations forced me to the conclusion that 857 of these concerns ought not to be in business. In the same class as the American so-called "independent" producers they are actually doing their best to kill the industry in the shortest possible time. Meanwhile, however, they are reaping a golden harvest—virtually every one of them—by making and exhibiting pictures of the filthiest imaginable kind. If the abolition of the censorship—following the revolution of last November, resulted in anything but the spoken drama, (and it most assuredly did) the results on the screen are past description.

One of the most striking examples of this class of pictures—most striking because it is doing the biggest business of any film in Germany today—is a five-reel feature entitled "Different From the Rest." The difference referred to has to do with the hero (1) of the unappealingly nasty story—a degenerate creature who glorifies in his "affairs" with youths. It is frankly an attempt to justify such practices and even goes so far as to show the pervert pleading his case eloquently in court where he is on trial for having offended against moral laws.

Every one of these 857 producing concerns must go out of business as soon as the censorship is re-established—probably not until next January after the general elections, there being nothing to indicate a change of mental attitude on the part of the present government towards their policy of keeping the people "amused" at all costs. Big profits have been so easy to make—in spite of their ignorance of the first rudiments of good picture making—that they can not hope to compete with first class producers the moment they are prohibited from making use of salaciousness.

The three producing concerns in Germany today which are altogether reputable and whose product is primarily clean are the Munchener Lichtspielkunst, Decia and Universum. Through the courtesy of the proprietors of the first two named concerns I had an opportunity to investigate thoroughly their plants and finished product, the latter especially projected for me in their own projection room.

The average release turned out by any one of these three companies is equal to the best features being produced in America today. One super feature, made by Decia, and not yet completed, seems to my eye a step in advance of anything ever filmed anywhere before. If the opportunity ever offers itself I am of the opinion that the great D. W. Griffith himself will be quick to say that it outdoes anything he ever managed to put on the screen.

There are 4,800 motion picture houses (called Kinos) in Germany, and 85 of the biggest and highest class of these are rented and run by the three big producing firms. Out of these 85 houses, alone the cost of the average release is got back—without any run-forcing methods being invoked. Profits are derived from showings in the remaining 4,715 Kinos. Austria and Hungary, Rumania and Turkey—during the war and since the armistice—offered Germany's

only outside market, but all told 20 prints still continue to satisfy the demands for the average release.

Holland and the Scandinavian countries are beginning to show pictures made by the three big German producers, but as yet this export trade doesn't amount to much. In fact the map who control the destinies of the German film industry insist that they are less concerned at the moment about invading foreign markets than in seeing to it that the home market remains entirely in their hands. All three are frankly bent on making pictures that German audiences will like in preference to those made in other countries. With five years' start on the rest of the world—in so far as discovering German taste in films and educating film fans to demand their brand of pictures are concerned—it seems reasonable to suppose that American film invaders will... and themselves up against a tough game in Germany.

At this time it is said, there are 650 separate films made in America stored in vaults in Copenhagen. Heads of the big three German concerns have seen most of these pictures run off for them. In their opinion 75 per cent. of the total number are worthless—from a German exhibitor's point of view and, if shown, would do damage to any Kino's established business. The remaining 25 per cent.—these representative German producers have told me—are as good (but no better than) as their own average releases. But with the rate of exchange what it is and with what they consider the ridiculously high prices being asked by the Americans for these best films, there is little likelihood of any of these pictures ever being seen by German audiences.

And in this connection it must be remembered—in Germany—names the rest of the world knows by heart are absolutely meaningless, and without a cent's box office value. Not only has no German film fan ever heard of Griffith or Famous Players or Fox or any of the other big American film producing concerns. Our stars are equally unknown. In other words there are 200,000,000 people in central Europe who never heard of Chaplin, Fairbanks, Hart, Pickford or Clarke.

Which is one way of proving with a bang how very young our film industry is—and how new our stars! But how many Americans knew any of these names prior to July, 1914?

However, this is not all the story. Not only do German audiences know nothing about our producers or stars—they do know all about their own. Whatever the Griffith name or the trade-mark of Famous Players may mean to American film fans—to Germans any one of the big three concerns' name means as much. Incidentally they have heard of "Bill" Hart and other stars as firmly fixed in their affections as film fans in America. Wherefore it is not difficult to understand that American producers can not expect to have it all their own way in entering this market.

I questioned many of the principals of the Munich concern and of Decia as to their personal opinion of American pictures and American stars. The answers I got were surprisingly similar in almost every case. Since it is these men who largely determine the attitude of the German exhibitor, it may be interesting to know their opinion. Briefly it is as follows:

1. The "best" male star is America is not as American at all! It is Jesse Hayakawa.

2. A Fairbanks' release would never go for a minute with German audiences, because of the star's inability to act, and because of the wild improbabilities of the stories he screens.

3. Chaplin would be a flat failure in Germany because of the improbability of his stories and because German film fans could never appreciate his style of comedy.

4. Mary Pickford and Clara Kimball Young are the two female stars in America who could win a following in Germany—the former because the ingenue type is almost unknown in the German film world, and the latter because she more nearly resembles the usual type of German leading woman, in appearance and method, than any—of the other American women stars.

5. Generally speaking, however, American films can never obtain a footing in Germany so long as the existing rule of subordinating everything to an exploitation of the star continues—because German film audiences demand first of all logical, interesting, well-constructed dramas; and so long as they are adequately cast and directed it doesn't matter at all to them who the actors or who the director may be.

Conditions surrounding the making of a German film are absolutely extraordinary viewed by American film standards. When Channing Pollock and other members of the Authors' League discover what these conditions are they undoubtedly will feel like sending a round robin I-told-you-so to Julian Johnson and other photoplay magazine editors! For in Germany today every demand made by representative American authors upon American film producers (demands that to date have been laughed at by the producers) is taken as a matter of course by the German producer. In the German film industry it is not unusual to find quotation marks around "the play's the thing." They take the Shakespearean maxim literally.

To cite a concrete example that came under my notice I take one of the most recent releases of the Munchener Lichtspielkunst, a five-reel drama entitled "The Hunter of Fall." To begin with, it is billed as "A Ganghofer Drama"—the author being Ludwig Ganghofer. The cast includes some of the biggest German stars of the spoken drama (virtually all of the film actors are taken from the ranks of the legitimate stage) and the best director and camera man in the Munich concern's employ were employed in making the picture. But the only name advertised is the author's! And that's only part of it.

Ganghofer made more money out of this one picture than stars, director and camera man all put together. Not one foot of film could be made—except under Ganghofer's eye!

Not one extra man or woman could take part in any scene until he or she had presented their costume and make up to Ganghofer and he had put his stamp of approval on them!

Every interior set and exterior location had to have the Ganghofer inspection before it could be photographed!

Likewise every property had to be submitted to him before it could be used!

And even this is not all! Ganghofer is only one of a dozen eminent authors under yearly contract with the Munich concern. Stars and directors are seldom put under contract!

Camera men are considered of greater importance than either star or director! There is no lack of either actors or directors for German film makers to choose from. But camera men are few. And as for authors—well, the demand for their exclusive services makes the position of American film stars look like nothing at all in comparison! (What I best of all besides these German concerns repeating over and over again names of individuals I had never heard of I took it for granted at first that they were boasting about their stars and directors. But presently I discovered that the only names they think worth mentioning are the authors they have under contract!)

Ganghofer gets 28,000 marks for every picture of his that is filmed. At the old rate of exchange this is about \$8,500. Under his contract the Munich concern must accept not less than six of his photo dramas within a year—and as many more as he may wish to in this

period. The idea that he might write a story that would not be worth filming invited indignant protest. A Ganghofer drama was spoken of as reverently as a Wagnerian opera! To turn out could not be worth filming produced about the same result as telling Lanky that Mary Pickford might not be able to act!

Any of a score of authors writing for the pictures in Germany today receive a guaranteed annual income of anywhere between \$40,000 and \$100,000 a year. The highest paid film star in Germany today gets exactly \$30,500. Most of the film stars receive less than one third of that amount.

The highest class director gets from \$1,300 to \$2,300 for each film he makes—but as he is always engaged by the picture and never under a yearly contract his annual income seldom exceeds \$5,000 a year. Camera men receive just as big salaries as their directors. A camera man's assistant gets as much as \$1,150 for one picture!

The average five-reel picture costs about \$30,000 to produce. The average first-run kino seats about 1,500 and plays to about \$600 a day. The Kammerlichtspiele Theatre, in Munich, for example, one of the most popular in Bavaria, has averaged better than \$600 a day all through the war. Five performances a day are given, beginning at 2 o'clock in the afternoon and including Sundays. Prices range from 27 cents to 97 cents—with the bulk of the house at 50 cents.

American exhibitors are going to have an opportunity in the near future of seeing for themselves just what German producers have been accomplishing in the past five years when Milton Douglas Hellbrooner, one of the heads of the Munchener Lichtspielkunst, and Erich Pommer, head of Decia, arrive in New York with several films of their own make. Hellbrooner is well known in New York, where for twenty years he was in the white-tie business, and where he was born. Becoming ill in Germany a few years before the war he fell in love with a nurse, a German girl, and married her. When her father refused to permit her to go to America, Hellbrooner became a German subject. Pommer is the D. W. Griffith of the German motion picture industry—still a young man just turned 30—who has forced his way to the very top of the game by a remarkable combination of brains and nerve. In the days corresponding with America's old Biograph halcyon period, Pommer was business German capital into backing him as a film producer, although he was then hardly out of his teens. But after all, Pommer and Hellbrooner are only two of many superlatively clever men engaged in the German film industry.

And in that fact lies much food for thought for Americans who care anything about keeping the fifth industry of the United States not only in its present place of importance, but making it rise to an even higher plane in the face of the first intelligent competition it has ever had to fight.

## BOSWORTH WANTS A DIVORCE

Syracuse, Oct. 3.

Lewis L. Bosworth, one-time vaudeville star, is suing his wife, Mrs. Gertrude G. Bosworth, for absolute divorce. G. Bosworth, now residing here, succeeded in having the papers served on his wife on a Ulster street last Saturday after a six months' search. Service was made through an old school chum of Mrs. Bosworth.

The couple were married at Cortland in December, 1905.

Bosworth claims that while he was traveling the vaudeville circuit with his juggling act, his wife was seeing the sights at Sylvan Beach and other resorts. They have no children.

Left Loew Circuit at New Orleans.

New Orleans, Oct. 3.

Nell Gilbert and Girls gave up their Loew circuit tour here, returning to New York.

# VAUDEVILLE

## THE SKIRT SAYS— (SPEAKING OF WOMEN MOSTLY.)

Billy Watson of "Beet Trust" fame is to be commended upon losing the "trust." This season Mr. Watson has gathered an aggregation of comical girls of medium size, with the result that he is the show and not the girls.

The costumes of the chorus are not gaudy but slightly. In white satin short pants with green side draperies they looked especially well, as they did also in bright red full knickers with side draperies of white with black dots.

The opening scene was colorful, with the girls in blue skirts and pink bodices. Of the principals, Pearl Lauler carried off the flag for dressing. Her clothes run to the tightly draped evening type and were made of the costliest materials. A black lace and jet was very handsome, while a frock of gold cloth seemingly long, was cut to show a goody part of the limb. All of Miss Lauler's head-dresses were extraordinarily large, but of feathers were most becoming.

Violet Buckner wore one dress that attracted attention. The skirt from the knees down was of tiny mauve ruffles, very tight around the ankles. An overdress was quite full with blue feather trimming.

Pearl Turner looked her French character in a tightly fitting purple satin dress, made with a high collar but bare back. Long black pants were faced in cerise. Miss Turner looked very nice in black tights.

Ben Palmer appeared before a purple background in a black net dress. The bodice was of solid fish scales and the skirts were of many layers of tulle. There was nothing new in the model, but Miss Palmer looked very well, especially her feet. Her only other change was quite similar, the difference being all white, with straight crystal pieces hanging from the arms.

It rather surprised me to see a skinny dancer headlining at B. F. Keith's Palace, but I suppose the box office equalizes everything, even in vaudeville, refined or otherwise.

So long as Billy Arlington appears on the stage with his violin it doesn't matter about the rest of the "Golden Crook" show.

At the same time it would have helped the show at the Columbia this week had the chorus been better dressed. The costumes of the opening of the first and second act were the only ones worth while.

Of the women principals Louise Barlow was the best dressed and with her dancing partner, Andy Bennett, received rounds of applause. Her first dress, a hooped skirt affair, was a little different than most. Two sousette costumes in shaded green and blue taffeta and in several orange shades were particularly handsome.

Juliet Belmont wore one bad looking blue dress. Her iridescent lace frock was much better, and Meyers looked very well in a skirt of silver with blue sequin bodice. One sleeve was oddly belted shaped in purple chiffon.

"Strictly Confidential" won't add much fame to Madge Kennedy. It is at the Strand this week.

Miss Kennedy's sense of humor saves many of the situations. It's not a dressy picture, but the star in a lace afternoon dress was at her best. Plain tailored suits were followed by simple dark dresses, all well made. A sort of Egyptian dancing dress was worn in one scene. It has quite a grown-up role for Miss Kennedy and it didn't seem natural.

One of the treats in New York is a Monday matinee at the Palace, for the show good or bad, and this week the bill is unusually bad.

Opening, Maxine Brothers and Bobby shows the clever fox terrier growing fat. Klass and Termini, two boys in good looking stage suits of brown, show nothing new. Valerie Bergere in a sketch on No. 3 is doing a playlet of old fashioned theme that would serve better

as a picture scenario. Miss Bergere in bed rises to don a pink chiffon negligee. She soon appears in a purple one-piece dress. Miss Bergere knows how to wear evening clothes and her gown of lace with trimmings of bright green chiffon and velvet was truly beautiful. Corinne Francis (with Tony Huntington) appeared in an indifferent dress of peach colored chiffon.

Ben Palmer, the muchly overrated, is dressing the same as the first week with the exception of removing the paneled sleeves of her white dress. The result was the white dress appeared most ordinary. The other way it was at least striking. Her black dress of net showed what has been worn many seasons by dancers. The act was better this week inasmuch as it had been quickened.

Hilda Wolfers (with her comical partner, Herbert Williams), is looking better this season, in a brown gown taking in the room and mauve shades with touches of gold.

The eleventh of November is soon with us marking the anniversary of the close of the world's war, but, like Guy Rice and Irene Bordoni are still talking up it. Their act fairly reeks of the red fire applause stuff. Miss Bordoni, always a well gown woman, appears first in a white schott gown with black sequins showing plenty of pink underneath. Another gown was of the evening type with one side jet and the other black velvet, the train being lined in burnt orange. An exaggerated black dress was of sequins. Miss Bordoni's voice is fast falling her. Her singing of Mr. Gitz-Rice's lovely "Pat" song must have made the composer wince. She did much better with a new Irving Berlin ballad.

Fallon and Brown also had war references. More credit to these boys of they did their bit, but let them forget it. W. H. McCoy and Sarumpa Sisters closed the long program with an ordinary dance program. The girls first danced in tuxedo costumes, then one showed much business in tights. Finally gray chiffon dresses were worn for the more modern dancing.

At least when you go to a small-time show, you are acts not seen before. One may also never see them again, but that isn't here nor there.

At the American the show the first half opened with the Valadous. One, a plump woman, seemed to realize how funny she looked in abbreviated skirts of three layers trimmed in swansdown. She did bicycle riding and is still stout. So that is not a reducing exercise—maybe.

An act called McLaughlin and Evans do that lovely "Chong" number in Chinese costumes. The girls' pants were blue satin with a short mauve mandarin coat. She looked very thick, as she was underdressed in a green satin male suit. The girls' Boverly number ranks with the many which have gone before.

The Bennett Sisters, dressed as school children, do little with Irene Franklin's "Janitor's Child." They changed to short skirts of two lace ruffles with yellow over dresses. The yellow material, border of many colors. In the Stewart Fallon Co., the girls wore a conventional frock of mauve chiffon.

### HELD UP IN HOTEL.

Dr. Maurice Rosenberg, a local physician, was lured to a room in a theatrical hotel Monday to answer an ostensible professional call. When he entered a man with a revolver ordered him to throw up his hands. Rosenberg gave him battle and was badly hurt, but managed to escape. By the time he reached the office the assailant had escaped.

The would-be robber left baggage behind him, indicating that he had at times traveled with circuses.

### NEW ACTS.

Frank Lloyd in "Three Aces and a Queen," by James Madison, assisted by Jack Thorne, Ann Ford, and Matt Walters (Max Hart).

Slatter and Elliott in "A Husband for Ten Minutes," by Charles Horwitz.

Helen Pingree in a sketch by Edgar Allen Woolf (Sol Unger).

Irene Meyers, single (I. Kaufman).

Tetunari Japs (four men, one woman), (Jack Flynn).

Five Funsters (four men, one woman).

Jupiter and Mars, dog and pony act.

Nan Hirsing and company in comedy playlet.

M. S. Bentham and Marc Connelly, newspaper men, are producing a farce playlet called "You Can't Fool Society."

Lambert and Watson are featured, the third member of the cast being Helen Beaumont.

Julia Clifford in a new single.

Sydney Gibson and Lew Pollock, two act.

John Guiran and Mile. Marguerite, both formerly at Greichen Eastman act in dancing act.

Clarence Hibbard, monologist.

### PRODUCTION ENGAGEMENTS.

Edward Garvey and George Manatt, "Betty, Bebeve."

George Le Brandt, David Belasco.

Howard Kyle, "All the King's Horses."

Elaine Arnt, replacing Marie Flynn in "Velvet Lady" at Buffalo.

Katherine Clare Ward, with "Fiddlers Three."

Louise Muldener, "Friendly Enemies."

Betty Rosa, formerly of the "Follies," has joined Raymond Hitchcock's "Hitchy Koo" now at the Liberty.

Dolly Connolly went into the cast of "Greenwich Village Follies" Monday, replacing Cecil Cunningham.

Maxie MacLean has replaced Peggy O'Neill in "Tumble Inn."

### ROCK AND WHITE SUIT.

F. Ray Comstock, through William Klein, his counsel, has brought action against Billy Rock and Frances White, alleging a breach of contract, claiming he held a legal document whereby the duo were to appear under his management this season.

Miss White is atop the Amsterdam Roof at present and Rock is about to open his new vaudeville production. The exact terms of the alleged contract will be determined this week after a conference between the defendants and their attorney, Alfred Beckman, of House, Grossman & Vorhaus.

### HUMPHREY'S "FAMILY" STRING.

Chicago, Oct. 8. "Tink" Humphrey has added a "family" department to the Keith western booking office, and appointed Walter Downey to handle its lists. Downey runs this end for the W. V. M. A. also.



OLIVE Le COMTE and Co.  
in "SONGS YOU LOVE."

Statured and blonde, a delightful singer and the star attraction, Olive Le Comte Broadway manager has seen her as she is not in a production. The Keith brothers have never seen her either, as she is playing at Loew's Delancy St. Now, (Oct. 8-15.)

It behooves me to speak—  
A man is never a profit in  
his own country.

CHARLES  
WITHERS

### ILL AND INJURED.

Lola Leigh, hurt in an automobile accident last week, is confined to a private hospital on Staten Island.

Miss McNulty is in Roosevelt Hospital, New York, through requiring attention to a hip affection, reported to have been caused through excessive smoking.

Mike McNulty, who is recovering from an operation performed at the Roosevelt Hospital last week, is expected to leave that institution by Saturday.

Lillian Black is at the American Theatrical Hospital, Chicago, suffering from gangrene poisoning.

Louise Wallack, chorus girl, was operated on at the American Theatrical Hospital, Chicago, and is recovering.

Law Dockstadter was unable to keep his engagement (illness) at Keith's Philadelphia, this week, and Miss Colton took his place, opening Monday matinee.

Al Frankenthal, owner of the Fifth Avenue and Halsey Street theatres, Brooklyn, is seriously ill with a nervous breakdown.

### MARRIAGES.

Guido Cicolini (singer) to Gladys Sutphin, of Oyster Bay, New York (now professional) at the Municipal Building, New York, October 2.

Grace Lang to Victor Henna, at Portland, Ore., September 30. The bride is the prima donna of "Oh Teddy" and her husband is of the Henna Brothers' athletic team. Both acts are playing in the same Pantages Circuit show.

### BIRTHS.

Mr. and Mrs. Boris Fridrich (Hortin's Russian Dancers) at the Misericordia Hospital, New York, September 20, daughter.

Mr. and Mrs. Robert H. Ridge, Sept. 22, son. The mother is professionally known as Marion Wallace.

Mr. and Mrs. P. M. McCoy, October 4, son. Mr. McCoy is general stage director for John Golden.

### JONES MUSIC CO. MAKES DEBUT.

The latest edition to the ranks of New York music publishers is the Jones Music Co., which has opened offices in the Gaiety Theatre Building.

A. J. Jones, head of the company, having for years admired the writing ability of Anita Owens, determined to enter the publishing field with her compositions as a basis for his song catalogues.

Three songs by this writer were secured by a large cash payment, and from these three the Jones Co. believe they will be able to popularize a number which will rival if it does not actually exceed in popular favor her famous "Sweetest Bunch of Daisies."

Miss Owens has for several years been writing for the Remick house, to which she was under contract to furnish 12 songs a year.

### Maybelle Shop Robbed.

Chicago, Oct. 8. Robbers got away with \$5,000 worth of goods from the Maybelle Shop last night. Incited were \$2,500 worth of made up gowns for Elsona Seely.

## BURLESQUE

# JOUST JACOBS AND PUT COOPER IN AS BURLESQUE CLUB HEAD

**Meeting Held Tuesday Night and Former Chief's Resignation Accepted—Result of Long Standing Row—Will Roehm Made Vice-President—Club to Move Over St. Regis Restaurant—Women Members Planned For.**

Tuesday night the Burlesque Club held a continuation of its last meeting, and the 40 members who were present elected "Blutch" Cooper president and Will Roehm (Roehm and Richards), vice-president.

The resignation of Henry C. Jacobs as president was accepted. Mr. Jacobs is of the firm of Jacobs & Jernon, and has been the head of the club during the last two years.

It was decided to remove from the present quarters, and is planned to lease the three floors in the building on 47th street now housing the St. Regis Restaurant.

The building will be entirely renovated and quarters for the accommodation of female members are included in the new plans. This was impossible in the restricted space of the present headquarters. The new house will be leased and the annual rental will be \$5,500. Tom Ward will be the custodian of the new place.

I. H. Hork, "Blutch" Cooper and Ben Kahn donated \$100 for advertising and expenses which will be incurred in a new membership drive, to be started immediately.

The dues are to be raised and all members not in good standing will be dropped.

Messrs. Hork and Cooper donated \$1,000 additional, each contributing \$500 to the club treasury to provide a fund to guarantee the leasing of the new club rooms and to defray the other incidental expenses of moving.

Cooper and Roehm were unanimously elected and thanked those present for their confidence in speeches of acceptance.

Roehm's election to office was particularly popular, as he had been a tireless worker in the interest of the club since its organization.

### STOCK IN CINCINNATI.

Burlesque stock may be installed at the Empress Theatre, Cincinnati, after the endeavor of Harry Weltman, who recently bought the property to get the American Wheel shows to play this house, came to naught on Tuesday.

Weltman, accompanied by his brother-in-law, Sam Levey, who operates the Cadillac Theatre in Detroit; Louis Smilansky, his attorney, also of Detroit; and Fay Hork of Chicago, arrived in New York Monday for a conference with the American Burlesque Circuit. They had two meetings Monday with President George H. Peck and one with officials of the Columbia Circuit, including Rud Hynicka, who operates the Olympic, Cincinnati, who plays Columbia shows.

Weltman told the American people he heard they were anxious to get a house in that city, so he purchased the Empress, paying \$100,000 for the property. He said he was ready to start operations as soon as he could get the shows.

Weltman was informed the American at this time could not take up the proposition for Cincinnati with him, but that the Cincinnati Operating Company, which was conducting the Olympic Theatre, would run the house and guarantee him six per cent. on his investment. This arrangement was not satisfactory

and Weltman decided to arrange for the opening of a stock burlesque company there within a few weeks.

### BURLESQUE'S SECRET CENSOR.

Burlesque has a secret censor. It is on the Columbia Wheel, which headquarters at the Columbia Theatre Building, New York.

No one excepting the officials of the Columbia knows who the secret censor is. He inspects attractions and theatres on the Columbia route, reporting direct to the heads of that wheel.

While the travelling shows on the Columbia time are reported upon by house managers along the line, these reports are not wholly accepted and are confirmed by the single censor, especially where the report indicates a weakness of any sort in the production.

The censor also reports upon the condition of the theatres, how operated and gives a general resume. He is said to be one of the most experienced men in burlesque and was selected through unusual capabilities for the duty.

### BURLESQUE CHANGES.

Harry Wilde, Jim Reilly and Charlie Knapp close with "Peek-a-Boo" in Buffalo Oct. 4.

Laura Hamilton for Union Square stock.

Della Clark replacing Peggy Branna, as prima donna, in "The Sightseers."

Matt Kennedy replacing William Pitzer in Sam Howe's Big Show.

Mittie De Vere and Franck MacKie for "Aviation Girls" replacing Ernest Schroeder and Charlie Nell.

American Drops Bristol, N. J. Bristol, N. J., which has played the American Burlesque Circuit attractions Wednesday each week, has been dropped from the roster. The house was operated by B. A. Levine, who controls the Grand, Trenton.

Levine played all shows at Bristol on a guarantee, but it did not prove profitable. The shows will still play Trenton Friday and Saturday.

Hastings Leaves for Coast. Harry Hastings, the burlesque producer, and Mrs. Hastings, left Monday for a seven weeks' visit to the Coast. Chas. F. Edwards is in charge of the Hastings enterprises during the absence of his chief.

Geo. Gallagher of K. C. Is Here. George Gallagher, manager of the Gayety, Kansas City, Mo., which plays Columbia Circuit attractions, arrived in New York Monday to confer with President J. Herbert Mack, of the Circuit.

Lulu Beeson Back. Lulu Beeson will return to burlesque this season, opening with the "Boatmen." She will have an ingenue role.

### PATENTING "MARY EARL."

Shapiro, Bernstein & Co., the music publishers, have retained House, Grossman & Vorhaus, their attorneys, to patent the pseudonym, "Mary Earl," which heretofore has been the nom-de-scene of Robert King.

With the name becoming widely exploited as author of "Beautiful Ohio."

### COLUMBIA.

Jacobs & Jernon's "Golden Crook." Featuring Billy Arlington, is a good model to pattern the 1919 burlesque vehicle after. It is one of the cleanest shows on the Wheel and doesn't mortify for anything from the audience. The show is liberally produced and is in two acts and eight scenes, four of the scenes being in "one" with special drops.

The full stage sets are artistic and the costumes are above the average. Twenty-one chorelines are carried, none of them running to poor dimensions. Physically the girls average up well in appearance and are a fair lot vocally. Eight changes are made, four in the first part and an equal number in the last half. All the dancing runs to the knee length effect, two of the flashiest being one-piece dresses very decorative.

There are four male principals and five females. Arlington shouldering the main comedy burden, with his tramp characterization, and making a good job of it.

Arlington is using E. J. Johnson for a running mate, and the latter does a sap tramp to Arlington's wise cracks. Both of the bits with the instruments were big laugh getters, as was another piece of business in "one" with Walter La Fave as a nance.

Juliet Belmont, the show prima donna, was good stuff. The female headliner, a sassy songstress in Louise Barlow, who was prominent with her dancing. She has a good melody in act 2 with a male partner, Bennett, that went over big. Bennett shows a very worthwhile routine of eccentric and acrobatic solo show work.

The vocal numbers belong to Ann Myers, the ingenue, who handles her numbers in big-time style. "Blues" was her best number, and she pulled a modified shimmy which could stand elaboration, but they are getting cautious in burlesque.

Another singing act in "one" was "The Fall Mail Trio" (Hennessey, La Fave and Carl Taylor). Very amusingly attired in walking suits and imparts they may generate publicity to big returns.

Juliet Belmont had a specialty in the second half, and her violin playing and singing got over nicely.

Act 1 is an allegorical travesty, with choristers portraying Panson, Delight, Right, Wrong, etc., and Arlington getting plenty of laughs as a wandering tramp who is doomed to vagabondia until he recovers a slipper he had thrown away in the year 2778 when he was the Governor of the Republic.

Scene 2 is England, which followed the idea used by Berlin at the finale of the first act of the "Shan Review" a few seasons back. The choristers are costumed in white, with black music notes on the dresses, and the principals are dressed accordingly. The set showed the "wisdom of Music" and different instruments depicted on the drops.

Another reminiscent bit is the submarine business. The female headliner, Ann Myers, as an overbearing officer. The tangled talk about the name of the ship has been done in vaudeville by Raymond and Caverly.

It's a good entertainment and as clean as a house's tooth. Also Levitt, new A. Douglas Levitt, is credited with authorship of the book, and after seeing the "Bedroom Scene" and "The Shipyard Trial" of Shubert's Gaiety, burlesque is justified in reclaiming some of its own standard institutions.

Con.

### BURLESQUE ENGAGEMENTS.

Harry Cooper replacing Leo Hayes: "Butterflies of Broadway."

Frankie La Brach replacing Grace Howard at Union Square.

Jim Daly replacing Nat Brown in "Blue Birds" (J. N. Weber).

Fay Shirley and Joe Burton for "Parisian Flirts."

Al Raymo for Sport Girls (Eke Weber).

Harry Ward for London Belles.

Sid Irlin replacing Eugene Lord in "Sight Seers."

Harry "Helene" Cooper, who deserted burlesque for the musical field, has returned, playing the comic role opposite Sam Howard in the Sam Howe show on the Columbia Circuit.

Fay Shirley replacing Jessie Hlatt in "Parisian Flirts."

When Zeile Russell and Harry K. Morton leave the "Shan Review" for a musical comedy production this month, Elvia Bates will replace Miss Russell. No substitute has been found for Morton as yet.

Kitty Devere and Ernie Mack replacing Ernest Schroeder and Chas. Neal in the "Aviators."

Ruby Wallace and Frankie Farrell with "The Bluebird."

### CLIF CLUB ROW.

That there is a factional fight in the Clif Club, 154 West 154 street, which cannot be adjusted until the decision of Justice McAvoy, in the Supreme Court, on an enjoining order Oct. 20, was brought to light when the second hearing on the charge of felonious assault made against James Hunt, a musician, by Fred "Deacon" Johnson, was adjourned for a week by Magistrate Max Levine in the West Side Court Tuesday. The row and assault charge are due to the fact that Johnson and several of his henchmen made a change in policy of the club by turning it into a business corporation against the desire of about 100 members who were opposed to any such move.

The decision expected from Justice McAvoy is one to enjoin the Clif Club Singers and Players Managers, Inc. from using the club house and deriving any benefits through the prestige which the organization has established in the amusement field.

According to Johnson, who was head of the old club and is president and managing director of the new corporation, the old club was indebted to him to the extent of \$4,600 for services and for the club house, which was leased in his name. Members were also indebted to the club for refreshments and other obligations to the sum of \$1,400. Efforts were made by him and the club to collect the amount due, but the reply was that those who owed did not deal as though they should pay for the refreshments or the services accorded to them in the club, as they felt, that this was all coming to them.

At that time the membership of the club was 150, and the dues were \$5 a year with a tax of \$2 for concerts and special entertainment given in the club house. According to Johnson, the income this way was \$1,500 a year, while the expense exceeded \$4,000 a year.

Johnson sent out a call for members whom he knew to be interested in the organization and wanted to keep it intact. About 150 responded, and at the meeting it was decided to form the new corporation with a capital of \$15,000. The shares in the new corporation were rated at \$10 each, and to become a member it was necessary to subscribe for one share. At this meeting the new corporation absorbed the old corporation and stock was taken in the new concern by those who held claims against the old one. In this manner Johnson took \$4,600 in stock and \$1,400 was given to other members in stock for the claims that were held by them. In this transaction the furniture and other belongings of the old club were turned over to the new.

A notice was posted in the hallway of the club house September 16 by Johnson, to the effect that the membership list of the corporation had been closed, and none but members of the new organization would be permitted in the building. That day Hunt called to get his mail and found the way was barred to him. He then called at the apartment where Johnson lived and requested permission to go into the club rooms to see if mail was there for him. This permission was denied by Johnson, who told him there was nothing for him, and that in the future he would have to keep out of the building as he was not a member of the new corporation. An argument ensued between the two men, when Johnson alleged, Hunt hit him over the head with an iron ash-tray inflicting a wound which necessitated his going to the Polyclinic hospital and having two stitches put in his scalp.

Upon leaving the hospital Johnson obtained a summons for Hunt in the West Side Police Court, but as he could not be found a warrant for felonious assault was obtained, which was served on Hunt last Saturday morning.

The case was heard by Magistrate McAdoo that morning, and after hearing the statement of Johnson and testimony of Hunt that the complainant had attempted to hit him with an umbrella rack prior to his having struck him, the hearing was put over until Tuesday.



## FORTY GOVERNORS AND 100 MAYORS IN ACTORS' FUND CAMPAIGN WORK

**Network of Committees Throughout Country Formed to Take Part in \$1,000,000 Drive as Main Object of Actors' Memorial Day Exercises, Dec. 15—Meetings in New York This Week.**

With the governors of 46 States and the mayors of more than 100 cities actively interested in the country-wide network of committees, the campaign for the million-dollar fund for the Actors' Fund as the main object of Actors' Memorial Day, December 6, is rapidly progressing.

This week will see several important meetings in New York in preparation for the final reports, due November 5, which is one month prior to the memorial and which is the date set by the committees for the completion of the drive. One meeting at the Lamb's Club, Wednesday, drew together again the metropolitan committees and Thursday a meeting of theatre managers was held to effect plans for the performances on the afternoon of December 6.

The work of the committees representing various industries is not selling tickets but in securing pledges and contributions. So enthusiastic have these weekly meetings been that W. E. ("Big Bill") Edwards has set \$1,000,000 as New York's quota despite that that sum is the total originally anticipated. A sample of the kind of feeling expressed by members of committees, who include some of the biggest men in the country, can be cited from a meeting last week when the head of a certain Fifth avenue store said he would give \$2,000 for a gallery seat.

Tickets for the Memorial Day matinees are not being sold. The committees secure pledges of contributions and in return a batch of tickets are given the subscriber. The head of a large firm or banking institution may contribute, the committee then awarding him tickets for the theatre assigned to it, the tickets being distributed by the contributor among his employees.

The basic idea in back of the plan is that the general public was asked so many times during the war to contribute it is not now to be asked to purchase tickets for Memorial Day. The big men of the country have acknowledged the debt due to the theatre and its people and, therefore, they are taking the burden of subscription upon themselves. At the same time the theatres will be filled and it is hoped the Actors' Fund will be made safe in perpetuity.

The committees in their talks recognized the fact that the Actors' Fund in its present condition would call for financial support every so often. So they are determined to "fill the basket in one sweep." Should the drive "go over the top" not only will the Fund be permanent, but the thirty years' burden of its directors be lifted. Mr. Edwards demonstrated to the various committees that their contributions will in a way remove some measure of income tax for the present year. It was through his efforts as tax collector that any contributions to the Actors' Fund in this drive will be free of income tax. The purchase of theatre tickets is not exempt under the law, but contributions which lead to the gift of tickets is exempt. It was shown that a committeeman making or securing a contribution of \$500 means that ordinarily \$200 of that amount would go to the government income tax.

Of the round 50 legitimate theatres in New York, there have been 106 committees assigned. Each house is given a certain quota of money which should be subscribed and for that reason one

theatre may have as many as four committees working for its quota. One of the few theatres not given more than one committee is the New Amsterdam, which is assigned to the New York Stock Exchange.

Associated with Mr. Edwards on the Greater New York Committee are John D. Rockefeller, Jr., Henry P. Davison, Cleveland H. Dodge, William G. M. Adoo, George W. Perkins, Felix M. Warburg, Charles E. Lydenker, Charles H. Babbin, Mortimer L. Schiff and others. The national organization of trades includes in its membership Governor Benjamin Strong and three other federal reserve bank governors, the governors of 31 States, Ex-President William H. Taft, Daniel F. Johnson, William A. Armour, J. Hamilton Lewis, Julius Rosenwald, William Fellowes Morgan, and a number of prominent women, among whom are Mrs. E. M. Harriman, Mrs. Courtland Barnes, Mrs. John T. Pratt, Mrs. Lewis Slade, Clice Carpenter and Alice Kauer.

### TYLER-BRADY BOOKING.

The coming to the Playhouse next week of George G. Tyler's production of "A Young Man's Fancy" started a lot of talk about the alleged resumption of friendly relations between William A. Brady and A. L. Erlanger. Inquiry failed to reveal any foundation for the rumor, the reason for the switch of the Tyler play from the Criterion to the Playhouse being the lack of sufficient stage room at the Criterion. From Providence, where the piece is playing this week, comes word that the production carries 12 scenes, which have to be changed quickly, some being built on platforms.

There seems to be no significance in the playing of a Tyler-Erlanger attraction in the house of a Shubert ally. Cohan and Harris presented "The Little Teacher" at the Playhouse and last year Brady produced "The Indestructible Wife" at the Hudson. Again in the new Dillingham show just opened at the Globe, are two Shubert artists, Wilda Bennett and John Charles Thomas.

### CARROLL REHEARSING "DEVIL."

Wilmington, Del., Oct. 8. Harry Carroll has been here rehearsing new numbers in "The Little Blue Devil," a musical comedy that opened Monday. The piece has made an excellent impression and is expected to get over when in finished form. There is a lot to be done with it. Mr. Carroll comes down from Philadelphia, where he is playing Keith's with Anna Wheaton each night, rehearses the numbers all morning and returns to the Quaker City in time to play the matinee.

The show goes to Atlantic City tomorrow.

### MINDL AT "TRIPS" DESK.

Phil Mindl has succeeded Rebecca Drucker as dramatic editor of the New York Tribune. His first article appeared in the paper Monday morning under the caption of "Cheap Impudence." Mindl is a press agent and has held the dramatic desk down previously in his newspaper career.

### SYRACUSE NEWSPAPER FIGHT.

Syracuse, Oct. 8. The warmest theatrical-newspaper war in the history of Syracuse is now on. The struggle started on Sunday when all but five theatres withdrew their advertising from the Syracuse Post Standard, the houses remaining being the Bastable (burlesque), Temple and Crescent (vaudeville), and the Happy Hour, Regent and Top (pictures).

While the fight primarily was aimed at the Sunday Post Standard, the houses which withdrew also cancelled their orders for the daily (morning) Post Standard this week, and, if the managers are to be believed, it will be a long time before the Post Standard again carries their copy.

According to the managers, their action was caused by the paper's announcement of forthcoming boosts in rates and a general failure on the part of the Post Standard management to give the theatres service. Particularly, the house managers could not see why the Post Standard's method of reviewing the shows. The notices have been cut to a minimum and one line heads used. The fact, the managers say, is not with the Post Standard dramatic editor, but with the men above him.

Perhaps the matter would have not reached the showdown stage had not it been intimated that advertising rates were to rise. The Post Standard Sunday edition has about half the city circulation of the Sunday Herald, and the theatre managers could not see why it should expect as much as the Herald.

It is said that the managers withdrew their advertising under an agreement, pending the organization here of a Managers' Association.

### GILLMORE BETTER, BACK OCT. 15.

Frank Gillmore, executive secretary of the Actors' Equity Association, who has been seriously ill for the last three weeks at his home in Gloucester, Mass., is now on the road to good health again and expects to resume his duties at the Equity office about Oct. 15.

The severe nervous breakdown suffered by Gillmore, as the result of his numerous activities during the strike, was complicated by the contracting of a bad cold, two weeks ago.

### A. E. A.'S PLAY READING BUREAU.

Plans for the establishment of a permanent play-reading bureau is being considered by the Actors' Equity Association. Such a bureau was established during the recent strike, with the object of co-operative production. A continuation of the department has not been producing plan in view, but rather the formation of a service of value to actors.

The idea is, that in the reading of plays roles suitable for stars or characters suited to others would be discerned. Such stars in mind would be so informed, and it would be up to them to interest managers in the producing of the plays. It is considered that such a bureau would not only be of aid to players, but to authors as well.

### EVELYN MASON MARRIES.

Syracuse, Oct. 8. Evelyn Mason, with "Bringing Up Father" in Society, which played the Bastable here last week, became the bride of Attorney Edward P. Murphy of Washington, D. C., shortly before the Saturday matinee. When the bride made her entrance at the matinee, the orchestra struck up the wedding march, and Mrs. Murphy was called to the front for congratulations. Mrs. Murphy will remain with the show for a few weeks, later joining her husband in Washington.

Lord Dunsany Over Here Lecturing. Lord Dunsany is due in this city next week for an extended lecture tour under the management of the Bond Bureau. The titled playwright is related to the "H. C. Plunkett" of the "H. C. Plunkett" subject will be in relation to the theatre.

### NEWSPAPER ETHICS.

The good old comrade that has existed for years in the "Accuracy-Terminology-Accuracy" shop of Park Row seems to have passed and in its stead there has been injected an atmosphere of the battle fronts of Europe. The reason is that Louis V. DeFoe, dramatic critic of the World has taken exception to the fact that Karl K. Kitchen is doing the publicity for the Raymond Hitchcock show "Hitchy-Koo" at the Liberty.

The first indication there was something wrong came to light last Sunday when there failed to appear in the regular dramatic department of the World any announcement of the opening of "Hitchy-Koo" at the Liberty. Kitchen was "hided" regarding getting something into his own paper and stated that Mr. DeFoe thought that it was "unethical" for a member of the staff of any publication to do publicity for a theatre or a show. The matter was then referred to the managing editor and there was an arrangement made whereby the attraction was announced in the news columns.

But that started an inner battle in which the whole office seems to have become more or less involved. Sides have been taken on the question of ethics.

Kitchen started as he has been working for the Hitchcock interests for more than three years now and the question had never before come up. However he stated that he did not believe that he was doing any more work for his attraction than Mr. DeFoe was for David Belasco. According to Kitchen, DeFoe's article written by Louis DeFoe, Kitchen alleges, and states his authority for that was the general manager of the Belasco office.

### DOROTHY CHAPPELL IS OUT.

Williamstown, Pa., Oct. 8. When "Parlor, Bedroom and Bath" opened here Monday night, Gene Cleveland, as understudy, played Nita Leslie in the piece. Dorothy Chappell, engaged for the role, disappeared after the Wellboro engagement Saturday night.

Reappearing Monday afternoon and demanding to go back in her role, E. Dick Rider, manager for the company, refused to permit her, stating as she had removed her trunk from the theatre, leaving the show's properties in her dressing room, the role had been turned over to Miss Cleveland.

Miss Chappell wanted to return by virtue of the two weeks' notice. She left here for New York.

### WANGER BOOKING BY K. & E.

The time booked for Marc Klaw's production of "Petroleum Pats" in Scranton next Monday has been shifted to the Walter Wanger presentation of "The Purple Slipper," a piece by Maria Thompson Davies, staged by William H. Post.

Wanger has switched his bookings from the Shuberts to K. & E.

### REVIVING "FLIRTING PRINCESS."

Gus Hill is contemplating putting over another show in the first class houses. He has arranged with Mort H. Singer to produce "The Flirting Princess," a musical piece staged in Chicago eight years ago. Hill feels it is a good piece of property for the East, and has engaged Harry Bauger for his former role.

There will be 30 people in the company.

### DRAMATIZING "SHAVINGS."

Henry W. Savage is starting production on a new rural play which may be ready in about six weeks. The piece is a dramatization of one of Jos. C. Lincoln's tales of Cape Cod folks. The novel's title is "Shavings."

# INTERESTING DISPUTE BETWEEN LEDERER AND VAUDEVILLE TEAM

**Case Decided Against Manager by Joint Arbitration Board,  
but He Will Appeal, Asking That It Be Reopened—  
Says Edwards and Franklin Were in Vaudeville  
and at First Refused to Return to  
"Angel Face."**

Among the three or four odd cases of alleged discrimination by managers against Equity Actors' Association members still remaining to be adjusted by the special Joint P. M. A. E. A. arbitration committee, quite the most unusual is that of Edwards and Franklin vs. George Lederer. Edwards and Franklin were members of "Angel Face," managed by Lederer. They walked out when the strike reached Chicago.

According to the complaint filed with the committee the team applied for reinstatement following the strike and were offered inferior roles which they refused.

"Edwards and Franklin say they then signed an agreement with Lederer that both would abide by a decision of the committee. The committee decided in favor of Edwards and Franklin, but, according to the latter, when they informed Lederer of the decision Lederer refused to enter into a conference with them.

"Lederer says the whole affair was evidently a misunderstanding. "Upon the resumption of 'Angel Face,' following the Equity strike, I sent Edwards and Franklin a wire to report for work. The wire was sent to an address Edwards and Franklin gave me. They claimed they did not receive it. I then read in VARIETY that Edwards and Franklin had been booked for a tour of the Orpheum Circuit by Ernie Young, the Chicago agent. I wired to Young immediately, asking information as to the vaudeville tour. The wire was mailed to St. Paul by Mr. Young, where Edwards and Franklin were playing. Mr. Young later wired me Edwards and Franklin had informed him they could not immediately call off their vaudeville bookings.

"I then wired to Edwards and Franklin a second time to report, but they failed to do so. Later, they put the matter in the hands of the Equity. Meanwhile I secured Tyler Brooke for Mr. Edwards' part. About ten days ago I held a conference with Edwards and Franklin to reach an understanding whereby the trouble might be straightened out. At this conference I signed what I believed to be an agreement to submit to arbitration. The joint committee heard the case and it was suggested I place Edwards and Franklin in other parts in 'Angel Face,' which I agreed to do. Edwards and Franklin, however, refused to accept the parts offered them. This refusal took place in the presence of witnesses.

The joint committee, according to the Equity, informed Lederer he (Lederer) would have to abide by the original decision. If Lederer continues to refuse to make satisfactory settlement with Edwards and Franklin, the Equity official stated this week that the P. M. A. will call upon A. L. Erlanger and Harry Powers to settle, the latter being the owners of "Angel Face," of which Lederer is manager.

The case may be given another hearing. Lederer having asked that the case be reopened.

## ACTS IN "GAITIES."

With the moving of the "Gaities of 1919" from the 44th Street to the Winter Garden this week, there were several cast changes incident to the withdrawal of Nora Bayes and Irving Fisher, who left to go out in Miss Bayes' "Ladies First." Among the additions are

the Klein Brothers and Davis and Darnell, formerly Cole, Russell and Davis. At a rehearsal Monday afternoon a flock of choristers suddenly yanked, saying they were tired. This in part led to misstep at the night show.

## ARBITRATION AGREEMENT.

The following is a copy of the official arbitration agreement members of the Equity and P. M. A. are called upon to sign before a complaint is presented to the Joint P. M. A. E. A. arbitration committee for adjustment.

## ARBITRATION AGREEMENT. MEMORANDUM OF AGREEMENT

The consideration of this agreement is the sum of One Dollar, paid by each party hereto to the other, the receipt whereof is hereby acknowledged and other good and valuable considerations passing between the parties.

Differences of opinion having arisen between..... and..... regarding the terms of..... employment and the present status of their contractual relations toward each other, and the parties desiring to have all matters of disagreement and dispute between them settled by arbitration, the parties hereby mutually agree that..... and..... are hereby chosen as arbitrators, and..... is hereby chosen as a seventh arbitrator, who is to have one vote providing the six arbitrators originally chosen are unable to agree. The said arbitrators are to hear the evidence of the parties concerning said dispute and to decide and settle the same, and the parties hereby appoint said arbitrators their respective agents, with full power to finally decide and settle said dispute or claim, and agree that the decision of said arbitrators shall constitute an agreement between the parties having the same binding force as if agreed upon between the parties hereto and shall be final.

The parties hereto shall appear before the board of arbitrators as appointed hereby and give their testimony at the office of the Actors' Equity Association, Room 608, Longacre Building, 1476 Broadway, New York City, at..... M. on....., 1919.

The decision of a majority of said arbitrators shall be the decision of all. It shall be made in writing and shall be signed by at least four of the concurring arbitrators.

## ORDER ON STICKERS.

Following an objection raised by the P. M. A. against the Equity using the call boards for A. E. A. stickers, notices of meetings, etc., the Equity arranged yesterday for each travelling deputy to carry a small bulletin board, which will be placed near the regular call board. The P. M. A. has agreed to the substitute plan.

Equity deputies formerly appointed by the president are now elected by members of their respective companies, in accordance with an amendment to the Equity by-laws adopted last week.

## "APHRODITE'S" LEAD NOT CHOSEN

While the opening of Comstock & Gest's "Aphrodite" is set for Nov. 10, it is still undecided by the management who will play the title role.

Several applicants have read the part. The role calls for a woman of unusual capabilities.

## GIRL'S FINGERPRINTS TAKEN.

Chicago, Oct. 8. Fingerprints of Leota Corber, in the chorus of "The Passing Show," playing here at the Lyric, were forwarded yesterday by the Indianapolis police to the Chicago authorities.

Miss Corber was formerly a daughter-in-law of Elias H. Purcell, a wealthy Chicago broker, who was found dead in his home two weeks ago.

A subsequent investigation by the police for a possible clue that might lead to the arrest of the mysterious assailant revealed, it is alleged by the Chicago authorities, fingerprints of a woman. These were taken from the impressions left on a plate on the breakfast table in the room where the wealthy broker died.

Miss Corber obtained a divorce from Thomas Purcell, it has been ascertained here, July 17, 1919. She had lived at the Purcell homestead five years.

"The father's chief objection to me," she said, "was on account of my age."

He had a penchant for severe sarcasm, although possessed of many admirable qualities and friends. I was only 17 when I married. However, there was no real enmity between us, and I feel very sorry for the members of his family."

## COHAN STILL MAD.

Chicago, Oct. 8.

George M. Cohan gave out an interview here in humorous but underlyingly bitter vein. When asked whether he intends to do a Cohan Revue this year he answered: "Let Gompers write a review. He is so stupid that he is through with general producing though he does not intend to retire, and that he will retain his New York and Chicago theatres and will try to write and produce plays enough to keep them open. Beyond that he said that Sam Harris will continue in active charge of the firm's affairs."

He stated that his daughter, Georgeette, will soon be here and he intends to put her out in a play, adding "Every time I see William A. Brady presents Alice Brady I get jealous."

George M. Cohan returned to New York Monday after a trip to the Central West, which has as its main objective the viewing of the world's soccer ball games. He said that his first hunch that the series was a cinch for the Red Sox made it easy for him to "gate" the final games.

Mr. Cohan returned to prepare for the Actors' Fidelity League benefit at the Century next Sunday. He intends to continue his vacation after that.

## OSCAR HAMMERSTEIN MEMORIAL.

George Blumenthal, long associated with the late Oscar Hammerstein in business, in conjunction with others who venerate the memory of the deceased impresario, has started a movement to erect a memorial to his memory.

Just what form this memorial shall take has not yet been determined and will not be decided until all interested in its erection have been consulted.

As a preliminary Mr. Blumenthal has addressed a letter to all grand opera artists, all vaudeville, picture and theatrical managers, asking their views.

The letter reads as follows: "May I ask the consideration of yourself and the other theatrical managers associated with you in New York City, to the end of planning a memorial to be premulgated for the late Oscar Hammerstein?"

"As you know, I was associated with Mr. Hammerstein for many years, and I think it is fitting that these men who knew him intimately, and who added his individual work for the advancement and betterment of things connected with the theatre, and for the theatre itself, should erect a fitting memorial to perpetuate his name in some way, for the theatre-going public of the greatest city in the world."

"May I ask the indulgence of a reply from you, and your views on this subject?"

## PRESS AGENTS MOVE.

Solita Solara, last general press representative for Smith & Golden, is now connected with the Albert Cappellini Productions in a similar capacity. "Wallace Munro has succeeded to her post as press agent for John Golden.

## COLUMBUS DAY MATINEES.

Columbus Day, which comes next Monday, October 14, will be the occasion of holiday matinees in all of the New York theatres as well as other theatres throughout the country where the day is observed as a legal holiday. It will mean that this will be the first time since the settlement of the actors' strike that the players will give extra performances.

The question of extra salaries for the extra performance will come up at the end of the week. Under the strike settlement agreement the contracts that were in force before the strike hold good, and as these did not contain the provision that eight performances were to constitute a week the players working under them will not receive pay for the extra matinee. However, a number of managers have agreed to pay for the extra matinee whether their contracts read that way or not.

All of the contracts that have been entered into since the strike hold the clauses and those players will receive their salary for the performance.

## MISS DRESSLER'S SECOND SUIT.

As an aftermath of a damage suit for \$24,000 she began several years back, against Weber and Fields, Marie Dressler has begun another suit for \$75,000 against the same defendants, alleging the amount due her for certain gowns and other wardrobe apparel she had personally purchased for Weber and Fields' big show production, the Weber and Fields' Revival, which ran in 1912 at the 44th Street Theatre. The defendants, answering to this suit, through Alfred Beckman, of House, Grossman & Vorhaus, who represent Joe Weber only, state that her contract stipulated she was to purchase her own wardrobe.

The large damage suit, which is still pending, it being opined by the attorneys that both will come up for trial simultaneously next month, is also an outcome of this same production and period.

## REHEARSING HARRY FOX'S SHOW.

"Maid o' Money" is the title selected for the musical version of "Brewster's Millions," which Comstock & Gest are to star Harry Fox. The adaptation was made by Guy Bolton, with music by Jerome Kern and lyrics by Bud DeSylva. The piece is to be placed in rehearsal next week and will be brought to Broadway after a brief out-of-town hearing.

## STUART WALKER'S PLAYS.

As much as could be learned of Stuart Walker's plans was disclosed yesterday. He said he had "tentatively" under consideration the production of Lord Dunsany's only four-act play. The name of it is still unknown.

Mr. Walker has under consideration a comedy called "Evie Sheads Her Wings," and two plays by Booth Tarkington, "The Magnificent Ambersons" and "The Gibson Upright."

In the latter play he proposes featuring Gregory Kelly, now on tour with "Seventeenth," He will also revive "The Book of Job."

## EDITH DAY IN "IRENE."

Edith Day is to star in a piece called "Irene" by James Montgomery. The production is to be fostered by a company at the head of which will be George E. Carlton. In the cast will be George Anderson, Sidney Jarvis, Hobart Cavanaugh and Florence Mills.

When the production is in readiness it may be seen at the Vanderbilt Theatre.

## EDMUND LOWE WITH BELASCO.

Edmund Lowe, returned from the coast where he has been appearing in pictures with Clara Kimball Young, has been placed under contract by David Belasco as leading man for Leonardo Ulric in her new production for the coming season entitled "The Sun's Daughter," by George Scarborough and David Belasco.

## BROADWAY RAPIDLY REACHING ITS USUAL MID-SEASON FORM

**Weak Ones Are Gradually Being Forced Out—Grace George and "Up From Nowhere" Going—Two Tyler Shows Coming In—Ethel Barrymore Has Best Vehicle in Years and Other Plays Are Due for Long Stay.**

With 12 new attractions, five of them last week and seven this week, Broadway is rapidly reaching mid-season form.

The unusual feature of the influx is the percentage of successes indicated. One after another new ones have been chalked up with plenty of run possibilities. Up to now most of the new offerings have been non-musical, with comedies in the large majority. But with three musical pieces in this week and three more starting Monday next, the normal proportion of offerings has been attained.

Forty attractions hold the boards at present. Next week has scheduled the arrival of at least nine new shows and since there are but three or four withdrawn due Broadway will not only rest on good tide, the only regular theatres not open by then being the Belasco Century and Little (the latter being enlarged).

The new show list, the biggest since Christmas week of last year, for next week is "The Little Whopper," which succeeds "A Lonely Romeo" at the Casino; "Nothing But Love," arriving at the Lyric; "A Young Man's Fancy" going to the Playhouse; "Hon. Abe Potash" at the Bijou; "The Luck of the Navy" at the Manhattan; "Five O'Clock" at the Fulton; "Boys Will Be Boys" at the Belmont; "The Faithful" at the Garrick and the new comic opera season at the Park.

The business slump last week placed most of the burden upon the weaker attractions. The successes fell off but little but the drop by others dipped as much as \$1,000 on the week. This led to immediate notices to the low gross plays and is sending out Saturday "Up From Nowhere" from the Comedy, to be replaced by "The Fire Million" (new at the Lyric); "She Would and She Did," which suddenly flopped at the Vanderbilt, and will be succeeded by "At 4:45," which moves up from the Playhouse, the latter theatre getting George Tyler's "A Young Man's Fancy." This piece was slated to succeed "Thunder" at the Criterion, but a "trade switch" with W. A. Brady was effected, allowing the Golden offering another week at the Criterion. It is then to be followed by another Tyler show, "On the Hiring Line."

Another show to step out is "An Exchange of Wives," which leaves the Bijou to make room for A. H. Woods' "Hon. Abe Potash," the Barney Bernard show which opened out of town as "Hon. Sam Davis."

This week's new crop holds considerable promise. "Hitchy-Koo" at the Liberty is sure of a run; Ethel Barrymore in "Dechance," by Joe Atkins, at the Empire, is figured one of the best attractions she has had in seasons; "The Girl in the Limousine," Woods' new bedroom farce at the Eltinge, is equally regarded as a success; operetta came into its own with Charles Dillingham's presentation of "Apple Blossoms," by Fritz Kreisler and Victor Jacob, at the Globe, the piece being one of a run; McIntyre and Heath in "Hello Alexander" at the Forty-fourth Street, however, was regarded as only fair, but something is expected of Woods' second opening of the week "Too Many Husbands" at the Booth. This is the same piece now playing London as "Home and Beauty."

Belasco's first offering of the season, "The Gold Diggers," at the Lyceum last week, is placed as of first importance in last week's premieres. Grace Broad-

hurst's melodrama, "The Storm," at the Forty-eighth drew attention and shapes up for a long run. "Moonlight and Honeyuckle" at the Henry Miller should enjoy a fair run, but "The Dancer" at the Harris did not create a favorable impression. Ziegfeld's new "Midnight Frolic" at the New Amsterdam Roof has started off to big takings. A mystery farce, "Where's Your Wife?" draws little attention at the Punch and Judy. Big business remains the rule for the successes and with the hotels crowded no slackening is expected. Next week (October 18) looms as the most important shift date for some time, with probabilities that no extensive influx of new attractions will mark the going until late next month or perhaps not until the holidays. This doesn't mean that new plays will stop arriving for there are enough weak spots to force out attractions failing to hold to the present fast pace.

### PHILLY PRICES TILTED.

Philadelphia, Oct. 8. The top price at the Chestnut street opera house has been increased from \$150 to \$215 this week, and the first attraction to benefit under the new scale will be "Good Morning Judge." For the last few years the \$150 top has been featured by the Shuberts, and all attractions, regardless of their status, including the Winter Garden shows, have appeared at this price.

On Saturday nights the scale was advanced to \$250 top, but it never was changed otherwise. The average musical show playing the house has at the past been doing between \$10,000 and \$15,000 a week.

Whitaker Ray has been appointed house manager and will be responsible for putting the house over under the new policy. Leonard Bloomberg still acts as general manager for the Shuberts in Philadelphia, and is making his headquarters at the theatre.

### NO EQUITY HOUSE YET.

The deal for the three upper floors of 165 West 47th street, which the Equity was to have taken for club rooms last Monday, was declared off. Everything in the way of preliminaries for the signing of the lease had been set, but a last minute hitch occurred.

It is understood the agents of the Forty-seventh property decided that they would not let the premises for club purposes on anything but a short-term lease. The Equity insisted on a five-year rental agreement.

### "Fair Helene" at Shubert.

"Fair Helene," the Richard Ordynski operetta, out of town this week, will open in New York, at the Shubert, early next month.

E. H. Sothman and Julia Marlowe, who began a season of Shakespeare in that house Monday night, are booked there for one month.

### Bolton Adapting "Bal Tabarin."

Guy Bolton is to handle the adaptation of "Bal Tabarin" for Comstock & Gest. The piece is to be played into rehearsal in about six weeks.

### THREE FAMOUS NAMES.

"Smith, Jones & Brown," Morocco's new musical show, is now in rehearsal. Charles Judels and Helen Shipman are two of the principals.

### SHOWS IN PHILLY.

Philadelphia, Oct. 8. Two new Shubert offerings of their openings Monday night, "99 East" at the Lyric had a nice start. The piece benefited by good advance billing and notices on its New York run. Henry Hull and Constance Binney scored individual hits. Press reviews were warm.

"Good Morning Judge" opened at the Chestnut Street to light business and very little enthusiasm. The musical version of Pinero's "The Magistrate," however, is well acted, has some catchy music and ought to improve in favor during its stay. The majority of the newspaper reviews were favorable.

Business is varied among the other houses where the attractions are holding over. At the Shubert the Al. Johnson show, "Sinbad," continues to pack 'em at every performance, while George White's "Scandals of 1919" is running a close second with crowded houses at the Forrest. Last week the Johnson show got close to \$25,000, while the "Scandals" took down around \$24,000.

This is the final week for Barney Bernard in "The Hon. Sam Davis" at the Adelphi. Business has been fairly good and it should have drawn better. "Up From Nowhere" comes Oct. 12. This is also the last week of "Three Faces East," which has been doing fine business at the Garrick. David Warfield in "The Auctioneer" opens Oct. 12. Mrs. Fiske remains another week in "Miss Nellie of N'Orleans" at the Broad, where business is only fair. The play and especially Mrs. Fiske's splendid work has created a decidedly good impression here despite the light support given them.

"The Logic of Larry" is another good play that is not drawing. The fault here, however, is in the house it is playing, for nothing seems to draw them in at the old Walnut except the real lurid drama or the "sob-sister" stuff of the sensational kind. "The Old Homestead" comes to the Walnut next week. This piece used to be a record breaker at this theatre years ago.

### CANADIAN "FERGUSON" CLOSING.

The Canadian "John Ferguson" company closes Saturday. The piece is reported to have lost considerable money.

### SHUBERTS BUY TECK, BUFFALO.

The Shubert-Teck was sold yesterday to J. J. Shubert. No price was named in the transaction, but it is said the deal exceeds \$200,000. The Shuberts have held the lease on the house for the past two years, but it is reported that the sale is to J. J. Shubert alone.

### LAMBS' ELECTION OCT. 16.

The Lambs' annual election of officers will be held Oct. 16. So far no opposition has appeared to the regular ticket, which carries R. H. Burnside for shepherd; Milton Royce, secretary, and Henry Smith, treasurer.

All of the above are candidates for reelection.

Carroll Beck on the Roof.

The bungalow home of the Earl Carrolls on the top of the Godfrey building at 7th avenue and 49th street is again in their possession.

The roof was rented by Mr. Carroll while he went into the Aviation Corps. The lease expired last month. The Carrolls' bungalow has nine rooms. It is the second highest point in Times Square, topped only by the Times Building.

The Carrolls have lived there for three years, excepting the necessary intermission.

### "Frivolities" Opening Oct. 20.

The opening of "Frivolities," the Anderson-Bedini production, which was to have taken place next week in Baltimore, has been postponed until Oct. 20, in Providence.

Six production experts are busy getting the show under way.

### Another "Tea for Three."

Selwyn & Co. is organizing a second company to present "Tea for Three" on the road.

### FIXING UP FOR N.Y.

Washington, Oct. 8. "The Master of Ballantrae," which opened at the Shubert-Garrick Monday, will not go into New York next week, as originally planned. Although the last two acts of the piece are considerable excellent, the first two need fixing.

Difference of opinion as regards changes between Walter Hast, the producer of "Master," and Mr. Whitehead, may lead the latter to take over the attraction.

It is known that Mr. Hast has made a tentative offer to the star with such an object.

### TRUCK FOR PRINCESS.

Chicago, Oct. 8. "Keep It to Yourself," one of the few shows in Chicago that didn't get over, leaves the Princess next week. Ernest Truex in "A Bashful Hero" is announced to follow. It had originally been intended to play this piece at the Woods, as Truex is immensely popular here, but the success of "Up in Mabel's Room" will probably keep that farce here for many more weeks. The show is hitting an \$18,000 weekly average.

### GUILD TO PRODUCE FIVE PLAYS.

The Actors' Guild resumes at the Garrick next week with a new play, "The Faithful," by John Masefield. The Guild will offer no less than five plays during its season of thirty weeks. Each is due for a run of from four to six weeks. The Masefield play is described as a "drama of old Japan."

Following it will be a piece called "Gavva," an revolutionary Russia, written by Leonid Andreyev.

### BURLESQUING "THE JEST."

Blanche Ring and Charles Winniger are to do a burlesque on "The Jest" in the Shuberts' "The Passing Show of 1919," which opened in Washington Tuesday night.

Miss Ring will do Giannetto, the character portrayed by John Barrymore, Mr. Winniger doing Neri, Lionel's role.

### "JOHN FERGUSON" AT CORT.

"John Ferguson" will move from the Fulton to the Cort next Monday, remaining on Broadway another two weeks and then going on the Subway circuit.

The booking is a stop gap for "Ferguson" road tour, and the Cort becomes available through the postponement of John Cort's "Just a Minute."

### DANCING TEAMS SCARCE!

There seems to be a scarcity of dancing teams of the better class, according to the agencies. All of the musical comedy producers are looking for ballroom dancing acts for their attractions and not enough "classy" ones are available to meet the demand.

### Ann Ayers With . . .

Succeeding Dalton Stoodard, press agent for Henry W. Savage, is Ann Ayers. Miss Ayers took on her official duties yesterday. She was formerly the Cohen & Harris representative during Eddie Dunn's illness.

### May Thompson in "Angel Face."

Julian Alfred is staging the dance for "Angel Face." May Thompson has been added to the cast.

### Anna Wheaton With Dillingham.

Charles B. Dillingham has placed Anna Wheaton under contract. She is to be in a new musical production shortly going into rehearsal.

### "Midnight" Moving Out of Chi.

Chicago, Oct. 8. Havir done \$5,000 last week at the Olympic, "Midnight" will leave there in two weeks, succeeded by "Flo Flo."

### Whitney Signs Wynne?

Ed Wynne is reported to have signed with B. C. Whitney for a musical play.

# COMMENT ON CURRENT SHOWS

"Adam and Eve," Longacre (4th week). Has caught on firmly and was unaffected by the second slump of last week. Did better than \$12,000.

"A Lonely Romeo," Casino (11th week). Will conclude its Broadway run on Saturday. Has saved very well since resumption after settlement of the strike. Will be followed by "The Little Woppy."

"A Value in the Dark," Republic (11th week). The most novelty staged of the mystery play. It is drawing fairly well with a little over \$7,000 last week.

"Apple Blossoms," Globe (1st week). Considered the class musical offering of this season's attractions. Opened Tuesday night to record agency buy.

"Big Kid," Playhouse (11th week). Was the first of the mystery plays to arrive and appears to be holding on. Off last week with over \$10,000. Moves to Vanderbilt Monday, being succeeded by Tyler's "A Young Man's Fancy."

"Barocco," Hudson (3rd week). Comedy smash of the season. Has done well of a big run. Again, went close to \$17,000.

"Crimson Alibi," Broadhurst (4th week). Interest in this show measures with that of the other mystery plays. Is doing fairly good business. Under \$2,000 last week.

"Clivil in Clothes," Morisco (4th week). Holding up nicely, with around \$12,000 last week. "Peppermint," Empress (1st week). Created another comedy success on Monday night, serving as a starring vehicle for Ethel Barrymore and credited with one of the best plays she has appeared in.

"East Is West," Astor (4th week). Standing up with the best of the season. Reviews, and indications are it will outlast some of the never hits.

"Exchange of Wives," Knickerbocker (3d week). Failed to connect and is leaving this week, giving it little more than a two-week run (it opened Sept. 22). A. H. Woods' "Tom, Abe, Josh," with Barney Bernard, to follow next week.

"Follies," Amsterdam (1st week). No contest for its leadership among the musical attractions. Went above \$20,000 last week.

"Glee Is Last," Maxine Elliott (4th week). This show continues to get a world of special publicity in the dailies, probably through the insistence of its authors that it is a success. Under \$7,000 last week.

"Five Millions," Lyric (10th week). One of the first comedies of the new season. Has played to fairly good business and figured to have been placed in too big a house. Moves in the Comedy next week, being succeeded by "Nothing But Love."

"Madeline of 1919," Winter Garden (10th week). Moved from the 4th Street to make room for "Hello Alexander." Will remain at Garden for about three weeks when "The Passing Show of 1919" arrives.

"Mad in the Kitchen," Blinnage Theatre (1st week). Opened Monday night and immediately debbed another laugh-winning farce of contemporary bedroom type.

"Maid Diggers," Lyceum (2nd week). First Blasco offering of the season. Credited as a sure success, Lila Clara Harring.

"Greenwich Village Kaffee," Bayre (11th week). Holding to an excellent pace and one of the best musical draws on Broadway. Heavy capacity again last week with around \$10,000 in.

"Happy Days," Hippodrome (11th week). The big spectacle is still running about of last year, which gives it a record-breaking pace for the house.

"Hello, Alexander," 44th Street Theatre (1st week). The Melody and Heath show which had out early in the summer and played for a time out of town. Opened Tuesday night.

"Hickety-Who," Liberty Theatre (1st week). Drew a banner opening Monday night, Hinchcock scoring with his intimate introduction. The comedy, clever and clean and is sure of a run.

"John Ferguson," Fulton (3d week). Was fatal for the road at the end of the week, but moves over to the Cort for two weeks before going on Subway Circuit. Show now in hands of Walter Wanger. It went over \$7,000 again last week.

"Milkmaid," Gaiety (5th week). Broadway's run leader and still one of the top acts. With a sell-out claimed four weeks in advance. May remain all season.

"Night Night," Princess (1st week). Has caught on firmly, and being in a small theatre may stay indefinitely. Drew over \$4,000 last week, which pace it should hold.

"Oh, What a Girl," Central (4th week). Moved over from the Shubert to make way for Sothern and Marlowe. Will probably remain at Central, which has been in pictures for two months, for several weeks. "Little Blue Devil" too to follow next month.

"Midnight Frolic," Amsterdam (2nd week). With the front row tables scaled at \$5 per person every night the roof show can play to important money. Has been over \$2,000 nightly since opening.

"Moonlight and Money," Henry Miller

and week. While not considered a hit, this show is well regarded and should enjoy a moderate run.

"Royal Vagabond," Cohan & Harris (12nd week). Full of but slightly during last week's slump. With more than \$14,000 in show still looks good until the holidays.

"Baby Baby Eyes," Knickerbocker (3rd week). While this attraction was not accorded brilliant notices it has been playing to very good business. The star, Eddie Leonard, probably the draw.

"She Would and She DMI," Vanderbilt (5th week). Slumped off last week, and with a further drop this week will be taken off Saturday. "At 0.45" moves over from the Playhouse.

"See Saw," Cohan (3rd week). Has hit a sea pace. Is a musical show apart from the others. Drew nearly \$15,000 last week.

"Sensational," 39th St. Theatre (4th week). Stands up as one of the capacity successes among the new offerings. Though houses is not large the show again drew close to \$12,000.

"The Dancer," Harris (2nd week). Doing but fairly, having dropped markedly after opening. Recovered slightly this week.

"The Story of the 4th St. Theatre (4th week). Regarded as a melodramatic success, receiving strong notices and exhibiting a heavy draw. Indications are that it is for a long run.

"Thunder," Criterion (3rd week). In spite of some agency support it never caught on strongly. Will remain another week or two, and is due to be succeeded by "On the Hitting Line."

"The West," Plymouth (11th week). Again went close to \$15,000. Demand and attendance has over capacity every performance regardless of weather or conditions.

"The Challenge," Bayre (3d week). Has been playing to good business, but was bumped in the slump last week, getting around \$10,000. Is due to leave next week, being succeeded by "Doodles," Oct. 20.

"Twelfth Night," Shubert (1st week). With E. M. Sothern and Julia Marlowe it is the first of Shakespearean revivals which will continue for a month. The stars returned Monday.

"Too Many Husbands," Booth (1st week). One of two new plays introduced by A. H. Woods this week. Opened Wednesday night.

"Up From Nowhere," Comedy (4th week). Had but a fair measure of takings without shaping as a hit at any time. Leaves this week. "The Fire Millers" replaces it.

"Where's Your Wife," Punch and Judy (1st week). Opened last Saturday night. Uniformly panned by reviewers and not regarded as having a chance.

## SHOWS IN CHICAGO.

Chicago, Oct. 2.

The world's series didn't hold business much. It couldn't. Most of the shows were doing a sellout business, without the series. Notwithstanding the excellent business being done by some of the attractions, they will leave here soon to make room for other shows.

Among these is "Lester, Lester." It started with a bang, getting \$18,000 the opening week, but dropped after the first week. Nevertheless, it is still doing good business, around \$15,000, but is killed to leave in three weeks. It is not known what piece will follow it into the Illinois.

"Three Wise Fools" pulled about \$12,000 last week. It has been going strong at the Powers, with practically no competition in the way of dramatic shows, but goes out in two weeks.

"Keep It to Yourself," a top, leaves Pianos in two weeks. The Broadhurst piece by Mark Swan never topped \$5,000.

"The Ten Three" at the La Salle, started well, but took a drop, then came back with the assistance of Mrs. Conthout, and did \$11,000 this week.

"Somebody's Sweetheart" at the Garrick, is fair, with about \$12,000 on the week.

"Take It from Me" at the Statebaker, is a vaudeville hit and is playing capacity at all performances, which means \$17,000 to \$18,000 a week.

"The Canary," with Sanderson and Cawthorn at the Colonial, got about \$10,000, and leaves in two weeks.

"Cappy Ricks" at the Cort, with Courtney and Wina, is holding on, did \$9,000. At the Grand "The Acquistit" went under \$9,000.

"Up in Mabel's Room" over \$4,500 on the week, and looks good for a long time.

At the Olympic "Midnight" starts its second week with dreary prospects. The Lorin Howard stock cycle is playing "One Day" at the Imperial, "The Girl Who Came Back" at the Victoria and "Happiness" at the National. There is Jewish stock at Glickman's house on Blue Island avenue and Twelfth street, and German stock at the Bush Temple Theatre.

CAST FOR "BETTY, BEHAVE."

Charles Stewart and Lee Morrison have engaged the following for their production of "Betty, Behave": Eddie Garvie, Jose Intropidi, Josephine Whit-tell, Georgia Mannette, Laura Hamilton, Lucille Manion. The piece opens in Stamford, October 20.

## DREW POST OFFICERS.

Permanent officers were elected at a meeting of the S. Rankin Drew Post, American Legion, at their headquarters, Koen's Chop House, last Friday. Lt. Commander Wells Hawke, U. S. N., was elected post commander; W. H. Roddy, James Loghborough and Floyd Stokar, respectively, vice commanders; Louis B. O'Shaughnessy, treasurer; Ralph Navarro, adjutant, and Howard J. Green, historian.

The following were chosen as members of the executive committee: W. G. Newman, Arthur Rankin, Eugene O'Brien, John White Conway and Warren Fromme.

This organization, which is composed of service men of the recent war, is distinctively a theatrical post, and only those connected with theatres, newspapers and allied interests in the amusement world are eligible for membership. The present roster of the organization is 165.

Meetings, which have been held on Friday evenings in the past, have been changed to take place on the first and third Sunday of each month at 4 p. m. The purpose of the change was to encourage the attendance of those who are engaged in the theatre in the evenings.

## "SCANDAL" IN NEW ORLEANS.

New Orleans, Oct. 2.

Emma Bunting, in Cosmo Hamilton's "Scandal" makes an excellent combination in point of appeal for Southern audiences.

Miss Bunting opened at the Tulane Sunday evening. She has a tour booked through nine States below the Mason-Dixon line that will carry her through the season.

Business the first show was capacity, with a heavy advance for the local week. Miss Bunting is very popular in the South, and has appeared in various parts of this section for years, heading her own stock company and amassing a considerable reputation.

The leading role in the play Walter Heat is presenting was made for her. It is to be doubted whether Francine Larrimore could even equal her in it. Her support save in the instance of Richard Mowbray is competent for road audiences, but seldom ascends to a very artistic level. Mr. Mowbray has poles and evidences histrionic knowledge.

Heat could improve some of the appointments and should also eliminate the doubling of one of the characters. But "Scandal" is there in the matter of providing theatrical tabularum and with Emma Bunting should do an all-season clean-up in the Southland.

## COURTENAY IN "CLOTHES."

William Courtenay is slated for the lead in "Clivilian Clothes" for the permanent Chicago company. He is now co-starring with Tom Wise in "Cappy Ricks," leaving the show in about a week.

Courtenay is coming on to New York to rehearse with the new piece and his absence from the "Cappy Ricks" show will make Tom Wise the sole star.

The show is scheduled to leave Chicago very soon, going to Philadelphia for a run.

## CRAIG'S MUSICAL STOCK.

Boston, Oct. 5.

John Craig is to place a musical stock company into the Arlington here November 11. He has engaged Joseph Eshelman, the tenor, and Grace Louise Anderson for the company.

Craig has been presenting dramatic stock at the house but its vogue seems to have fallen off.

It is the plan to present revivals of Night and grand opera with the company and also to try out several new musical pieces.

## "Regular Feller" in Chicago.

Chicago, Oct. 5.

"A Regular Feller," coming here from the Cort, New York, and opening at the Blackstone Monday, was joshed by the local reviewer and appears to be a complete flop here.



## SEASON OF 1919-1920

A. E. A. LABEL.

Above is a reproduction of the label issued by the Actors' Equity Association to its members. Above, "Actors' Equity Association" and below, "American Federation of Labor."

shrinking little chorister that Mr. Hopwood would not permit the tough dames who surrounded her to molest him. (Hopwood means the "Hop" in "Hopalong").

To marry Wally's uncle, Stephen Lee (and McGee) stood against the wishes of the crowd. When they found out that he and she, married Stephen herself in the end, with uncle giving consent to his nephew's marriage.

When the crowd of "dames" were among chorus girls, he finally concluded that they were great, especially the set he had fallen for. He had been told that the "dames" were the account of her law doing same going on the stage. Steve wanted to marry her. His definition of a dame was a woman who was "dressed" like Jerry told him. Then Jerry called her mother, who had patiently waited in the outer booth for him to come out. He had been waiting for Jerry's apartment. Introducing her mother to Steve, Steve observed that Jerry had not been as good as he seemed. He had been with McGee as much as he seemed as he thought she was, for just as McGee had been with him, so McGee had been with Jerry trying to disgust Steve. That good of some that dates back to one of the first scenes.

Bent—and there are twenty buns to this piece—Belasco has a cinch bit if "The Gold Diggers" is allowed to run without clamping down the dialog. It can't miss, for the public must bear and see it. To women it will be just as much of an experience as it might be were they to sit in the parlor of a disorderly house to observe and listen. And to men who don't know it is educational, but of no value as such.

[illegible][illegible]

Thus "The Gold Diggers," with the title explained in the dialog as the eternal feminine, eternally gold diggers, is a comedy that is a gift for candles and theatre, to later, when her time spent with a John has a value for time itself.

Jobyna Howland as Mabel Munroe, a show girl of the typical "Follies" type, tells the most about this in the conversation of the first act. She is the one who has been "brought together in the apartment" of Jerry Lamar's (Ira Cline) and they gab. Just confidential gab. They tell each other, "I'm a show girl, you're a show girl" (Pauline) and selling soap. Jerry makes them buy soap of Clete and they gleefully wash Clete's good-bye. Then Jerry tells them that Clete is in the hospital, and they are shocked. "I've got everything, and besides was noted for her wonderful bark. Say Mabel with a yawn as she says on the mo. "It's a pity she didn't know

That's but a fair sample of the 'Hespywood' Belasco lift-the-stage-up dialog of that first act, and some more follows in the second. A henky tenk proprietor would have thought that talk over a chance to let them before thinking of taking a second time. It was then passed it to the girls. The moving picture girls, the chorus girls and the Belasco production criminally libeling them, it's about time they formed them selves into a chorus girls' union. And through the chorus girls' union securing a minimum salary of \$50 weekly in New York and the east with which two of Mr. Belasco's stage chorus girls, the couple of millionaires for hush-hush, better than a brace of other chorus girls' companions on the stage, there should be a great rush of aspirants to the chorus as the start of their stage careers.

Jerry explained how she got in the show business. Jerry said she left home after seeing a picture which exhibited a girl having her hand kissed by a man, and the next day the girl was riding in her own machine. "Of course," added Jerry, "after I got here (New York) I understood that something must have happened that I did not see in the picture."

All of this sort of stuff is hung on a light story, that of Jerry constituting herself as a protectorate over Violet, Daune Dayne (Beverly West)

The piece starts off a new act, a Belasco star, too, Ina Claire, but the play appears to have been written for Miss Howland. She runs away with it, so far away only Ruth Terry and Topsy St. John can commence to approach her. Miss Howland, very tall and very handsome in this role, has lines that she handles as though she wrote them herself. Miss Howland is a particle of quite another range. She can make a man feel like himself, and shades her work without effort. While allotted what is known as "meat," Miss Howland makes the most of it. Miss Terry's good work cannot be overlooked. She's another chorus 'girl in the piece with decent ideas and a future husband in St. Louis.

Miss Claire's role is vapid, a part of the necessary box-office plot.

Mr. McRae has a role he plays and plays with. It means nothing to him, excepting that he is Bruce McRae. Mr. McRae gives it the extra touch, but it must appeal to him like an elementary role an author demanded, and he is satisfied if the producer is. H. Reeves-Smith as an attorney lent some humor and color to another easy part.

The piece is a self-player, constructed only to bring out the basic theme— dirt.

[illegible]

Rudolph Solomon.....	Claude K.
Edward Thayer.....	Stanton
Harry Charteris.....	Cheney
Birchmont, Wm.....	Julian Roy
Sam Haden.....	Harry Plim
Count Paolo Del Magliore.....	Ralf Beck
Jean.....	Alfred Hea
Waiters, butler at Rudolph Solomon's.....	Edward Le
Lady Helen Haden.....	Elbel Barrym
Lyly Wildering.....	Clare Zan
Charlotte Ashley.....	Beatrice Beck
Mrs. Leslie.....	Katherine Ha
Alice Vance.....	Madeline Del
Zellito.....	Giabriele Rav

[illegible]

out restraint, who falls in love with a no-account, she cannot curb her propensity for luxury and rather than be a burden upon the man she loves, she marries a millionaire retired butcher, who has purchased a knighthood. The man she loves is a visitor at their home, is accused of cheating at cards by the husband, the wife refuses to believe it, makes her husband accuse her husband of cheating, and he himself accuses the lover or she will leave the house. The husband apologizes, but when, later, herself finds the lover is cheating, she denounces him and goes to tell her husband she was wrong. The cheat, being also a cad, threatens her; if she does he will give her husband certain compromising letters she has written. She goes to her husband, tells him of the plot, and he mistakes her husband's 'kilt' (that the man was a cheat).

It is developed later that when the husband read the letters he ordered her out of his home and that she went that very night without taking with her anything of value excepting the jewels she wore. She comes to New York and is generally snubbed by her former social friends, feels the position she occupies and those who are still willing to know her, declares: "Oh, to be in England now that April there!—and the dear, dear, dear."

Drifting about, never before having had to secure cost in a monetary way, she has now reached the end of her resources when a wealthy American Hebrew, a self-made man who has risen from a newsboy and is a connoisseur of the arts, asks her to become his wife, after first having attempted to secure her without the marriage ceremony.

That very night her original lover visits the rich man's home, having just returned from South Africa, where he had achieved fortune, and on the rich Hebrew discovering he is the one man of her heart, calls the engagement off. She mistakes the motive, goes out and steps in front of a passing automobile and is carried away dying. She sees her lover, he tells her he has gone straight, made a man of himself and just as he is relating his love for a third woman eke faints and on recovering blinks and wants her. She dies believing he has come to her. This last is a stroke of genius in the matter of play construction.

All of the characters—and there are quite a few—are splendidly drawn, more human than they are theatric, and the whole thing is a picture of society life, both here and in London, that breathes naturalness.

Unless press matter is addressed direct to VARIETY, New York, it can not be assured of proper attention.

No press matter should be addressed to any member of Variety's staff.

every possible standpoint, borders closely upon perfection. It is, indeed, so fine that it is questionable if it will enjoy popular appeal, which is meant that the play is probably over the heads of the average playgoer. But at the Empire, with its smart clientele, with the personal popularity of Miss Barrymore, it should enjoy a run that will probably only be interrupted by the return of warm weather. And it would make an ideal play for London.

Jule	.....	Rene	Patt
Polly	.....	Juanita	Patt
Molly	.....	Adelle	Asst
Johnny	.....	Fred	Asst
Nancy	.....	Willie	Benn
Lucy Fielding	.....	Willie	Benn
.....	.....	Hilma	Benn
Richard (Dickie) Stewart	.....	Percival	Kal
Mail Carrier	.....	Frank	Sun
Chauffeur	.....	George	For
George Winthrop Gordon	.....	Harrison	Brook
Harvey	.....	.....	.....
Harry Campbell	.....	John	Char
Mr. Anna Merton	.....	Florence	Shi

New York had not been offered operetta several seasons until Tuesday evening, when it was surely perfumed with "Apple Blossom" by Charles Dillingham at the Globe. It goes that the smartest of playgoers were there to it's certain that they feasted upon a musical play of great charm. Such a first night as once perhaps hasn't been drawn in a long time. A fashion parade passed down the aisles, instead of a precise crowd it was a proper enthusiastic one. Tickets were at a premium and along the street as much as \$20 was

The score was much heralded and credited to Fritz Kreisler, but it developed that Kreisler had almost as much to do with it as coming from composers of such established note in the realm of music music was expected and it was delivered. There is no big name in numbers. Messrs. Kreisler and Jacob, latter a young appearing man, wrote a wonderfully balanced score, one with at least several numbers that will ring long and pleasantly. Both men appeared at the end of the second act, bowing to the plaudits of the house.

Books and lyrics are an accomplishment

"On Marriage sous Louis XV" by Dumas. It is just possible that he may have culled the meaning, if not the words, of Dumas in the comment of a butler that "working for the upper classes is an awful strain upon one's nerves." But Mr. Le Baron can be credited with everything that he says and does. For instance, the same butler brooded forth with the thought that fast life means nothing these days, for "wine, women and song have just become near-beer, chicken and jazz." And then again when the heroine tells her lover that she wants a man who will work for her, he replies, "Well, I don't know. I'd strike for you but I don't know if I'd work for you."

And though there is enough of pleantry throughout "Apple Blossoms, the charm of the music overtops all else. Of nearly as much importance are the players, splendidly cast and led by that romantic song bird, John Charles Thomas, and the willowy, slinking Wilda Bennett. Miss Bennett has been on Broadway in several things and last season was with "The Girl Behind the Gun." As in the latter play, she grows as the play progresses, but in "Apple Blossoms" she establishes herself as a singer of the sweet water.

Mr. Dillingham has deftly dipped into vaudeville for portions of his cast, as witness the stellar dancing of Fred and Adele Astaire, who most recently on the road in a Winter Garden show. The Astaires stepped briefly in what was programed a prolog but was the first act coming back for their real performance, near the close. There they drew smashing applause and deserved it. The first portion of the summer was wall-like, Fred making one arm bumpy and Adele making the other. They then, they insisted off with rapid-fire work which sent them falling off stage through a door and again brought them on time and again.

Rena Parker, once of vaudeville but more recently with "Flo Flo," handled the role of a maid most refreshingly, the part being a

some importance, and her singing of "Brother, Where Art Thou?" a tune with a lilting air, was the first number of the evening. Then came "When the Wedding Bells Are Ringing," a foxtrot which Miss Bennett sang so nicely and then gracefully danced with Alan Pagano. (Quite a bit of the class of "The Girl of the Year" with "Little Girl, Goodbye," a corking melody provided as the first song for Mr. Thomas Kreister's "Star of Love" early in the afternoon. The number was danced by Miss Bennett. The number is distinctly Spanish, providing a good chorus opportunity for graceful though simple dance evolutions. The girls here sang the most beautiful song of the evening, "The Song of the Ostrich Plumes," colored in various shades of lavender which ranged from wisteria to deep purple. "I Am in Love," which was sung by the girls for Mr. Kreister, was the second. The "Second Violin," played by Florence Shirley and Pervel Knight.

[illegible]

The staging was teamed in by Fred G. Laiba and Edward Royce. Their work in handling the enemies in the prologue and in the interiors was excellent. The focusing upon the score and the lesser dancing light-brights appeared to have attained just the right tempo.

In "Apple Blossom" Kreisler, Jacoby and Le Baron have furnished something fine and worthy of the efforts of a master producer like Mr. Dillingham. Broadway has dropped deep into the varied phases of synecdoche, but "Apple Blossom" shows that its appetite for real-opera is still keen. Certainly it's welcome change of pace.

Burr Winton	Edward Remick
Dave Stewart	Robert Remick
Manitexka	Charles Hendricks
Jacques Fachard	Max Miller
Manette Fachard	Helen MacKell

With the production of "The Storm" at the Forty-eighth Street, Langdon McCormick probably scored the biggest hit of his career. This applies not only to the spectacular electrical and scenic effects which he devised for his melodrama, but to the quality of the drama itself. With but five people in the cast (there are practically but three—two of the five being actually his) he has succeeded in electrifying

"Tatarski" Imperial school. The romance adoration to built on the charm and illu-  
sion of the dancer, only as a product of the foreign  
school. In the play this alienation amidst Amer-  
ican surroundings is flauntingly deduced,

lean surroundings in hunting. detected,

jazz selection, was the prize of the repertoire.  
McIntyre and Heath are just the same clever

...and things pretty much

in this scene were introduced a number of real Indians, both redskin princesses and braves as well. Some of them came out of vaudeville. Prominent was Princess White Deer, a sweet,



MAJESTIC, CHICAGO.

Chicago, Oct. 8. Prosper and Maret opened last night's show with a hilarious, tried as college athletes. Acrobats have now tried about everything to camouflage their tricks. In the garb of college athletes, acrobats look like acrobats in the garb of college athletes. However, these two make a smart appearance and surround themselves with a partial special act, including back drops of dilly pattern that makes the eye drunk and kill off-line. They do some good tricks, but are, these acrobats on phones, which they work up with showmanship far beyond their station. Closed to a hilly hand. James Edle and an Ames, not very British, followed. The girl is a feeder and not especially there; he is a contentment who at these exercises truly amazing dancing maneuvers. Two boys survived the lady's singlet.

Bradley and Arline (Grette) worked wittily and sweetly. Grette is chic and bubbly, wears several funny costumes and is the whole act outside the clever, clever, clever of Irving Fisher (one Miss Bayne partner). Bradley is one of those singers in a dancing act, and not until the end of the three closing numbers, when he steps out with Miss Arline in some difficult act, which and spins, does he show class. Next hand, Fenton and Fields knocked it cold with continuous comedy and some of it new and all of it funny. Their voices, which they use too little, are fresh and fine, and their dancing, also, is excellent. In the last act, it is a top-notch. Stopped the performance.

One of those trapezoids of vaudeville followed—Furture Roberts in "The Woman Interference" by J. Hartley Manners. All obedience to the author of "Pig or My Heart" and "Happiness," but with due respect let it be humbly suggested that he does nothing about vaudeville needs. The one-act (it isn't a sketch) started ghastly slow. There was something and even open laughter where no laughter belonged, and this threw out some of the vaudeville's entrance, a very really dramatic one of that. Now she the style of trumper who goes after the bacon with burrah methods. An exquisite artist, a Mrs. Fife, who probably never got the right break to place her among America's most famous actresses, where she belongs; she has all the jokes and fitness and natural ability, given to great stage souls. For that the vaudeville audience only snifled a little and waited for something, which never came. At the end, when she had charmed those who had been left to listen to the understated lines, who had become dull in the presence of her magnificent scene, she was politely applauded. She should have been cheered. Her support is ordinary and her material is amateurish and mediocre. Her technique is perfect. It is better to see Miss Roberts and not like her act than to miss Miss Roberts.

Frank Gaby, a corking ventriloquist, who fools the audience by his billing, "Original Impression" (and nowadays it has become almost a necessity for a ventriloquist to enter like a burglar before he can get in at all), ran on for twenty minutes and was so good, so funny, and some not so much—too many repetitions of pet lines held up the laughs in the work with his comical dummy. He was very good, with the phantom little girl dummy, was transcendent ventriloquist and snappy fun, and got him off to a nice head.

Irene Franklin and Bert Green (new acts) gave the show its big-time speed, taking the honors almost without competition. George Austin Moore, billed as one of the first contingent of entertainers to go overseas, appeared in a vaudeville uniform of English cut with "U.R." on the collar and a Y.M.C.A. emblem on his rascal cap. He sang soon songs as of yore and told soon stories even as of yore. He didn't bring them back from France; he took them over there. And any of them could claim exemption for that. Even the old "Or I'll drop one of the avir" was used again. Moore's appearance is dashing, and he looks again the famous young man of old. He got consistent laughs and ended powerfully, next to nothing. Howard's Spectacles concluded the show, electrified by walk-outs.

Business, capacity. **Leit.**

PALACE, CHICAGO.

Chicago, Oct. 8. Herchel Hendler, or, as he is now known, Herchel Hendler, stopped the show at the Monday matinee in the face of a vast depression occasioned by the return of the circus. In the seventh lining the back, in the fifth game of the series, after win-ning out of four past Hendler announced it, and yet he stopped the show. There is only one thing Herchel can do to make his act a better one than his. It is to tire the lady who works with him (his wife) to demerolity. She makes a charming enough appearance on the stage, but shows no Mr. Hendler's act, which other than the view-point of speed, pep and artistic ability. There are few who can handle a piano as he can.

Lola Josephine and Leo Henning, who dance daintily well together and sing fairly well alone, and harmonized their act through their routine with a rising appreciation as each number progressed, and at the end got a big

hand. The plumed-faced, booming-voiced George McFarland, with a clientele that never fails and a repertoire that seldom does, sang his songs and went off, a modest, amiable artistic vaudevillean. The irrepressible T. Roy Barnes and Benie Crawford sailed through Barnes' siren comedy, keeping the house howling all the time, with Roy coming back for his extra bow with the announcement that Willard had been beaten in the third round by Dempsey at Toledo.

Fox and Ward, ancient symbols of a vaudeville past, partners for 32 years, were given a chance and improved it. Sentiment is not the only reason these old boys get by—there is something they have learned in those 32 years that not even the ravage of time can rob them of. They were given a good reception and send-off.

Jack Kennedy and Co. amused in a good sketch, in which Kennedy played the part of a bluff, rough, irascible judge, who was interrupted in the years of courtesy. The wooing of a widow by the judge and of her daughter by a young friend of the judge, form the major phase of the sketch, which means, Ruth Reed thrilled, pleased and won.

Sala Brothers, acrobats, opened in a most act, and General Plank, one of the best marksmen in the world, closed, with a pretentious full stage setting representing a section of the Italian front.

**Biting.**

SEEKS NEW YORK IDEA.

Chicago, Oct. 8. Joe Spagat, maitre de hotel at the fashionable Edgewater Beach, is going east next week to study (if he can find such thing) how the New York cafes manage to keep business going without liquor.

Spagat was formerly caterer and host for the American Music Hall and established successes at Green Mill, Merigold Gardens and other gay Chicago resorts.

Claim Baggage Discrimination.

Chicago, Oct. 8. Artists' not members of the Actors' Equity Association have telephoned in three instances to the Chicago Variety three instances to the Chicago VARIETY office that their trunks were intentionally held up on deliveries, claiming the Equity actors label their trunks and the union's handlers' discriminate against theatrical baggage not so labeled.

No instances could be found upon inquiry at every theatre to show that any player's baggage had been too late for an opening performance, and baggage masters and transfer men hooted at the allegation.

"The Suburbanites" Rewritten.

Chicago, Oct. 8. Pursuant to a decision of the N. V. A. "The Suburbanites," declared to have been an infringement upon the basic idea of an act done by Morgan and Grey, has been entirely rewritten, with the points of similarity alleged to have been objectionable removed.

Keough Out of McCarty-Fisher.

Chicago, Oct. 8. E. Keough, one of the most popular musical men in town, has left the McCarty-Fisher company's Chicago office. He has been branch manager for two years.

The cause of the split is said to be the question of compensation.

Policemen's Benefit Sunday.

Chicago, Oct. 8. After numerous delays, the Policemen's Benefit show will open Sunday at the Auditorium with the Dolly Sisters in "Oh, Look," for a run of three weeks.

"Regular Feller" at Blackstone.

Chicago, Oct. 8. After being dark a week the Blackstone opened Monday with Charles Emerson Cook's "A Regular Feller," with Ernest Gledinning and James Bradbury.

New Music Firm.

Chicago, Oct. 8. Edgar Van Alstyne, for years with Remick as a song writer and promoter of numbers, has resigned, and goes into business as a publisher with Loyal Cur-tis of Toledo.

PERCY WALLOPS "LESTER."

Chicago, Oct. 8. Percy Hammond, critic of the Tribune, took the following nasty slam at "Lester, Lester" in Sunday's dramatic column: "The management of 'Lester Lester,' at the Illinois, errs in its advertised belief that The Tribune spoke of that entertainment as 'musical comedy at its best.' The Tribune said that a fragment of the show—a number lasting five or six minutes—was musical comedy at its best, but its reporter found much of it dull and vulgar and most of it musical comedy at its worst."

HOW COME?

Chicago, Oct. 8. Here is a weird "twist." Colostomo, the popular after-hour resort, where 'tis said on the quiet, a snifter may be imbibed if the password is right, was expected to close when prohibition came; instead, the place is being enlarged because it can't hold the mob. Expansion due to prohibition is somewhat unique in cafe line.

A STRONG ATTRACTION.

Chicago, Oct. 8. The Dairy Show is advertising a unique drawing card announcing an exhibit at the Coliseum "the biggest cheese on earth."

The "star" weighs 56,000 pounds and is of the Swiss persuasion.

HOLMES RUNS WILSON AVE.

Chicago, Oct. 8. Another turn in the complicated career of the Wilson Avenue theatre since the death of its famous manager, Mitch Localis, came with the sale of a half interest to Coney Holmes, who is now booking it.

Though Holmes is an attaché of the W. V. M. A. the attraction is not booking the theatre, Holmes handling it in person, independently. Prices were raised to 25 and 35 cents. The Webster-booked policy was a sad flop.

Princess Producing House.

Chicago, Oct. 8. The Shubert lease on the Princess (legitimate) expires with the end of this season. It is not likely that the lessors will renew from the owners, Mort and Will Singer.

It is regarded as probable that Will Singer, now manager, will take it over as a producing stand for legitimate and musical comedy.

Best Opera Season.

Chicago, Oct. 8. The advance sale for the Chicago Grand Opera Company to date is the biggest in the history of grand opera in this town. Ninety per cent of the boxes are subscribed and the season reservations are far beyond the record. The press work has been marvelous, headed by a new man, an Englishman named Forrest.

CHICAGO NOTES.

Florence Elliott, the luganese with "Honey-moon Town," will appear in a revue produced by Theatrical Star Producers.

Lack of tickets didn't keep song pluggers out of the Sox park during the Chicago end of the series. Earl Smith, Joe Means and Dick Seashat jumped the fence and played numbers until the eagle eye of the law cramped the game.

Matlie Fitzgerald has been engaged by Boyle Woolfolk for his vaudeville act, "The Laughing Lady."

Chuck Reiser has returned to vaudeville as a single, opening in Bell Lake, Ill., Orpheum.

Ernie Young has taken over the management of George Danvers, personal and for all Danvers' acts. He is placing Danvers in a new song and girl act to break in near here.

Edna Hayman has returned by motor from the coast, and his future is a mystery. He doesn't have to work, but it is his annual custom to start an agency in the fall and sell it the following spring.

"LET'S GO" ON TOUR.

San Francisco, Oct. 8. Madam Donalds Ayre has been eloped by Fanchon and Marco from "Let's Go." She will open with the first performance of the revived show Oct. 19 at the Ye Liberty, Oakland.

Fanchon and Marco are risking their own money on "Let's Go." The costumes and scenery, same as that used by the former "Let's Go" and "That's It" combined, are being furnished by Ackerman & Harris, who will receive a percentage of the profits. The latter also guarantee contracts and arranged for the bookings.

It has been decided to send the show out at \$3 top.

SAN FRANCISCO NOTES.

San Francisco, Oct. 8. The Kinira Japs, at the Hippodrome here last week, have been engaged for Tait's cafe.

The "Charlotte Tam" is the name of a new headliner that has become quite a fad. The act was named in honor of Charlotte Bates, a favorite at Tait's cafe.

Billy Volgaud, whose dressing room was robbed while playing the Wigwam, when jewelry and money valued at \$500 disappeared, has recovered the loot. A candy boy at the theatre confessed to the theft and returned the loot.

Jane Burnside, of the "Let's Go" show, won the prize for the most beautiful bathing girl in the contest at Idora Park.

Phil Furman has been granted a license to conduct a general booking office and is looking around for a suitable location to open office. Billy May will be associated with Furman.

Eleanor Haber, niece of George Davis, former manager of the Alcazar, returned here after nine months' service abroad with the entertaining force.

Eugene H. Roth, managing director of the California, Imperial, and Portola, will leave for New York the end of this week.

Harry Bloom, representing McCarthy-Pinkus, enjoys the distinction of being the first music publisher's representative who came here from the East to buy an automobile. He is the pioneer of a Ford.

Ed Price, manager of the Alcazar, has recovered from a cold.

"Honey" Harris will join the Jim Post Company at Astoria, Ore., October 15. The Post show closed a successful season at Fremont last week.

Vilma Brock, leading woman with Del Lawrence Black Co., at the Maitland, will leave for the Bulletin act tonight.

Lydia Barry devoted much of her spare time during her local Orpheum engagement to teaching dancing.

Sol Leiser returned from the East last week and after a brief visit here left for Los Angeles, where he intends going into the film production.

Ed Homan will be the manager with "Let's Go." Homan is well-known theatrically here, having had the lease on the old American several years ago, but has been inactive since.

The Grossman Tiddish Players have leased the Valencia for six months, where they will give performances Saturday and Sunday nights.

Billy Dalley will be in advance of "Let's Go."

Karl Anderson, managing editor of the "Chronicle," has been elected president of the local Press Club.

William C. Wilm of the Columbia, staff returned this week from Germany. He was with the crack Composite regiment.

Mary Lewis, formerly of "Rocking Bury" and lately at Tait's, will be a principal with "Let's Go."

Deniston's Company Completed.

San Francisco, Oct. 8. Reynolds Deniston has completed the organization of his dramatic company, scheduled to open at Honolulu Nov. 15, with a tour of the Orient to follow.

Faynes Return to States.

San Francisco, Oct. 8. The Faynes returned here from Australia last week on the Ventura.







# ACTORS' FIDELITY LEAGUE AUCTION

## SALE REALIZES \$23,344 FOR SHOW

Benefit Will Be Held at the Century Sunday Night—All But \$10,000 Realized Last Tuesday—George M. Cohan Got the Rest in Chicago. Stage Hand Matter.

The Actors' Fidelity League realized \$23,344 in premiums for seats for the benefit performance to be held at the Century Theatre on Sunday night. \$13,944 of this amount was obtained at the auction sale in the New Amsterdam Theatre on Tuesday afternoon and another \$10,000 was obtained by George M. Cohan during his visit in Chicago last week. This amount of money was in excess of the regular box-office. More than 250 persons attended the sale.

George M. Cohan, president of the Fidelity League, who returned from Chicago for the event, introduced Willie Collier as the first auctioneer. He termed Collier as "my partner, Willie."

The first box, a stage box seating 12 people, was lot down to David Warfield, at \$1,000. The box was returned and Louis Mann bid \$500, for Clara Lipman. Collier selected the furthest box from Louis for his spouse, Mrs. Jerry Cohan and Paula Arthur got the next two boxes for a \$100 premium. The next four went at \$50 premium to Thos. Gordon, Zeida Sears, Sam Forrest and Ben Johnson. The last one was bid in by Cohan for Sam H. Harris at \$1,000. Altogether \$21,100 was realized on the sale of boxes.

Sam Shipman, through Louis Mann, bought the first choice of orchestra seats at \$25 each, taking 12 in the second row. Louis then got four more at \$25 each in the name of Pay Bainter. Ted Lewis took two at \$25, when Collier felt that Louis might have to say something and stepped aside to let Mann take the gavel. Louis sold seats to Ed Rosenbaum at \$20, then George M. Cohan spoke up and offered \$1,000 for a seat for A. L. Erlanger. When Louis recovered his breath he asked Cohan where Erlanger wanted to sit. "In the gallery, as far away as he can get from the actors, for he always sits there." The seat was then returned. On top of this Louis was offered \$500 for a seat and started paying for \$300, when Collier spoke up and said: "Sam Bernard will." The remark caused a big laugh when Lewis Gordon took two seats at that figure. Collier bought one seat for George Parsons at \$250. Then Cohan bid \$375 each for two seats for Arthur Hopkins. He requested them down front as Hopkins wanted to look the show over from an advantageous point as he contemplated several productions this season and was in search of material.

Sam Shannan bought six seats at \$25 each. Janet Beecher had four at the same price allotted to her and Margaret St. John took two at that figure.

Mann, who had a bet on the Reds, was then informed by Cohan the Sox had tied the score in the sixth inning, relinquished his post. Miss Nash made a splendid appeal for bids and the first was from Willie Collier on behalf of Marc Kiaw for two seats at \$500 each. He said: "I'm in the first row, too. Get Mr. Kiaw as far away from Erlanger as you can."

Julia Arthur purchased two seats at \$25 each, then Collier bid in ten seats for E. R. Robinson at the same figure. Lowell Sherman got two

seats at \$15 each. Mrs. Julius Tannen, Jose Ruben, Mildred McLean, I. Kaufman and Gladys Hansen bought a block of seats at this price also, as did August Slez, the butcher. George H. Nicolai got four at \$10 bonus. Then Cohan bid in 13 seats at \$25 premium for himself.

Louis Cohan took 50 seats in the front rows on the left hand side of the house at \$5 premium. Cohan bought 16 seats for Jack Gleason of the Friars at \$25, over the box office price. Edna Whistler, Helen Sinnott, George Hall and Bearnie Childs got several seats each at \$5 bonus.

The bidding seemed to lag a bit at this point when Collier stimulated things by offering \$250 each for two seats on behalf of David Belasco. A block of seats was then sold at \$5 and the final lot of 30 were let go to J. L. Marks at \$2 each.

The total realized for the orchestra seats was \$10,644.

It was announced that the box office prices would be \$5 for the entire orchestra and the first three rows in the balcony. The remainder of the balcony is to bring \$4, \$3 and \$2 a seat and the gallery \$1 a seat.

The Actors' Fidelity League met Wednesday with the Producing Managers' Association objecting to members of the P. M. A. allowing signs, three sheets, etc., advertising the forthcoming Fidelity League benefit to be placed in the lobbies and outside of their theatres. A conference between Equity officials and P. M. A. representatives was held Wednesday afternoon to discuss the matter.

The Equity is basing its right to object to the P. M. A. members advertising the Fidelity benefit on the ground that such action is discriminatory. According to an Equity official several A. E. A.s were asked to appear in sketches in the Fidelity show. Upon inquiry at the Equity offices these Equity members were granted permission to appear. The American Federation of Musicians also queried the Equity, according to the same official, as to whether the presence of union musicians at the Fidelity benefit would be objected to by the Equity, and the Federation was told to go ahead and play, inasmuch as the Equity had no desire to cause trouble.

In view of the foregoing concessions the Equity has set up the claim that the managers should refrain from assisting what the A. E. A. feels is a distinctly rival organization.

Asked whether a refusal on the part of the P. M. A. managers to banish the Fidelity benefit advertising signs from their lobbies would result in the Equity calling upon the musicians and stage hands to refuse to work at the Fidelity show, Grant Stewart, stated yesterday that the matter would have to be first considered at the P. M. A.-E. A. conference. In the event of a decision being rendered against the Equity, the matter would have to come before the Equity council for such action as they desired to take. Mr. Stewart stated.

### MINSKY INCREASING SHOW.

The Minsky Brothers' vaudeville stock at the National Winter Garden down town will have an increase in personnel next Monday. There will be 12 principals instead of the present eight, and 20 chorus girls instead of the usual 20.

### A. E. A. CLAIMS SETTLED.

The cases of Henry Warwick, Helen Tilden, Edward Taylor, Olive Reeves Smith and Eugene Young, former members of "The Better 'Oie," all involving charges of discrimination against Chas. Coburn, and pending before the special joint P. M. A.-E. A. arbitration committee since the strike ended four weeks ago, were finally adjusted at a meeting of the committee held in the Cohan and Harris offices last Friday night.

Coburn was instructed to pay Helen Tilden and Olive Reeves Smith three weeks salary, and Taylor, Warwick and Miss Young four weeks salary. Miss Tilden and Miss Smith had both filed claim for four weeks salary, but after a long debate, the joint committee decided that three weeks would cover the Smith and Tilden claims. The Equity on Saturday, however, agreed to pay Miss Smith and Miss Tilden the extra week's salary demanded, the A. E. A. basing its action in personally meeting part of the claims on the ground that the claimants were morally, if not legally, entitled to the settlement asked.

Eddie Garvey ("Listen Lester") whose claim against John Cort had also been pending for four weeks and Louise Byd-meth ("Tillie") with a complaint standing for the same length of time against George Tyler, were awarded four weeks salary, the same to be paid by their respective ex-managements.

### FIGHT PROMOTERS THE ANGELS

Harry Packard, Dan McKettrick and Harry Burke have created into the show game. They are the sponsors for the new Irvin Cobb piece, "Boys Will Be Boys," which comes into the Belmont next week. Right now the Park Row papers are figuring on assigning Damon Runyon, Bill Franzen, Joe Vila, Sid Mercer, Jim Sinnott, Bill McGeehan, Grandland Rice and Roseman Bulger to act as drama critics and cover the opening. Their appearance would at least make the three promoters feel at home.

### NEWS OF THE DAILIES.

Hettie Louie's "Win" drama of "The Rose and the Ring" is to be revived by the Provincetown Players.

"Wedding Bells," a comedy in three acts, by Salisbury Field, will go into rehearsals shortly. It is to be produced by the Seelys.

Rehearsals of "Billie Man's Bug" started last week. Bentley Chasling will stage the production. It is a romantic comedy in four acts, by Pitts Duffield.

Morris R. Fink has resigned as manager of the Theatre Guild to produce independently.

The Clifford Brooks production of "Melody Field" has been set to have its premiere October 28 at Stamford, Conn.

John Gleason and John Tusk have been appointed chairman and treasurer respectively of the Friars' Post of the American Legion.

Cohan and Harris will be associated with Arthur Hopkins in the production of the Crane Wilbur play, "The Hunter Violin." Its first try was "The Love Man."

"All the King's Horses," the new Coburn play by Louis E. Anspacher, will have in its cast Lee Baker, Alma Chester, Lark Taylor, Marjorie Engstrom, Lynn Stirling, Julia Ralph, Wilma Marshburn, Nellie Gwynn, Ruth Urban and Howard Kyle, Tyrone Power and Kathryn Kiddle.

Jane Converse, for "Blind Man's Bug," by Pitts Duffield, produced by Bentley Chasling.

### CRITICISM.

A melodrama in four acts and five scenes by Langdon McCormick. At the Forty-eighth Street, October 2.

"The Storm" is to this day as "Davy Crockett" was to the theatre in the 80's. If the timber doesn't all burn up it can run for years, and be remembered for a lifetime—Herald.

There is constant interest for the spectators in "The Storm"—Sun.

Probably important, in a Way. Mrs. Frank Tinney is suing Ethel Stern for \$25, as a result of a Boston bulldog sale by the latter. Mrs. Stern refused to refund the selling price of \$25 when the canine was returned.

### CABARET.

In the cast of Arthur Hunter's revue at the Piccadilly, Newark, staged by Walter Windson, are Sophie Bennett, Dixie Mason, Chris Pender, Ora Keeler, Bob Hunt and a chorus of ten. The revue is divided into two parts, with a particular title. The Five Musical Hunters, a jazz aggregation, aided matters considerably.

There appears to be quite a shortage of cabaret talent outside of Philadelphia, due to a considerable boom in salary for those playing the Quaker City. About two years ago a war-dipla law was passed in Pennsylvania eliminating all kinds of dancing and cabaret entertainment. It was lifted last week in Philadelphia only. Cabarets are now running in full blast there, with salaries jumping.

Irene Hunt is now the prima donna at Maxine's restaurant in the new revue.

A revue is promised for the Palais Royal, but since opening, the restaurant has been given a straight vaudeville bill. Herbert Clifton is among the featured attractions of it.

The Winter Garden, Akron, O., starts a cabaret show this week. It is the only one in that city.

Jack Holland and Hannah Leach will succeed Fanchon and Marco at Tailor's Cafe, San Francisco, and will stage the revue for the Favo Hotel and down stairs room. The revue will open next week and have 25 people.

George Weed closed his revue at So-lar's, San Francisco last week, to accept the amusement management of the Linnard Hotel, for which he will produce revues. His first will be installed at the Fairmont Hotel, Fresno.

The Fall Season at the Marigold Gardens, Chicago, opened Wednesday with a new revue by Edward Beck, entitled "Spotlights." The lyrics and music are by Mr. Beck and Ralph Foose. The company are Joseph E. Taylor, Elise Wedda, Edith Allen, Dorothy Boetwick, "Johnny" Ryan, Charles Cash and Bill Robinson.

The Harmony Trio has joined the cabaret at the Terrace Gardens, Chicago. The personnel is Walter Lachan, bartender; Frank Hopkins, tenor, and Joe Tenner, bass.

Hazel Russell attempted to commit suicide in Chicago Tuesday by taking bi-hydroxide of mercury while auto-riding. Rushed to the Frodoque Memorial Hospital, prompt action saved her life. Privately she is known as Hazel Semmler. Domestic troubles are said to have been the cause of her attempt. She has been singing in a local cabaret.

Trojer's Road House, 15th street and Edgecombe avenue, adjacent to the Polo Grounds, has also succumbed to the effects of prohibition. Advancements placed throughout the interior and part of the exterior now read, ice cream and French pastry.

The fixtures and furniture of the Plaza Restaurant, 161 West Forty-sixth street, were sold at auction Wednesday under the foreclosure of a mortgage for \$2,050 held by Beni Galazyski. The amount realized was \$1,550.

### THOMAS WRITING MUSICAL SHOW.

August Thomas is working on a musical show, the first he has written in 15 years. Sylvio Hein is writing the score. The piece, which has not yet been titled, will be produced by the Shuberts.

### MINNIE DUPREE AIDING FIDELITY.

Minnie Dupree has been selected to be in charge of the committee which will conduct the sale of programs and flowers at the benefit performance of the Actors' Fidelity League at the Century theatre on Oct. 12.

## NOTES

**O'Toole.**

As a stage clairvoyant Dorothy Newell dressed and played the part with a degree of exaggeration characteristic of the type. She had all the extravagance of manner that clairvoyants are supposed to have off the stage. In addition she possesses a natural charm and inherent beauty that quite helped the role. Usually young women

**SOTHERN—MARLOWE.**

## EXCHANGE OF WIVES

gether too much of what is at best a hack-nayed subject. Five minutes after the curtain rose and it develop<sup>d</sup> that two married couples were residing under one roof and that there was a cross-fertilization, it became quite obvious, augmented by the name of the piece, that the curtain of the aforesaid first act

**Isle**

"There have just been issued by the National Board regulations covering the storage and handling of nitro-cellulose film as recommended by the National Fire Protection Association at its last meeting. Acknowledgment should be given for the very great assistance rendered by the Eastman Kodak Company

## "MIDNIGHT AT MAXIM'S."

The show will be likely routed through the Klaw & Erlanger office.

**C. A. G. ENTERTAINMENT:**

Among those who will entertain and make addresses are Elizabeth Murray, Milton Lackaye, Judge Dowling and Morgan J. O'Brien.





[illegible]

This is to remind you that your dues for the period from October 1, 1919, to April 1, 1920, are now due. Your check for Five Dollars will bring you one of the new PINK membership cards, without which you are not in good standing and not entitled to protection of this organization. It is absolutely necessary for every member to carry a paid up card.

**INITIATION IS \$10 FOR NEW MEMBERS**

Initiation fee together with first period dues must accompany all applications.

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 Wm. J. W. W. W.  
 F. T. W. W.  
 "That Machine"  
 (One to fill)

Sorbanto  
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 (Willie) split  
 1st half  
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 "The Machine"  
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 Harris  
 Sam & Ada Beverly  
 Sam & Ada Beverly  
 Joe Darcy  
 "The Machine"  
 MURKIN, OKLA.  
 (12-13)  
 Hester & Austin  
 Moore & Grant  
 C. Myers & Weaver  
 Hager & Goodwin  
 1915th.

BALLAR, TEX.  
 Amores & Obey  
 Celia Shaw  
 Celia Shaw  
 Joe Fulton Co  
 W. F. W. K.  
 Orphum  
 Hester (12-15)  
 Hester & Austin  
 Hester & Austin  
 Joe Greenwald Co  
 1915th.

WICHITA FALLS.  
 Moore & Grant  
 C. Myers & Weaver  
 Lawrence & Edward  
 Hager & Goodwin  
 1915th.

**MILES CIRCUIT.**

**New York**

<b>DETROIT</b>	<b>Rucker &amp; Winifred</b>
<b>Majestic</b>	<b>Camille / Personal Co</b>
<b>Four Mellos</b>	<b>Eastman &amp; Moore</b>
<b>Olga DeBaugh</b>	<b>Three Kancs</b>
<b>LaRocca &amp; Kennedy</b>	<b>CLEVELAND</b>
<b>Byral &amp; Early Rev</b>	<b>Grand</b>
<b>Joe Reed</b>	<b>Beatrice Lambert</b>
<b>Gypsy Trio</b>	<b>DeWitt &amp; Gantner</b>
<b>Orpheum Co</b>	<b>Red Co</b>
<b>Ross Revue</b>	<b>3 Mori Bros</b>
<b>Willing Bentley &amp; W</b>	<b>Miles</b>
<b>Martha Russell &amp; W</b>	<b>Tommy Rot</b>
<b>Valiant and Reynen</b>	<b>Harry &amp; Layton</b>
<b>Hall &amp; Oulida</b>	<b>Abrams &amp; John</b>
<b>Regent</b>	<b>Caites &amp; Beatrice</b>
<b>Olga Muskova Co</b>	<b>Alice Teddy</b>

**If You Don't Advertise in  
Variety—Don't Advertise**

# MINER'S WEEK OF OCT. 13

IN THE BRONX

149th Str. and 3rd Ave.—MATINEE DAILY.

JACK SINGER'S

## "BEHMAN SHOW"

IT'S WORTH A TRIP IN THE SUBWAY TO SEE THIS GREAT LAUGHING SHOW. AND ALSO WITNESS A PERFORMANCE OF THE GREATEST FIND OF THE SEASON BY THAT VERSATILE COMEDIAN,

### HARRY R. LANDER

AN ARTIST-CLEVER-REPOSEFUL—A MAN OF PERSONALITY—A CREATOR OF REAL LAUGHS, AND THE TALK OF EVERY THEATRE SO FAR PLAYED.

ANOTHER DISCOVERY

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Clarice **LAWRENCE** and **VIRGINIA** Lucille

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THE IDEALLY GRACEFUL

## A M E T A P Y N E S

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WILLIE LANDER AND THE FRANK ZANORA

AND THE

## "Laughing Elephant"

BURLESQUE'S GREATEST FEMALE ENTERTAINER

## M A R I E S P A R R O W

NOTHING BUT LAUGHS—LAUGHS—LAUGHS

## NOTICE

TO MANAGERS, AGENTS, SCOUTS—ATTENTION PLEASE. "LAY OFF." SAVE STAMPS AND TELEGRAMS. HARRY R. LANDER HAS SIGNED WITH THE BEHMAN SHOW FOR FIVE YEARS.

### BRAVING THE 13TH

Apparently, the backers of the legit shows who plan to open seven attractions next Monday, the 13th, are not one bit phased by the usual significance attendant upon that unlucky number.

Not one producer announced his intention of postponing any opening date, and all declared emphatically that they would open as scheduled. This, however, has set the critics to some inconvenience, and late yesterday afternoon the telephones were kept busy with the request of a possible postponement, and so enable them to catch up.

While Columbus Day actually falls on a Sunday, the 13th is set for the holiday matinees, and critics or no critics, the producers declare that the holiday business is preferable to them. It is not too far fetched to add, however, that by the end of this week the respective publicity departments will begin to send out bulletins of postponements.

The seven attractions scheduled to open are: "A Little Whopper," at the Casino; "Boys Will Be Boys," at the Belmont; "Luck of the Navy" at the Manhattan; "American Opera Singers," at the Park; "His Honor, Abe Potash," at the Bijou, and "Nothing But Love," at the Lyric.

### DE LUCCA ILL

Giuseppe De Lucca, baritone of the "Met," and one of the soloists on the bill for next Sunday night's concert at the Hippodrome, was reported ill yesterday and gave notice of his inability to appear. His successor for the evening has not been announced.

### MURDOCK TRAVELING

J. J. Murdock has gone west on a short trip, leaving for Cincinnati Monday night. He will also visit Cleveland, but is expected back next week.

### BURT GREEN BREAKS RECORD.

Chicago, Oct. 2. Burton Green broke the record on a local golf course this Sunday, doing eighteen holes in 84.

Jerome Kern and Anne Caldwell are working together on a new musical show which Charles B. Dillingham will produce early in November.

Anna Goodman, for several years secretary to J. J. Danneberg (U. B. O.), will leave her position soon for a trip to China and Japan, as secretary to a concern which are relatives of her immediate family.

### TALBOT SUES FOR \$5,000.

Frank L. Talbot, through Attorney David L. Podell, has begun legal action against the Buffalo Motion Picture Corporation for a total claim of \$5,421, based on two alleged causes for action. The first is for the recovery of \$321 for back salary by virtue of a contract entered into by both parties on July 1 last, whereby the plaintiff agreed to act as general manager of the defendant corporation for a weekly stipend of \$250 for a period concluding January 25, 1924. Talbot alleges he rendered service up to Sept. 15, but was prevented from doing so further, and that he was not paid his salary for the past two weeks, except \$175, leaving the \$321 balance.

The \$5,000 claim, which forms the second cause for action, is for damages because of his prevention from further rendering service with the Buffalo. No answers have been filed to the charges.

### IN "LETTY ARRIVES."

L. Lawrence Weber will present his first offering of the season, "Letty Arrives," a musical play by Sidney Rosenfeld, at the Opera House, Providence, R.I., on October 20th. Those engaged for the cast are Clara Joel, Josephine Stevens, Nellie Callahan, Ida Waterman, Louis Kimball, T. Jay Carrigan, Albert Gran and Albert Reid.

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**DR. VON BORRIES**  
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Room 110, 5th floor McVicker's Theatre Bldg.  
MADISON ST. NEAR STATE CHICAGO.  
The Slavator Inside Theatre Lobby.

## LOOK!

Here's the monolog you were seeking—  
"Oh, Times Stripes." Right up to the second in timely allusion. Use "Prohibit Prohibition." The best anti-dry talk yet can buy. Run 10 minutes. Price \$1.00 each. Worth \$2.00 to the progressive artist. Get my price for an act that will make you take notice. ARTHUR NEALE, 148 W. 46th Street. (Interview by appointment only. Phone: 4281 Col-umbus.)

## OBITUARY

### Ferry Lorenzo Broth.

Ferry Lorenzo Broth died Sept. 12 at the home of his parents at Lawton, Mich. He had been ill since January last with Bright's disease. Before retiring from the stage the deceased had played in vaudeville as Ferry L. Broth and Co. in "A Husband's Dream" and

### D. L. CORNELIUS, U. S. N.

Died October 11, 1918

"Words cannot contain our love; there was, there, is no gentler, stronger, manlier man."

From the Executive, Managerial, and Working Personnel.

SAENGER AMUSEMENT COMPANY, Inc.,  
New Orleans, La.

"Married for Money." Previously he had out Broth's Colonial Minstrels, and at one time, with his surviving brother, J. Jefferson Broth, managed the Crystal, Muskegon, Mich.

In Memory of—  
**EDWARD W. AVELING**  
Who Departed from This Life  
October 12, 1918.  
"May His Soul Rest in Peace."  
GRACE MORLA

The father of Harry E. Nelms, Jr., the theatre treasurer, died last week at his home in Brooklyn.

In Loving Memory  
of our dearly beloved husband and "daddy"  
**NORMAN C. (BILLY) PARKER**  
Who passed to the great beyond October 8, 1918  
Ethel Parker and Baby Nella

Ira Heras, sister of Victor Heras, former member of the Heras family, died of heart failure in Chicago, Oct. 2.

The mother of Anna Armstrong died Oct. 3 in Philadelphia.

### IN NEWARK CABARET.

In the cast of Arthur Hunter's revue at the Piccadilly, Newark, staged by Walter Windsor, are Sophie Bennett, Dixie Mason, Chris Pender, Ora Keeler, Bob Hunt and a chorus of ten. The revue is divided into two parts, with no particular title, in which the principals, storefronted, run through a number of specialties creditably. The Five Musical Hunters, a jazz aggregation, aid matters considerably.

### MISS CROSSMAN'S SUPPORT.

Dave Weis Inc., have engaged the following cast for Henrietta Crossman, in "The Critical Moment," a comedy drama: Jane Carlton, Harry Burkhart, L. A. Barrett, May Harvey, Barbara Grey, Louise Fitz Allen, Geo. Stillwell and Charles Darnay. The show will open Oct. 29 at Harrisburg, Pa., and will be brought into New York early in December.

### HASTINGS (MR. AND MRS.) GO.

Harry Hastings, the burlesque producer, and Mrs. Hastings, left on Monday for a seven week visit to the Coast. They will visit Hastings' family in Portland, Ore., and then go to Seattle and San Francisco. Chas. F. Edwards is in charge of the Hastings enterprises during the absence of his chief.

### MUST SETTLE BY OCT. 15.

The Grand Opera House, Hamilton, Ontario, Canada, classed as "unfair" by the American Federation of Musicians, Sept. 10, has been notified by the I. A. T. S. E. (stage hands) that unless the musicians' strike trouble, in progress since the season opened, is cleared up by Oct. 15, travelling I. A. stage crews will not be permitted to work. The G. O. H. plays both K. & E. and Shubert road shows.

### THURSTON OWNS THEATRE.

Howard Thurston commenced his road tour at the Lyceum theatre, Paterson, on Monday. Next week he will be at the Standard theatre, New York, and then will resume his time in the middle west. He anticipates returning to New York in May, when he expects to commence a run at his own theatre, which he anticipates leasing and operating as a permanent magic theatre.

### GEORGE IS 21.

George Gershwin, the author of "La La Lucille's" musical score, celebrated his twenty-first birthday Wednesday. Together with Fred Jackson, who wrote the libretto for the "Lucille" piece, they are at work on a new musical comedy which they intend giving the name of, "The Very Grand Duchess."

### MIX SIGNS FOR FIVE YEARS.

Announcement was made yesterday that William Mix had signed a five-year contract with the Fox Film Corporation. The word came to the New York office from Winfield R. Sheehan, who arrived in Los Angeles a day earlier than the transaction had been concluded.

### FATTY'S TEAM WINS.

Los Angeles, Oct. 6.  
The championship of the Pacific Coast League was won on Monday by Fatty Arbuckle's Vernon Club, which represents Los Angeles in the League. The Vernon's will play a post season series with St. Paul winner of the American Association pennant, next week, for the coast championship.

### OTIS HARLAN IN COMEDIES.

Otis Harlan is to appear in a number of two-reel comedies for the First National.  
The comedian is now at the coast and about to start work.  
The stories were prepared by Roy McCordell, the Evening World humorist, who has a string of successful film features, comedies and serials to his credit.

### FOR WM. RUSSELL.

William Fox has purchased the picture rights of Paul Dickey's former vaudeville sketch, "The Lincoln Highwayman." William Russell will be starred in the Fox screen version and Emmett Flynn will direct. The film will be a five-reeler. Production will start next week.

### LOU HOUSEMAN WANTS DAMAGES

Chicago, Oct. 8.  
Lou Houseman has brought a \$25,000 damage action against the corporation controlling the Madison street surface car line, basing his suit on injuries received some months ago when a Madison street car bumped the Houseman auto and smashed it.

### 12 O'CLOCK SHOW FOR AVENUE B.

A special midnight show will be given at Loew's Avenue B theatre Saturday, Oct. 4, in which the Russian Cathedral Quartette and the Balalaika Orchestra will be the extra added attractions. "The Road to happiness" will be the feature film.

### RYAN TO MARRY.

James Arthur Bailey Ryan, assistant to Sam Kingston, in the Fox Film Corp., is to be married to Kathryn Agnew, on October 18th, at St. Joseph's Church, Paterson, N. J.

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Lester Brilliant Cape of Velvet, Georgerously Inlaid with sparkling designs, MORE BRILLIANT THAN RHINE-STONES, SEQUINS, SPANGLES or BROCADES

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## WICHITA, KAN. CRAWFORD THEATRE

E. L. MARTLING, Manager

### ATTRACTIONS WANTED

AT ONCE for season 1919-20. Nearly every show has played to capacity so far this season. WICHITA is the centre of the country's greatest wheat belt and oil district.

DRAWING POPULATION, OVER HALF A MILLION  
THANKSGIVING AND CHRISTMAS OPEN.

### CORRESPONDENTS WANTED

VARIETY wants correspondents, newspaper men preferred

Address VARIETY, New York

#### ATLANTIC CITY.

By CHARLES SCHUBERT.

Atlantic City likes the "Little Whopper" and confers the Baltimore verdict, declaring that it is the "best musical play of the year." It is at the Apollo.

The beachfront place will soon be at its lowest ebb for the two dull months of the year, from the last of October to Christmas. The Hippodrome is entirely closed, the Million Dollar will close this week with conventions holding forth until a big Halloween party finally ends the season. The Road Pier ends its season on the 19th.

The convention of the American Electric Railway Association in the Million Dollar Pier is attracting the usual attention because of the elaborate setting which is being given to it. Its handsome staging is on a truly magnificent scale.

Bookings at the Globe will bring "The Dream Girl" to this city October 12. At the Apollo "The Petroleum King" October 12-15, and "The Rainbow Girl" October 16-18.

The "Luck of the Navy" opening here on Thursday night, October 2, proved to be another war melodrama arrived at a belated date—the only difference being that it was played by an all-English company and related to the adventures of a German woman and her son with intrigues about the British navy.

#### BALTIMORE

By F. D. OTTOLE.

AUDITORIUM—"The Unknown Purple" is frank melodrama with real motive power which moved with a punch in every scene. It opened its stay here to a good house which was most appreciative. George Probert is responsible for the best acting.

ACADEMY—"The very amusing farce, 'An Innocent Idea,' had its premier Monday. The new play is by Martin Brown and proved most acceptable to the first nighters. Reviewed elsewhere in this issue.

MARYLAND—Vaudeville.  
FOUR—Two French playwrights due doing on the virtual triangle this week at this house with much effectiveness. Marguerite Angely is here for the first time in years and her present vehicle is "The Woman of Bremen" which is at best poorly named. This play was staged for the first time Monday evening to the usual large opening crowds. Reviewed elsewhere in this issue.

COLONIAL—A musical comedy, "Let's Go" is this week's attraction. Gertrude Hutchinson and Bert Scott are the leads and are fairly well received. This show is not playing to extra good business, but it may pick up before the week is out. The play is in two acts and has a chorus of sixteen girls.  
POLLY—"Odds of Fandom."  
PALACE—Harry Heston's "Big Show."  
NEW—Picture, "Cheerful."  
PARKWAY—"Babes" picture.

#### BOSTON

By LEN KIBBY.

ORPHEUM—Low—Vaudeville.  
BOSTON—Vaudeville and pictures.  
REX—Picture.  
GORDON'S OLYMPIA—Vaudeville and pictures.  
COLLIER OLYMPIA—Film and vaudeville.  
GORDON'S CENTRAL SQUARE—Picture and vaudeville.

PARK—Another week of the film, "His Majesty, the American."

ST. JAMES—Vaudeville and pictures.  
LANCASTER, STRAND, GLOBE, FENWAY, CORMAN SQUARE, FRANKLIN PARK, MODERN, BRACON, EXETER STREET, COLUMBIA—Picture.

MAJESTIC—Opening of Oliver Marocco's new play, "Seven Miles to Arden."  
SHUBERT—Final week of "Bum Time."  
TREMONT—Third week of Grant Mitchell in "A Prince Thru Wax."  
COLONIAL—Opening of "Look Who's Here," a new show in which Cecil Lean and Glen Mayfield are featured.

PARK SQUARE—Another week of the long engagement of "Madeline."

PLYMOUTH—Seventh week of "Breakfast in Bed." Now supposed to be on the last fortnight.

WILBUR—Final week of "Nothing But Love."  
COXLEY—Henry Jewett Players, showing "A Woman of No Importance."

ARLINGTON—Another week of "Potash and Perimeter."

CARING—"London Belles."

GATYET—"Follies of the Day."

HOWARD—"Kewpie Dolls" in burlesque with vaudeville.

BOSTON OPERA HOUSE—"Monte Cristo, Jr."

It was a big week for openings. A new show came into the Colonial, another into the Majestic and "Monte Cristo, Jr." was brought to the Boston Opera House.

## "THE 13th CHAIR"

The House of Steaks and Good Things to Eat  
"PETE" SOTEROS, The Talk of the Loop.  
Next door to Colonial Theatre, 30 West Randolph Street  
Ask Ernie Young

#### BUFFALO

By SIDNEY BURTON.

MAJESTIC—Chauncy Orent in "Macbeth." Buffalo one of the many towns claiming Orent as a native born son. Has always done well here. A. L. Erlanger's name featured in the advertising.

SHUBERT-TECK—Mary Nash in "The Big Chance." The press agent put this show across here. "Splendid advertising of the 'best year' sort all last week. These 'naughty' girls always tickle the road towns.

SHEAR'S HIPP—Rex Beach's, "The Girl From Outside" film.  
STARK—"Mickey." Second time here. Going nicely.

FAMILY—Picture.

GATYET—Al Reeves' "Beauty Show."

ACADEMY—"Jana Babes."

GARDEN—"High Life."

OLYMPIC AND LYRIC—Vaudeville and pictures.

STRAND—Dustin Farnum in "Man's Fight."

Ed Egan, the new manager of the Gayety, broke into print last week. The local papers featured his photograph, and, halting him as the son of an illustrious father (Howard and Clifford), predicted a brilliant regime for the Gayety under its new helmsman.

Title to the property at 622-34 Main street, where Shea's new Metropolitan theatre will be built, was taken Thursday by the Egan Amusement Company. The new theatre will be the largest in the city and will have a roof garden in connection with it. It will have a seating capacity of 5,350 seats.

A good sized audience attended the benefit held for Mrs. Hope Patton, widow of the late Richard Patton, former manager of the Gayety, at the Majestic Sunday evening. Clark and McCullough, Frankie Jance and Flai Doll of "Puck."

a-Bon." Big Four Quartet from Al Reeves' show, and Frank Silk of the "Vass Bank" were among the acts presented.

Manager Edwin Weisberg, brother of the Elmwood, has been made manager of the Strand, to succeed Earl Crabbe. Bruce Fowler will handle the destinies of the Elmwood.

No review of the town would be complete without a mention of Mahol McCann's Review at Shea's last week. It revived the gaiety of the village. The dancing of Lillian Broderick was one of the neatest bits of footwork seen here in vaudeville in many a day. This girl, who dances as though she really enjoyed it, looks like a real "find" and makes about 95 per cent. of the immediate bakin' now dragging their heels through Broadway production look like the variety sort of hobbles.

#### DEVELOP

By B. C. DAY.

BROADWAY—"She Walked in Her Sleep."  
EDENHALL—Wilkes Stock Players in "An Ideal Husband."

TABOR GRAND—Moving pictures and vaudeville.

OFFICE—Vaudeville.

RIVOLI—William Farnum in "The Last of the Dunes."

AMERICA—Geraldine Farrer in "The World and Its Women."

1818—Alice Joyce in "The Winchester Woman" first half and Mary Pickford in "The Blood-Red" second half.

STRAND—William Russell in "His Feet Four" first half and Constance Talmadge in "Up the Road with Sally" second half.

Peter McCourt left for the Metropolis Saturday.

Ira May, new ingenue of the Wilkes Play-

## BACK AGAIN

### Mr. and Mrs. M. Thor

Producers of Vaudeville Headliners

GIRL ACTS a Specialty

### WANTED—CHORUS GIRLS, COMEDIANS

Musical Comedy People in All Lines

Room 508 Putnam Building, New York

## McCARTHY AND FISHER, Inc.

Want to inform you that

## JOE BENNETT AND JOHNNY HEINZMAN

Are greeting their professional friends at our

CHICAGO BRANCH

Located in the Grand Opera House Building

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**RELEASED To THE PROFESSION**

**AL JOLSON'S OWN SONG HIT**

# YOU AINT HEARD NOTHING YET

AL JOLSON AND GUS KAHN HAVE WRITTEN THE GREATEST NOVELTY LYRIC  
YOU EVER HEARD AND JOLSON IS SINGING IT NIGHTLY IN HIS OWN SHOW, "SINBAD"

GEORGE (BUDDY) DE SYLVA HAS WRITTEN A BETTER MELODY THAN  
HIS FAMOUS "I'LL SAY SHE DOES" or "N' EVERYTHING"

YOUR ACT MAY BE A HIT WITHOUT THIS SONG *BUT-*  
UNTIL YOU HEAR THE THUNDERS OF APPLAUSE AND SHOUTS OF LAUGHTER THAT  
WILL GREET THIS SONG, *BOY HOWDY*, I'M TELLING IT TO YOU

**"YOU AINT HEARD NOTHING YET"**

SEND FOR IT TO-DAY-FOR YOU ARE SURE TO GET ALONG WITH A REAL HIT SONG

←—————→  
**"LET US TELL YOU AGAIN ABOUT THESE "HITS"**

LYRICS BY  
J. WILL CALLAHAN

## TELL ME

MUSIC BY  
MAX KORTLANDER

POSITIVELY THE GREATEST AND BEST SONG YOU COULD EVER USE

AND ANOTHER. "SMILES" AND "KISSES" SONG

## GIVE ME A SMILE AND KISS

BY SULLIVAN AND HANDMAN

ALSO THE JAZZY NUMBER BY THE WRITERS OF DIXIE HITS

## ALEXANDER'S BAND IS BACK IN DIXIELAND

BY GUMBLE & YELLEN. WITH PLENTY OF NOVELTY EFFECTS AND A FINE PATTER CHORUS.

**GET THEM WHILE THEY'RE NEW!**

OFFICES ALL OVER THE COUNTRY- PLENTY OF MATERIAL ON HAND

**JEROME H. REMICK & CO.**  
NEW YORK CHICAGO DETROIT



# LADIES AND GENTLEMEN!

MEET OUR LATEST "HIT" CANDIDATE

**Tell me Why**  
LYRIC BY HENNING LORSEN MUSIC BY HENNING LORSEN

**I'm Forever Blowing Bubbles**  
LYRIC BY HENNING LORSEN MUSIC BY HENNING LORSEN

**Alexander's Band is Back in Dixieland**  
LYRIC BY HENNING LORSEN MUSIC BY HENNING LORSEN

**I Am Climbing Mountains**  
BY KENDIS & BROCKMAN

**Tell Me**  
LYRIC BY JAMES HALLAM MUSIC BY JAMES HALLAM

**My Isle of Golden Dreams**  
BY WALTER DIAZ

**You Ain't Heard Nothing Yet**  
LYRIC BY JAMES HALLAM MUSIC BY JAMES HALLAM

**Give Me a Smile and Kiss**  
BY KENDIS & BROCKMAN

**ENTIRELY SURROUNDED BY THE FAMOUS "HIT" FAMILY**

## I AM CLIMBING MOUNTAINS

SUCCESSOR TO "I'M FOREVER BLOWING BUBBLES"

**KENDIS & BROCKMAN**  
HAVE GIVEN US A WONDERFUL LYRIC AND MELODY FOR THIS NEW SONG - BETTER EVEN THAN THEIR BALLAD "I'M FOREVER BLOWING BUBBLES"

**GEORGE BOTSFORD**  
HAS DONE HIMSELF PROUD ON THE TRIO AND QUARTETTE - HARMONY AND YOU KNOW A "BOTSFORD" ARRANGEMENT SINGS ITS OWN PRAISES

**J. B. LAMPE**  
HAS EXCELLED HIS USUAL STANDARD OF GREAT ORCHESTRATIONS

**EVERYTHING READY FOR YOU NOW**  
WE NEED YOU TO SING IT FOR US, AND WE'LL HAVE ANOTHER SURE FIRE HIT RIGHT OVER THE TOP.

**I AM CLIMBING MOUNTAINS**  
SONG BY KENDIS & BROCKMAN

**Not In A Thousand Years**  
BY J. B. LAMPE

**Lullaby Time**  
BY HENNING LORSEN

**Till We Meet Again**  
LYRIC BY JAMES HALLAM MUSIC BY JAMES HALLAM

LET US SHOW YOU THIS WONDERFUL SONG - AT ANY OF OUR BRANCHES - THE FINEST PROFESSIONAL STAFF IN THE COUNTRY IN ATTENDANCE

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PHILADELPHIA 315 South 9th St.	ATLANTA 808 Clayton Bldg.	BALTIMORE 1111 Main St.	BUFFALO 1111 Main St.
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# SHAPIRO, BERNSTEIN

## COMING EAST

ONE OF THOSE CHICAGO SENSATIONS WHICH IS BURNING EAST LIKE A FOREST FIRE, LEAVING A TRAIL OF ENCORES BEHIND.

### "I AIN'T GONNA GIVE NOBODY NONE O' THIS JELLY ROLL"

By Clarence Williams

A FAST, SIMPLE OPENER OR CLOSER, FULL OF PEP, DOUBLE VERSIONS ARE READY; ALSO ORCHESTRATIONS IN ALL KEYS.

DID YOU SING "MAMMY O' MINE?" IF YOU DID, WORDS ARE USELESS TO EXPLAIN THE ENCORE GETTING QUALITIES OF THIS WISHY-WASHY DITTY WHEN YOU HAVE A RED-BLOO

### "WONDER"

By TRACEY

BEAUTIFUL OBLIGATO READY, ALSO WONDER

IF YOU WANT AN HONEST-TO-GOODNESS NEW IDEA NUMBER DON'T LOSE ANY TIME. SEND FOR THIS ONE. GREAT FOR MALE OR FEMALE.

### "BREEZE"

(BLOW MY BABY BACK TO ME)

By Hanley, Goodwin and Macdonald

ANY KIND OF DOUBLE VERSION YOU MIGHT WANT IS YOURS FOR THE ASKING. ALSO A "PIP" OF A HARMONY NUMBER.

# SHAPIRO, BERNSTEIN

CHICAGO  
Grand Opera House Bldg.

PHILADELPHIA  
25 South 9th Street

BOSTON  
240 Tremont St.

# N & CO.,

MUSIC PUBLISHERS  
LOUIS BERNSTEIN, President

IT IS TO LAUGH!

COME ON YOU COMICS! HERE'S WHAT YOU'VE BEEN WAITING FOR, ANOTHER "SPANIARD THAT BLIGHTED MY LIFE."

## "THAT WONDERFUL KID FROM MADRID"

By Macdonald and Osborne

BEAT THAT OTHER FELLOW TO IT AND SEND FOR THIS WONDERFUL "COMIC" AT ONCE. IT WILL FILL IN THAT TWO MINUTES IN YOUR ACT THAT HAS BEEN WORRYING YOU.

ALLAD. IT IS RIGHTFULLY THE SUCCESSOR TO "MAMMY O' MINE" AND IS BY THE SAME WRITERS. WHY SING A THREADBARE, UP YOUR ACT? BALLAD AT YOUR DISPOSAL!

## UL PAL"

PINKARD

NGEMENTS FOR TRIOS AND QUARTETTES

MARY EARL'S LATEST AND GREATEST. YOU ALL REMEMBER HER "BEAUTIFUL OHIO." HER LATEST WALTZ WILL POSITIVELY OUTLIVE IT. ALL MUSICAL AND ACROBATIC ACTS WHO ARE USING "BEAUTIFUL OHIO" CAN CHANGE NOW AND BENEFIT BY

## "DREAMY ALABAMA"

Lyric by Ballard Macdonald

IT MAKES A WONDERFUL HIGH-CLASS SONG OFFERING.

# N & CO.,

B'WAY and 47th STREET  
NEW YORK CITY

SAN FRANCISCO  
19 Pantages Theatre Bldg.

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304 Walnut St.

(LAUGHTER)

(DANCING)

# LYDIA BARRY

## "LYRICAL RACONTEUSE"

**TREMENDOUSLY EFFECTIVE EN ROUTE ORPHEUM CIRCUIT**  
**Successfully presenting HER IDEA OF A VAUDEVILLE SHOW**  
**IT'S ALL IN FUN EXCEPT THE SALARY—THAT'S REAL**  
**(GAYETY) (GOOD TIMES)**

and High streets. T. O. Bligh has purchased the property from L. B. Barnes for \$40,000.

Ralph Winsor, a former press agent of Tacoma, is to be house manager of the Sunset.

The film company exchange in Portland, with H. J. Sperry in charge, opened Oct. 1.

The Columbia picture theatre is presenting *Combie Hill*.

"My Honolulu Girl" is the first local show seen at the Hotel in over two months.

Starting this week Keating and Flood will abolish the idea of presenting their show Thursday afternoon in order that their players may have one day a week to themselves.

### PROVIDENCE

**MATFLOWER**—"A Young Man's Fancy," recently given its tryout in Washington, D. C. **SHUBERT MAJESTIC**—"The Man Who Came Back." Laura Walker and Arthur Ashby in lead.

**OPERA HOUSE**—"Roads to Destiny," with Florence Reed. Entirely new to Providence. Advance sale indicated good business.

**PAYE**—Will West and Chris Kariton, Harmon, Fuller and Harmon, Fred Curran, Charles McCreery and Ruth Livingston, Billy Cummings.

Last week, the first week Providence has had three legitimate houses, went off well, according to all managers, but this does not yet settle the question as to whether the city will steadily support three legitimate houses.

**DANCING SLIPPERS**  
**\$6.50 Reg. Price \$5.00**

**ALL SIZES, STYLES AND COLORS ALWAYS IN STOCK**

Good shoes are an economy. These are made of double weight satin, strictly new B iron soles, grain leather counters and shanks. Have the popular dancing feel and fit the foot daintily.

**PACKARD SHOE SHOP**  
 835 EIGHTH AVENUE, N. Y. C.

Near 90th Street. Open Even. until 10



31-cent car fares, which went into operation last week for the first time, apparently have not hurt theatre business. The 51-cent fare became effective on all lines of the Rhode Island Company, which covers the entire State, with the exception of Newport and Westerly.

The board of Aldermen at Woonsocket last week advised A. A. Spitz, of this city, to file his application for a building permit announcing that it favored granting the same. Mr. Spitz seeks to build a \$200,000 theatre in that city, but he failed to go ahead until he had some assurance he would be granted both a permit to build and a license to conduct a theatre. It is said that certain members of the police committee in that city are against granting licenses to any more theatres. This phase of the situation has not yet been settled, however.

### ROCHESTER, N. Y.

By L. B. SHEPPINGTON.  
**LYCEUM**—"The Wanderer," first half; "La La, Lucille," second half.  
**THEATRE**—Vaudeville.

**FAY'S**—Harmon, Crystal Gasser, Gypsy Trio, Harry Brooks and Co., Rev. Frank German, Walsh and Edmonds, The Ferraro, "A Little Brother of the Rich" film.

**GAYETY**—"Peek-a-Boo."

**COLUMBIA**—"Jolly Girls."

**FAMILY**—Lillian Mortimer and Co., Byrne and Byrne Musical Comedy Co. (all week), Two Crawfords, National Comedy Trio, first half.

**VICTORIA**—"Snip Snip of 1919," Hoffman and Lillian, Charles Ray in "Hay Foot, Straw Foot," first half; Vivian Martin in "The Home Town Girl" and two acts to fill, - d half.

**RIALTO**—"Bolehevism on Trial," all week.

**REGENCY**—"Mary Pickford in 'The Hoodlum,'" all week.  
**PICCADILLY**—Wallace Field in "The Lottery Man," first half; Will Rogers in "Almost a Husband," second half.

A. N. Wolf, until recently manager of the Rialto, has again entered the show business, announcing that he will open the Manhattan, a neighborhood house, that has been closed for some time.

The leaders Duncan dancers and George Copeland, pianist, will show here at Convention Hall Oct. 22.

The recently increased prices are now in effect at all of the picture houses, and there is no difference in the attendance. The prices at the downtown houses are 25 and 35 cents and the neighborhood houses 10 and 15. The neighborhood

houses went into effect last week. There are now no mixed shows in the city.

The newest kind of theatre advertising is from the air. Two commercial airplane companies are doing business in the city, one with four machines and the other with one.

### SALT LAKE CITY.

The Pantheon, at 44 East Third South street, was threatened by fire during its performance one evening last week, but the flames were extinguished with only \$1,000 loss.

Torrey McKenney, now leading man of the Variety Players, made his debut to Salt Lake amusement lovers this week in "The Great Adventure."

The opening of the Casino, formerly the Wilkes, has been postponed for a week, according to an announcement made by Lester Punsell, general representative of the Acheron-Harris Vaudeville Circuit, who is in charge. Delay in the arrival of new scenery and other material needed in remodeling the playhouse is given as a reason for the postponement. In addition to a change in program twice weekly a new feature so far as Salt Lake is concerned will be introduced in the policy of the Casino to run a continuous show from 11 a. m. to 11 p. m.

Salt Lake City picture theatres did the biggest business in their history last week, in spite of the fact that advanced admission charges were put into effect.

### SEATTLE.

By WILBUR.  
**MOORE**—Orpheum vaudeville.  
**PANTAGES**—Vaudeville.  
**PALACE**—HIT—Vaudeville.  
**LYRIC**—Owens Burlesque.  
**ORPHEUM**—Midsummer Folly Co. in "The Naughty Elphinstone." Laura Vall, new prima donna.

**OAK**—Monte Carter, Co. in "The Winking Girl," with Monte as the chief function. New costumes and ten big musical numbers. Bessie Hill featured in title role. Doris Duncan, Bob Lawrence and Betty Moore among principals.

**WILKES**—20th week of Wilkes Players. Current, "Fair and Warmer." Next, "The Naughty Wife."  
**METROPOLITAN**—"The End of the Road" (film). Underlined: "Too for Three," "Oh, Baby," "John Ferguson," "Fio Flo," "Up in Mabel's Room."  
**HIPPODROME**—Vaudeville.  
**REX**—"Checkers" (film), second week.

The old John Cort house in Yakima, Yakima Theatre, will be razed and a business block erected on the site. Fred Macy's Liberty Theatre will be completed soon, for traveling attractions.

John Dana, manager of the Columbia, is building a picture theatre on Second avenue, next to the 42-story Smith building. The building trades strike has held back work on the house, but an agreement between the warring factions is shortly expected.

Oscar Steiner is the new amusement manager of the Lodge club. Fourth and Wastlake avenue.

Frances Parent, former professional dancer of Tacoma, Wash., was fatally injured in Calgary, Canada; last Monday, when she walked into an open freight elevator in the Riley building and fell a distance of 27 feet. She and her husband have resided on a farm near Brooks, Alberta, having quit the stage at the time of her marriage.

H. W. Moughtin, local architect, has completed the plans for the Variety Theatre, at Fourteenth avenue, Northeast, and East Forty-eighth street, at a cost of \$80,000. It will have a seating capacity of 1,000.

Marion and Walter Tuite, top dancer and boy pianist of this city, are preparing to go to Los Angeles early in October to study music and dancing in the California city.

Jane Morgan and Alexia Leno, the new leads at the Wilkes, have taught on and can remain several seasons if they so desire. Frankie Everhart is the oldest member in point of service, having been here for the entire four seasons, beginning at the Metropolitan in March, 1915.

### SOUTH AFRICA.

By H. HANSON.  
**Cape Town, Sept. 2.**  
**OPERA HOUSE**—Sole Lessee, Leonard Payne; sub-lessee, Mrs. Ralph Stevie. The Steele-Payne Beltingers are no strangers to the city, and can always rely on good houses. They are having a good season and the whole

**HAVE YOU SEEN THE RINGLIN'S AERIAL ACT**

They played a Yair for us in New York State week of September 1st. We have not seen or heard from them since.

**REWARD FOR INFORMATION FRANK MELVILLE**

220 West 42d Street, New York City

We Made "I'm Always Chasing Rainbows" A World Famed Song, "WHILE OTHERS ARE BUILDING

# CASTLES

IN  
THE  
AIR"

"I'LL BUILD A COTTAGE FOR YOU"

IS A WORTHY SUCCESSOR

WONDERFUL HARMONY ARRANGEMENTS FOR QUARTETTE AND HARMONY ACTS BY BERT REED

**MCCARTHY & FISHER**

224 West 46th St.

New York City

# OH! WHAT A COMEDY SONG

by IRVING BERLIN

ARTIST COPY  
You'd Be Surprised

By IRVING BERLIN

*Moderato* *Ramp*

John-ny was bash-ful and shy — No-bod-y un-der-stood why, Mar-y loved him —  
Mar-y con-tin-ued to praise — John-ny's re-mark-a-ble ways To the lad-ies —  
— All the oth-er girls passed him by — Ev-ry one want-ed to know —  
And you know ad-ver-tis-ing pays — Now John-ny's nev-er a-lone —  
How she could pick such a beau With a twink-le in her eye — She made this re-ply: —  
He has the bus-i-est phone Al-most ev-ry oth-er day — A new girl will say. —  
CHORUS —  
He's not so good in a crowd but when you get him a-lone — You'd be sur-prised He is-n't —  
He's not so good in the house but on a bench in the park — You'd be sur-prised He is-n't —  
much at a dance But then when he takes you home — you'd be sur-prised — He does-n't —  
much in the light but when he gets in the dark — you'd be sur-prised — I know he —  
look like much of a lov-er, but don't judge a book by its cov-er — He's got the —  
looks as slow as the E-rie But you don't know the half of it dearie — He looks as —  
face of an An-gel but there's a dev-il in his eye — He's such a del-i-cate thing but when he —  
cold as an Es-ki-mo But there's fi-re in his eyes — He does-n't say ver-y much but when he —  
starts in to squeeze — You'd be sur-prised He does-n't look ver-y strong but when you sit on his knee —  
starts in to speak — You'd be sur-prised He's not so good at the start but at the end of a week, —  
You'd be sur-prised. At a par-ty or at a ball I've got to ad-mit he's —  
You'd be sur-prised On a street car or in a train You'd think he was born with —  
nothing at all but in a mor-ris chair — (you'd be sur-prised) —  
out an-y brain but in a tax-i cab — (you'd be sur-prised) —

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HEAR

IRVING BERLIN

Sing this  
Greatest of All Comedy Songs

"YOU'D BE SURPRISED"

at the

Palace Theatre, New York

NEXT WEEK (Oct. 13)

Also

The Wonderful Melody Song,

"NOBODY KNOWS"

(And Nobody Seems to Care)

IRVING BERLIN, INC.

1587 BROADWAY

(Old N. Y. A. Club Rooms)

Phone Bryant 2093

# McCARTHY & FISHER, Inc.

## Special Announcement to the Profession

When in Philadelphia visit our new and beautiful offices. Willie Pierce will be on hand to extend a cordial greeting.

DAVE GOLDBERG  
AND  
HARRY NEWMAN  
Prof. Hosts.

McCARTHY & FISHER, Inc.  
Suite 401, Globe Theatre Bldg.  
PHILADELPHIA, PA.  
(Corner Juniper and Market Streets)

WILLIE PIERCE  
MANAGER  
FRANK KIENZLE  
Mgr. Band and Orch. Dept.

WHEN IN PHILLIE CALL ON WILLIE

## MINSKY BROTHERS'

National Winter Garden  
2nd Ave., at Houston St.

Six Days' Work  
(No Sunday Work)

CHORUS  
GIRLS  
WANTED

52 Weeks' Work in New York City  
For Musical Bank Book  
SALARY \$20 WEEKLY  
Most Attractive Engagement in the East

PRINCIPALS  
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Times. Highest Salary Paid.

combination is a good show. R. T. Tregaskis is the manager for the company and knows his business. Commanding Sep.'s, the well known English comedienne, Marie Tempest, supported by Graham Brown, will give a short farewell season prior to a tour of the Far East. The first production will be "Merry Goes First," by Henry Arthur Jones.

TYVOLL-African Theatre Trust, manager, Miss Alexander. The only variety house in the city is showing under difficulties, namely, want of overseas talent. The African Theatre Trust cannot secure overseas talent for their booked artists, and consequently they have to depend to a great extent on South African talent and whatever kind of artists there may be in the country. The English comedienne, Willie Baird, is engaged for a South African tour, but it is doubtful when he will arrive. However, the Tyvill must be kept going, so Manager Alexander gave us a three weeks' run of revues, commencing July 25, a revue called "Crisp Speeches," written and produced by Eugene, was staged, and drew good houses for three weeks. "Crisp Speeches" have no pretension to a plot, and the whole thing is simply a jumble of girls hunched together, told to look pretty, and you have the revue. There was nothing to comment on in the performance. All concerned worked hard to make things go with a punch. Commencing August 1, a change was made to variety. R. Bruchman, local tenor,

possesses fair voice. The Pagers, man and woman, a local troupe, made a hit with comedy work. They blackened up to resemble Cape colored natives, and their cross talk, interlarded with Dutch, tickled the humorous ribs of their audience. Eve Kelland is a big favorite with Tyvolls. Eve is a clever and talented comedienne, always dresses prettily, and excellent stage appearance. She gives her songs with a style and abandon that wins every time. One of the cleverest shows I have seen for some time was given by an American act, Miss La Triska, who in conjunction with Jack Horton as the olive, gave an impression of a doll. La Triska's acting was excellent. One could hardly credit the fact that a human being was playing the doll. Even your correspondence was almost deceived. For the week commencing Aug. 25, the following bill was put up: R. Bruchman, tenor; The Pagers, comedy act; Eve Kelland, comedienne; Jack Horton and Miss La Triska, as the doll and the olive; the Querie is a very good show.

Sam Stern, the Hebrew comedian, appears in the South Africa. He has developed into an actor, producing Jewish plays. He rounded up a company of Jewish actors and actresses in Johannesburg, and under the direction of the African Theatre Trust there, gave a season at the Standard Theatre in that city, doing good business. He starts a short season at the Tyvill in the following plays: Sept. 5-6, "Hammond des Zwitters," or "A King for Twenty-four Hours"; Sept. 8-9, "Chain in America"; Sept. 10-11, "David's Violin."

ALHAMBRA-Manager, M. Katz. This moving picture show is undoubtedly the best in the city. The seating accommodation is excellent, whilst the managerial duties in the capable hands of M. Katz could not be improved on. There is an excellent orchestra under the baton of W. Reigebuth, Aug. 25-27, "Once to Every Man," featuring Jack Sherrill and Mabel Wilton; Aug. 28-30, "Up the Road with Sally," starring Constance Talmadge; Sept. 1-3, "Borrowed Clothes," featuring Mildred Harris (Mrs. Charlie Chaplin).

WOLFRAM-Manager, G. Phillips. This popular little house, situated in one of the busiest streets of the city, is well patronized at the three sessions daily. Manager Phillips spares no pains to make his house popular. August 26-27, "Panthia," a Russian romance; Aug. 28-30, "A Lucky Chance," "Golden Chance," featuring Cleo Ridgely and Wallace Reid, and "Gloria's Romance," Sept. 1-3, "The Voice in the Fog," a Lasky film. L. Collins. A popular house and an equally popular manager, Aug. 25-27, "The Embarrassment of Riches," starring Lillian Walker; Aug. 28-30, "Hoop-La," featuring Billie Rhodes; Sept. 1-3, "Some Brides," featuring Viola Dana.

GRAND-Manager, J. L. Collins. A popular house and an equally popular manager, Aug. 25-27, "The Embarrassment of Riches," starring Lillian Walker; Aug. 28-30, "Hoop-La," featuring Billie Rhodes; Sept. 1-3, "Some Brides," featuring Viola Dana. This hall is very popular. Two sessions nightly. Aug. 28-30, "The Being drama, 'The Garden of Allah,' and Episode 11 of 'The Secret of the Submarine'; Sept. 1-3, a Metro film, "The Hunters of the Night," featuring Viola Dana.

The Amusement Company, Ltd., has been formed in Cape Town. I have had earlier promises at the moment, but I believe the venture is for the production of plays by local writers. The first play will be a comedy entitled "Mixed Twins," depicting Cape Dutch life, by Christian Ruin. Owing to being unable to secure a suitable hall the play will not be produced in this city for some time.

The new comedy company under the direction of the African Theatre Trust open at the house Sept. 25 with a repertoire including "Twin Beds," and "Fair and Warmer." The Allan Dons Company will occupy the Opera house Oct. 25 to Nov. 5, starting "Les Femmes de Moliere," "The Paris Frits," and "Sweet County Kerry."

Johannesburg, Sept. 2.  
HIS MAJESTY'S-Direction, African Thea-

troupe. For week ending Aug. 5, Allen Dons, supported by Miss Edna Keely and company in the Irish comedy-drama "Lucky O'Shea." STANDARD-dramatic and Jewish comedy-drama. Plays produced at time of writing: "Jah Koshia," "David's Violin," and "The Orphan." "Bushman's Romance and Juliet" (daughter of Jerusalem), "Giammon the Second," "The Boha Tachna."

EMPIRE-The revue "Bubbly," produced by Fred Copia, has been drawing capacity at this fine variety hall.

ORPHEUM-Aug. 11-12, "The Woman Wins," a five-part film. Variety artists, Gast and Newell, comedy act. Aug. 13-14, Rex Beach's "The Aetion Blood."

CARLTON-Aug. 11-12, a Heyworth feature, "Boundary Road," featuring Alma Taylor; Aug. 13-14, "20,000 Leagues Under the Sea"; Aug. 14-16, "The Man Who Turned White."

NEW BIJOU-This picture house has been rebuilt on the site of the old Bijou and is undoubtedly a first-class place and fully equipped as a picture theatre de luxe. Aug. 11, a Goldwyn comedy, "Baby Mine," starring Madge Kennedy.

The New Musical Comedy Company, under the direction of the African Theatre Trust, open at His Majesty's theatre Sept. 1 in "The Boy," adapted from Pinno's farce, "The Magistrate." The Leonard Byrne Company open at the Standard theatre Sept. 1 in "Peter Pan," with Freda Godfrey in the lead.

## PHILADELPHIA

ALLEGHENY-"Senator" Murphy: Four Junes boys; Lena Anger and Curtis Brown; "Heir for a Night," musical tabloid; Great Aacht Troupe and film feature, Guy Emery in "The Undercurrent."

NEXON'S GRAND OPERA HOUSE-A Seymour Brown and Co. in "Home Doctor"; Italian and Hunter; La Temple and Co.; Silvers and Bergery Polity, Kent and Co. film feature, "The Great Gamble."

GLOBE-"Very Good Eddie"; Genaro and Nelson; Kennedy and Nelson; the Bird, Cabaret; Al Grant; Townshead, Wilbur and Co.; Coburn Sisters; Charles McCool and Co.

KEEYSTONE-"The Junior, Merit, World"; Debbie and Welch; Mullaly, McCarthy and Co.; Three Manning Sisters; film feature, "The Terror of the Range."

WILLIAM PENNY-First half, Doty, Clara and Ten Southern Mimes in "Jenny's Birthday"; Gaby Brock and Clark; Bruce, Duffell and Co.; Billy Dale and Harry Birch; film feature, Alma Stewart in "Human Desire." Last half, William Oxtan and Co. in "The Junior Partner"; Mahan Japa Henry and Moore, Nelson and Cronin, and the film "Zerkas, The Girl from Outside."

STANLEY-"The Life Line." Next week, Longfellow's "Paraglobe."

PALACE-Mary Pickford in "The Modest." Next week, "Broken Blossom."

ARCADE-Marguerite Clark in "Willow by Proxy."

VICTORIA-George Selan in "Heart of Men." Last half, Charlie Lester in "The Floor-Walkers."

COLONIAL-Anita Stewart in "Her Kingdom of Dreams." Last half, Madge Kennedy in "The Confession."

CAPITOL-First half, Eugene O'Brien in "The Perfect Lover." Last half, Anita Stewart in "The Perfect Lover."

REGENCY-"The Man That Stayed at Home." STRAND-"Mickey." Next week, Wallace Reid in "The Letter to the Three Wives."

RYVOLI-Buena O'Brien in "The Perfect Lover." Next week, Herbert Rawlinson in "A Dangerous Adventure."

LOUVER-Wallace Reid in "Valley of the Giants." CASINO-"Hip, Hip, Hoory." TROCADERO-"The Broadway Belle." BIJOU-Charles Robinson and "The Parisian People." Dave Marlon's "Stagehand."

## SYRACUSE, N. Y.

By CHRISTOPHER B. BARN.  
WIETING-First half, "Passe Out Married." Good business. Thursday, Scott Grand Opera Company. Heavy advance. October 10-11, "The Little Woman." Next week, Kitty O'Connell in "Love for Sale."

EMPIRE-First half, "La La Lucille." One of the liveliest musical forces in his line took of the woods in several advances, made good so by able cast and excellent production. Last half, "Paradise." Big advance.

HASTINGS-First half, "Hello America." The 1919 edition of this Joe Hursting show is fully as entertaining as that of last year.

The first act shows but little change from last season, but the mislaid first part that was used in the second act last year is dropped in favor of entirely new material, and a number of specialties. Lewis and Doby's ventriloquist bit is as funny a number as has been given to burlesque in recent years, and may be said of the table scene in the second act.

Musically the show is a winner. Margaret White, soprano, is sure to be a number leader, and has a specialty with Billie Hill, prima donna, that almost stops the show. Shaw and Lee have new dancing numbers that would do credit to big time vaudeville teams.

All in all, the show spells CASH in caps. Thursday, dark. Friday, "The Birth of a Race." Saturday, Italian vaudeville. Next week, first half, "Pecan-Bo." TEMPLE-Vaudeville.

CRESCENT-Vaudeville. STRAND-First part, William Fox's "Checkmate." A 100 per cent. seller, brought up to date by the introduction of a new, piano and other essentials for a 1919 thriller. If there's any advance criticism, it's to be directed at the company's failure to introduce more comedy relief.

RECKEL-First half, Alice Jones' "The Third Degree." One of the best dramatic efforts to hit the Reckel this year, on a par with "Barn of the East." Alice, prodigal of wonders, Viagran, of identity, has a real newspaperman write the headlines used, so uniquely to tell the developments in the closing footage. More pictures like this at Paramount, Artcraft, and all, must look to their laurels.

SAVOY-First part, "His Bridal Night." Light but satisfactory film entertainment.

The Lumborg, Utica, had "Fifty-Fifty, Ltd.," the first half, with "Tally America" following.

The Park Players at the Park, Utica, are giving "Daddy Long Legs" this week. It's the first time Utica saw the show. "The Naughty Wife" is next week's production.

The Strand, now under construction at Norwich, will probably open early in November. It will be devoted to films.

The Richardson, Oswego, had "The Unpardonable Sir" Sunday. The "Frankie Doodle in Berlin" Thursday-Saturday.

The Lyceum, Elmira, had "Penrod" Monday and "A Daughter of the Sun" Wednesday-Thursday.

The Armory, Binghamton, had "Gilda, Gilda, Gilda" first half and "The Kiss Bearer" Thursday.

The City Open House, Watertown, had "Yankee Doodle in Berlin" the first half.

"The Wanderer" road company is hitting the

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 TO HAVE THE BLUES**

A Great Harmony Song  
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COOKING  
JOE TIFMAN  
Prop.

real sticks herabouts this week, playing Orelia  
and Auburn among other tick towns.J. Claire Carpenter, who is erecting a new  
theatre at Gouverneur, is finding the going  
rough. Delay in the arrival of building materials  
is one reason. Another is a claim made that  
the new building cuts off a road that is said to  
be required in the rear of adjoining stores. This may make it necessary to change  
the plans for the theatre materially.Heater Luther Stevens, niece of Mrs. Robert  
Day, Syracuse society leader, has chosen a  
stage career and joined Boston's "Dude-  
die" at Boston.The Lyceum, Ithaca, N. Y., opened for its  
regular fall-winter season Thursday last with  
"Farber, Bedroom and Bath." M. M. Gled-stadt is again manager of the house. This  
week, Tuesday and Wednesday, the Lyceum  
had "Paradise," with "The Maline Hero" Thursday,  
Scott Openl Co. Friday and "Bringing  
Up Father" Saturday.The De Luxe at Utica has engaged the Royal  
Serbian Tamburica Orchestra of ten pieces for  
an extended engagement as house orchestra.  
The De Luxe has a repertoire policy.After playing at the Richardson, Oswego,  
since the house was first opened in 1895, Schilling's  
orchestra withdrew last week because its  
director, F. Henry Schilling, declined to affiliate  
with the Oswego local of the Musicians' Union.

## VANCOUVER, B. C.

By H. P. NEWBERGER.

EMPRESS—29, "A Pair of Queens," with  
Ella Delmas, scoring a success as the maid,  
6, "Pain First."AVENUE—29, All week, Marcus company in  
"Oh, Baby," with Mike Sachs. 6, Wrestling  
tournament, promoted by Chas. Royal and D. A.  
McMillan. 16-18, "John Ferguson."  
Coming attractions at the Empress will be  
"The Boundery" and "What's Your Husband  
Doing?"Work will commence shortly on the new Allen.  
Another big picture house will be erected and  
it is said a legitimate theatre will be built,  
financed by Ottawa people.

## WASHINGTON, D. C.

By HARDIE MEAKIN.

## KEITH'S—Vaudeville.

POLTS—American premiere of the English  
melodrama, "The Luck of the Navy." Reviewed  
elsewhere in this issue.SHUBERT-BELASCO—Nora Bayes in "Ladies  
First," with Sunday night opening before an  
appreciative audience of goodly size. Irving  
Fisher is still playing opposite Miss Bayes,  
with Florence Morrison heading the balance of  
the cast, which is claimed to be the original  
from the Nora Bayes Theatre in New York.Miss Bayes presented this piece here last year,  
but the "fun" closed the house in the middle  
of the week.NATIONAL—Return of "Fiddlers Three,"  
with Taviel Belg. Opened Sunday night to a  
big house.SHUBERT-GARRICK—Walter Hays presents  
Walker Whitehead in Robert Louis Stevenson's  
"The Master of Ballantrae." The piece has at-  
tracted considerable attention and opened Monday  
night before a capacity house. This theatre  
is continuing to attract excellent business under  
the guiding hand of Jack Edwards, the local  
manager, and from the elite of Washington.

"30 East" did capacity the entire week.

COSMOS—Four Fals, Neil McKinlay, Walter  
Foster and Co., Davina and Williams, Carleton  
Sisters, La Toy's Models, Lillian and Twin  
Brothers.

GATTEY—Mollie Williams' company.

LYCEUM—Cabaret Opera.

LOEWS PALACE—Wallace Reid in "The  
Lottery Men."

LOEWS COLUMBIA—"The Other Half."

MOORE'S RIALTO—Second week of Mary  
Pickford in "The Hoodlum."

## NOTICE

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Rates: 75c. and UpCRANDALL'S METROPOLITAN—Tom Mix  
in "Rough Riding Romance."MOORE'S GARDEN—Maurice Tournour's  
"The Life Line."Lawrence Beatus reports excellent business at  
Loew's Palace since the inauguration of the  
full-week policy for the showing of the films.  
The orchestra has been increased in size and  
is proving one of the biggest attractions of the  
house.Louise Gunning is headlining the bill at  
Keith's this week.The Mary Pickford film, "The Hoodlum," is  
attracting excellent business to the Rialto.Sir Arthur Whitten Brown, knighted after his  
trip across the ocean in the non-stop flight with  
Alcock, will tell him about the journey at the  
Shubert-Belasco Theatre on Sunday night,  
Oct. 19.Considerable interest is being shown this  
season in the musical programs of T. Arthur  
Smith and Mrs. Greene. Excellent programs  
have been arranged and the season tickets are  
being bought up well in advance.

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ELKINS, FAY and ELKINS  
BERT and BETTY  
WHEELER  
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JAMES FLETCHER  
JESSELL and EDWARDS  
PURCELLA and RAMSAY  
DIPPY DIERS  
BENNETT and RICHARDS

CHARLES WITHERS  
in "For Pity's Sake"  
DON BARCLAY  
DAISY JEROME  
BUD SNYDER  
BETTY WASHINGTON  
MILLER and LYLE  
BARTON and ASHLEY  
SCHRECK and PERCIVAL  
ALEXANDER KIDS  
FRED MARCKLEY  
MERLE'S COCKATOOS  
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## BURLESQUE ROUTES

(Oct. 13-Oct. 20.)

"All Jazz Revue" 13 Century Kansas City Mo 20 L. O.  
 "Aviators" 13 Howard Boston 20 Olympia New York.  
 "Beauty Revue" 13 Standard St Louis 15-20 Grand Terre Haute 21-23 Park Indianapolis.  
 "Beauty Trust" 13 Gayety Buffalo 20 Gayety Rochester.  
 "Belmont Show" 13 Miner's Bronx New York 20 Casino Brooklyn.  
 "Best Show in Town" 13 Orpheum Paterson 20 Majestic Jersey City.  
 "Blue Bird" 13-15 Gayety Sioux City 20 Century Kansas City Mo.  
 "Phon Tones" 13 Gayety Detroit 20 Gayety Toronto.  
 "Photomaniacs" 13 Casino Philadelphia 20 Miner's Bronx New York.  
 "Bowery" 13 Lyric Dayton 20 Olympic Cincinnati.  
 "Broadway Belles" 13 Empire Hoboken 20 Star Brooklyn.  
 "Burlesque Review" 13 Casino Boston 20 Grand Hartford.  
 "Burlesque Wonder Show" 13 Olympic Cincinnati 20 Columbia Chicago.  
 "Cabaret Girls" 13 Trocadero Philadelphia 20 Empire Hoboken.

"Cracker Jacks" 13 Bijou Philadelphia 15 Broadway Camden.  
 "Dison's 'Big Revue'" 13 Academy Buffalo 20 Empire Cleveland.  
 "Follies of Day" 13 Grand Hartford 20 Jacques Waterbury.  
 "Follies of Pleasure" 13 Gayety Newark 20-21 Grand Trenton.  
 "French Follies" 13 Star Brooklyn 20 Glimore Springfield.  
 "Girls a la Carte" 13 Empire Brooklyn 20 Peoples Philadelphia.  
 "Girls de Looks" 13 Star & Garter Chicago 15-21 Revue Des Moines.  
 "Girls from Follies" 13 Haymarket Chicago 20 Gayety Milwaukee.  
 "Girls from Joplin" 13-14 Grand Trenton 20 Trocadero Philadelphia.  
 "Girls Girls Girls" 13 Star Toronto 20 Academy Buffalo.  
 "Girls of U S A" 13 Gayety Kansas City Mo 20 L. O.  
 "Golden Crook" 13 Casino Brooklyn 20 Empire Newark.  
 "Grown Up Babies" 13 Penn Circuit 20 Gayety Baltimore.  
 "Hastings Harry" 13 Gayety Washington 20 Gayety Pittsburgh.  
 "Hayes Edmund" 13 Majestic Scranton 20-22 Armour Binghamton 23-25 Inter Niagara Falls.  
 "Hello America" 13 Gayety Montreal 20 Empire Albany.  
 "Hip Hip Hurray" 13 Hurlitz & Seamon's New York 20 Orpheum Paterson.  
 "Hive Run" 13 Jacques Waterbury 20 Hurlitz & Seamon's New York.

"Jazz Babies" 13 Empire Cleveland 20 Cadillac Detroit.  
 "Kelly Lew" 13-15 Cohen's Newbury 16-18 Cohen's Poughkeepsie 20 Gayety Boston.  
 "Kewpie Dolls" 13 Olympic New York 20 Gayety Brooklyn.  
 "Liberty Girls" 13 Peoples Philadelphia 20 Palace Baltimore.  
 "Lid Litters" 13 L. O. 20 Standard St Louis.  
 "London Belles" 13 Columbia New York 20 Empire Brooklyn.  
 "Maid of America" 13-15 Park Youngstown 16-18 Grand Akron 20 Star Cleveland.  
 "Marjorie Dore" 14 Palace Baltimore 20 Gayety Washington.  
 "Midnight Maidens" 13 Gayety St Paul 20 Gayety Minneapolis.  
 "Million Dollar Dolls" 13 Columbia Chicago 20 Gayety Detroit.  
 "Mischief Makers" 13 Lyceum Washington 20 Siles Philadelphia.  
 "Monte Carlo Girls" 13 Gayety Baltimore 20 Lyceum Washington.  
 "Oh Frenchy" 13 Lyceum Columbus 20 Victoria Pittsburgh.

"Oh Girls" 13 Majestic Jersey City 20 Penn Ambury 21 Plainfield 22 Stamford 23-25 Pitt Bridgeport.  
 "Pace Makers" 13 Worcester Worcester 20 Howard Boston.  
 "Parlous Flirt" 13 Broadway Camden 20 Majestic Wilkes-Barre.  
 "Parlous Whirl" 13 Empire Newark 20 Casino Philadelphia.  
 "Peek a Bo" 13-15 Bestable Syracuse 16-18 Lumberg Utica 20 Gayety Montreal.  
 "Ramsie Dore" 13 Cadillac Detroit 20 Englewood Chicago.  
 "Record Breakers" 13 Glimore Springfield 20 Worcester Worcester Mass.  
 "Reveries Al" 13 Gayety Rochester 20-22 Bestable Syracuse 23-25 Lumberg Utica.  
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**Mr. E. F. ALBEE**  
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**Mr. HARRY WEBER**

in assisting us to return to America after an unsatisfactory visit to England.

Mr. Albee cabled to the Variety Artists' Federation to do all in their power to facilitate our return and to spare no expense, for which he assumed all liability.

Fortunately, we were not compelled to call on any one for money, but the willingness of Mr. Albee is nevertheless herewith gratefully acknowledged, as is also Harry Weber's interest in the matter and his trip to Washington to expedite our passports.

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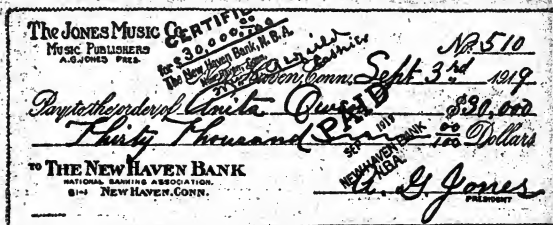
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Week of Oct. 20.—Temple, Detroit.  
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# MOVING PICTURES

page 57 + 58 missing

## COAST PICTURE NEWS.

Warburton Gamble, the English actor, will support Pauline Frederick.

"Click" Callan, fresh from the wars, is at Burton as casting director.

Lew Cody is showing his mustache and reading scenarios.

Ray Hutton, who had become a Leaky trademark, has signed with Goldwyn.

Joseph Hanbury has been engaged by Louis B. Mayer to direct Mrs. Charles Spencer Chaplin's Mildred Harris.

Robert W. Chambers' story, "Japoteis," renamed "The Turning Point," is Katherine McDonald's new vehicle.

Jack Conway will direct Kane Grey's Ben Hurston stories. His first production will be "The Desert of Wheat."

Bryant Washburn is going to Chicago for scenes for his new picture, "It Pays to Advertise."

"Scop"—beg pardon, Paul Hubert-Conlon, Bill Hart's exploitation engineer, is a father.

Edward Scholl, noted artist, is with Thomas Ince in the art department. His wife, Olga Ince Scholl, is Allen Holubar's scenario writer.

H. K. Shollaby announces Carol Holloway is a star for Cinema Art.

Syd Chaplin says France is the bunk for movie making. He will finish his picture in Los Angeles. He will Eddie Polo.

Ann May, who started as a comedienne a few months ago at the U., has risen to leading womanhood.

Eckels Appointed General Manager.

Chicago, Oct. 8. S. L. Barnhart, president of the Capital Film Co., upon his return from California last week, announced that C. E. Eckels has been appointed general manager of the company. The Capital is the producer of short features by Neal Hart, Al Jennings and Helen Gibson.

## AMONG THE MUSIC MEN.

Kendis & Brockman have sold their "I'm Like a Ship Without a Sail" to the Broadway Music Corporation.

Heck Sticker is at Palet's after active service with the A. E. F.

Joe W. Stern will publish the music of Anatol Friedland's forthcoming vaudeville production, "Musichand." This marks the latter's initial professional activity since he severed affiliations with the music publishing house of Gilbert & Friedland. J. Stern has secured the song rights in the Paramount picture, "Told in the Hills."

Sam Ehrlich is now writing exclusively for McCarthy & Fisher.

Harry Pearson is in charge of the Detroit office of Waterson, Berlin & Snyder.

Joe Burke, manager of Jerome H. Remick's Philadelphia office, has resigned and will publish for himself. B. J. McCauley has assumed charge of the office.

Charles M. Smith, former head of the arranging department at Joe Morris', is now connected with C. C. Church's local office in a similar capacity.

Joseph M. Davis, Victor Arden and Wheeler Wederworth have written a new number, published by the Triangine.

Al Bryan and Jean Subwerts will write the lyrics and music, respectively, of the musical adaptation of "Old Heidelberg." Edgar Smith is making for the Shuberts. The "Heidelberg" play was Richard Mansfield's starring vehicle at one time.

Harry D. Squire, the young Philly songwriter, has written a new ballad all by his lonesome, "There Was A Day."

Richard Arey has been given charge of Stern's new Frisco branch office.

Joseph Mittenenthal has succeeded to the vacancy made by George Friedman's resigning as general manager of McCarthy & Fisher. Fred Beck is connected with the professional department only.

Mort Green is now connected with Gilbert & Friedland.

Remick has opened two new branches in New Orleans and St. Louis.

## KESSELS TO PRODUCE AGAIN.

Adolph and Charles Kessel are to re-enter the picture producing field after having been idle for more than a year. In the old days the famous K-B brand was one of some of the greatest productions that were turned out by the Triangine, and prior to that the firm put over the Keystone comedies.

Their productions will undoubtedly be made in the East, and the first is to be started in about a fortnight.

## Arbuckle's Team Champs.

Los Angeles, Oct. 8. The championship of the Pacific Coast League was won Monday by Patty Arbuckle's Vernon club, which represents Los Angeles in the league.

The Vernons will play a post season series with St. Paul, winner of the American Association pennant, next week for the coast championship.

## Arthur Allard Succeeds Stone

Los Angeles, Oct. 8. Arthur Allard succeeds Lew Stone, starring in "The Eternal Three" for Marshall Neilan.

## Scenes From San Juan Islands

Scenes from the San Juan Islands will be issued as a series by E. H. Hibben. The first will be called "A Long Way From Broadway" and the second "The Kiddies' Dream of Wonderland." They will be one-reelers.

Mr. Hibben was obliged to leave the Inter Ocean where he was technical expert to go West for his health, after breaking down from overwork.

## Ryan Marrying in New Jersey.

James Arthur Bailey Ryan, assistant to Sam Kingston (Fox), is to be married to Kathryn Marie Agnew, October 18, at St. Joseph's Church, Paterson, N. J.

## LAEMMLE TRAVELING.

Carl Laemmle and Harry M. Berman of the Universal left Monday on a tour of inspection of the various Universal exchanges throughout the country. They will be gone for several weeks.

Tarkington Baker, general manager, is now on the Coast overseeing the finishing touches on various productions that will soon be released.

## Chicago Capital Behind Bessie Love.

Bessie Love has been signed by Chicago capital to head her own company, to be known as the Bessie Love Productions.

Andrew Callahan represents the financial backing.

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Picturized from the famous novel by  
**Louis Joseph Vance**

Directed by R. WILLIAM NEILL

**Action** as swift and vivid as flashes of lightning in a hard storm. That causes the same surprising emotions as lightning flashes.

**Suspense** as tense as your feeling when you watch a tight-rope walker seventy-five feet in mid-air under a swaying canvas circus tent-top.

**Surprise** and the interest that any normal man or woman will have in seeing an entrancingly beautiful girl escaping from tight corners.

**Drama** that grips like those thrilling old melodramas with the heroine bound to rails before an oncoming train; or a hero bound to the log moving into the teeth of the saw.

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"It's a Circus"



Mabel Normand  
IN

JINX

# MOVING PICTURES

61

## RIVOLI

Wallace Reid in "The Lottery Man," and two kings, Albert of Belgium and King Baschall, were the features of the program at the Rivoli this week. The latter two subjects formed part of the Rivoli Festival and were heartily applauded. The Gnomes News held the baseball pictures, showing the first game of the world's series between the Cincinnati Reds and the White Sox.

The comedy offering was a Christie release entitled "He Married His Wife," a rather weak effort.

Vicor's "Hungary Fantasy" was the overture selection, followed by a Prima picture, "Out of the Sea." Ida Claire Hoydt, soprano, sang "Are You Alone?" and this was followed by the news weekly.

The "Devils Love Song" was offered with a special stage setting, with Emanuel List delivering the song and Margaret Lozano offering a dance to it. The whole was most effectively done and earned applause.

The feature and comedy followed each other at the end of the bill. Fred.

## THE LOTTERY MAN.

Jack Wright ..... Wallace Reid  
Fuball Peyton ..... Harrison Ford  
Rita Hayer ..... Wade Hawley  
Mrs. Wright ..... Fannie Midgley  
Mrs. Peyton ..... Sylvia Ashton  
Lucie Roberts ..... Carolyn Hamilton  
McClure ..... William McElroy  
Business Manager ..... Clarence Gelsart  
Burn, the maid ..... Marcia Menel  
Hewey Jensen ..... Whitford Greenwald  
Hamilton, the builder ..... Fred Huntley

Wallace Reid in "The Lottery Man," a screen version of the play of the same name by Hilda Johnson Young, was the feature offering of the bill at the Rivoli. Milner Harris is credited with having made the screen adaptation, and James Cruse directed the picture. It is a comedy drama that holds the interest, and the action is fast from beginning to end, with the laughs coming readily.

The story of the piece is that of a young man desiring to become rich with all the speed possible, offering himself in a newspaper lottery to the holder of a lucky number. The trials that he goes through while the lottery is on and the final twist that is necessary to get him out of the position that he has gotten himself into form a most amusing subject for picturization.

Wallace Reid plays the young hero to perfection, and Wade Hawley as his leading woman gives a very clever performance. The balance of the cast are for the most part "character" touches that help the laughs along.

James Cruse has directed the picture in such a manner as to keep the action going along at top speed at all times. A "draw" touch that has been injected is very amusing, and the "right of \$500 after it has been invested in the stock market" also proved to be an effective touch. The climax at the finish also brings a laugh for the director has dumped his two principal characters into the middle of a lake for the final subplot.

It is a picture that will please any audience and can stand up in the fastest sort of opposition. Fred.

## RIALTO

The Paul J. Rainey picture, "In the Heart of the Jungle," divided honors with the feature at the Rialto. The latter was the Paramount-Artcraft release, "His Official Financier," starring Vivian Martin. Formerly the program also held the Mack Sennett comedy, "Back to the Kitchen," and the Rialto Magazine.

The latter held a "Mutt and Jeff" cartoon, as well as the news of the day. The baseball feature were also one of the hits of the bill at this house, as well as at the Rivoli.

Musically the overture from "William Tell" opened the bill, and Great Evans sang "Little Mother of Mine." "Firing Cuts" from "The Sleeping Beauty," was the ballet feature arranged by Adol Bolin. Nina Derougniska and Frank Parker were the artists.

The feature is rather draggy, and this seemed to slow down the whole bill. Fred.

## HIS OFFICIAL FINANCIER.

Monica Trent ..... Vivian Martin  
William Waters ..... Forrest Stanley  
Mrs. Waters ..... Mollie McConnell  
Clayton ..... Vera Simon  
Sydney Vandecor ..... Hugh Huntley  
Uncle Albert Waters ..... Bobbie Bolser  
Rosa Bolser ..... Katherine Sohn  
The Waters ..... Katherine Sohn  
Miss Robinson ..... Virginia Fotts

MAJOR DRAGY in "His Official Financier," the latest Paramount-Artcraft release, starring Vivian Martin. The feature is the principal portion of the screen entertainment at the Rialto this week, and because of it the entire bill seems to drag.

The story was adapted for the screen by Edith Kennedy from the novel by Bertha Ruck, an English woman. The direction was in the hands of Robert O. Vignola.

Monica Trent, the heroine, is played by Miss Martin. She is the daughter of a family that has been wealthy, but the death of the father has practically wiped out the estate. She has taken a position in an office, and here the owner asks her to become his "official financier" for a time. She consents, and the yarn winds up by their falling in love with each other.

The picture seems to have been well handled by Mr. Vignola from the material at hand, but the tempo of the story must have of necessity been very slow, and this naturally reflected itself in the screening.

Fighting opposite to Miss Martin is Forrest Stanley, who gave a really worth while performance. There was no one else in the cast that stood out particularly. The role of a "baby sister" of the hero was played by a girl that was almost big enough to have been his wife, and in height she overshadowed the star of the production. This was one faulty touch in the casting.

"His Official Financier" is not particularly strong, and does not come up to the standard set by the other Paramount-Artcraft release of the week, "The Lottery Man." Fred.

## STRAND

The Strand bill this week is a most perfected combination of screen and musical entertainment. In the screen division even the scenic came in for a share of applause, while the feature, Madge Kennedy, in "Strictly Confidential," was a delight.

The musical section held the selection from Victor Herbert's "Sweethearts" as the overture, admirably played and most capably conducted. Estelle Caray, a soprano, sang "The Call of Maytime," and Carlo Ferretti, baritone, delivered a number from "The Chimes of Normandy" so effectively that an encore number was required. However, some one connected with the Strand should have informed him that a gray waistcoat is not considered quite the thing with dress clothes.

Incorporated in the Topical Review was a slow picture of golf shots that brought laughs, and the "Topics of the Day," also added to the merriment. The Chester scenic, "Getting a New Angle," was very much liked. However, the feature walked away with all of the honors. "Nearly Heroes," one of the series of Hall Room Boy comedies, was shown. It is the best of the series so far. "There is a consistent story and a lot of action, the greater part of which takes place away from the ribbon counter, which adds to the effectiveness. Fred.

## STRICTLY CONFIDENTIAL.

PANSY O'GORMAN ..... Madge Kennedy  
John Bennett ..... Robert Bolser  
Ernest ..... Herbert Standing  
Jane ..... Roger McKintion  
Blair Hunt ..... Virginia Fotts  
Mrs. Bennett ..... Lydia Yessman Titus

"Strictly Confidential" is a screen adaptation of Jerome K. Jerome's play, "Pansy" and the "Servant Problem." It has been pillaged as a starring vehicle for Madge Kennedy by Goldwyn, and it makes a most effective screen comedy drama. The production was directed by Clarence G. Badger, who has turned out a very effective picturization of the tale.

"Strictly Confidential" will get money and applause and please any sort of an audience. The principal theme is a charming love story, and the comedy element is most capably handled at all times. The star is a veritable delight in the character of the little mischievous girl favorite, who marries into the nobility and then discovers that all her relatives are surrounding her as servants.

The cast is a most capable one. John Bowers plays the lead opposite Miss Kennedy, and he is a most forceful and good-looking leading man. But the honors of the performance must go to that fine actor, Herbert Standing, who has the role of the uncle of the girl and is a butler in the household of her husband. The manner in which he plays for laughs is wonderful.

Robert Bolser in one of the minor roles also gave a corking performance, as did Lydia Yessman Titus.

The interior sets used in the picture are most massive and the lightings in them are exceptional. There were several bits of masterful camera work, not the least of which was the tailing of a dancing couple about the floor.

As a picture "Strictly Confidential" is a corking entertainment. Fred.

## NEW YORK

A good two-hour entertainment was to be had at the New York Sunday. The feature, "Impossible Catherine," a Virginia Pearson feature of pleased immaturity.

There was the Kingman weekly, especially interesting a "Mutt and Jeff" cartoon comedy, "The Silver Book Agent," which was a trifle vague and difficult to follow; an over-colored scenic issued by the Educational, and a Harold Lloyd comedy, "Count the Votes." These Lloyd comedies border too closely upon such other-the same settings and cast, as when you see one you can be reasonably assured the previous or next will be quite like that which you are witnessing. Jolo.

## IMPOSSIBLE CATHERINE.

Catherine Kimberly ..... Virginia Pearson  
Chief Kimberly ..... J. H. Gilmore  
John Henry Jackson ..... William Fox  
George ..... William Fox  
Kerrie, the camp cook ..... James Hill  
Pearl Kimberly ..... Mabel McMane  
Herbert Drake ..... John Walker  
White Cloud ..... Sheldon Lewis

In producing "Impossible Catherine" the Virginia Pearson Studio, Inc., made a direct bid for popular appeal and gave every evidence of having accomplished the task. They have selected in "Impossible Catherine" a modern version of "Ranunculus of the Rhine," and some of the scenes between Catherine Kimberly and John Henry Jackson are almost identical with those of Katherine and Petruchio.

In other words it is the old story of a wild, untamed woman who is tamed by a man who loves her. She is, in this case, the daughter of a multi-millionaire, accustomed to having her own way in everything.

Along comes a rich young man who is a lumber camp in Canada. He lures her, into an aeroplane, does a few tall stunts to throw a little fear into her, and in that comical compels her to marry him. She decides to dodge the marital relationship by running away, but he and his men kidnap her and take her to the camp, where she is compelled to "live the wretched," as it were. When the hero is injured in a fight to protect her she settles—she is only a woman after all.

The story and scenario are credited to Frank Barendse, and the direction to John R. O'Brien. The cast is exceptional in the uniformity of quality, and the production is "decent." Cats should enjoy profitable bookings for the picture. Jolo.

## WHERE'S MARY?

Chicago, Oct. 8.  
The five- reel picture produced to be called "The Allover" by independent promoters, originally intended as a record to mothers to teach them the dangers that surround their young daughters (this picture differs in that it "pre-empted" very young daughters may be as young as 14 years), turned out to be a very strong story with heart interest, and its original title and nucleus opened have been abandoned with a view of selling it for state's rights as a drama rather than a propaganda. It is now called "Where's Mary?"

Bainbridge directed the film at the Desnany park, and the direction is distinguished for its delicate and intelligent handling of a thin-line subject. The acting is good, with Josephine Hudington and Tommy Gunnen in the leads for the love story, Fred Wagner terrific as the moon, and Eva Fain, a quiet, delicious and effective as the alluring kid whose immature beauty causes the moon to murder her. The scenes are all laid in Chicago and the atmosphere is remarkably faithful throughout.

The tale is adapted from the notorious "Frisson" case here, the central figure of which will be hanged Oct. 10 for the murder of a little girl in his basement. Following the main face and strung upon the thread of the criminology of that case, "Where's Mary?" never-theless may be divorced from the local hysteria of the grim incident and go out on its own as a feature. It is the first time that pictures have dared handle the subject of degenerate as applied to girls and women. The age of consent, yet no censor could cut a foot out of it, while on the other hand the whole of the romance and the whole of the tragic story is told with gripping continuity and plausible action.

A local syndicate put up the money for the production and it will be shown in a Chicago feature house as a nucleus for a state's rights campaign. The success of "Where's Mary?" seems assured. Last.

## Broadway Congested.

Due to the increasing congestion on Broadway between 42d and 50th streets, Capt. Samuel Bolton, of the West 44th Street Police Station, issued an order forbidding meetings of any sort in this district.

The order affected the recruiting bureau of the Seventy-first Regiment, which has moved its quarters above 50th street.

## I WILL PAY

\$25,000

For the Scenario of an Original Story on the Subject of:

## "PROHIBITION"

Address by Mail

Casper Billings, Variety, New York

# SELECT PICTURES

## JAMMED TO THE SIDEWALK

This is what happened at B. S. Moss' Broadway Theatre, New York, when Select Exploitation put over the season's biggest sensation

# "A SCREAM IN THE NIGHT"

By Chas A. Logue—Presented by B. A. Rolfe

THE DIVINE LAW OF LOVE VERSUS  
THE MAD THEORY OF SCIENCE

IT WILL JAM ANY THEATRE

# MOVING PICTURES

63

## LUCAS RETURNS FILMS

Atlanta, Oct. 8.

Arthur Lucas, manager of the Goldwyn Distributing Corp., yesterday turned over to the sheriff 125 films as the outgrowth of proceedings taken against him by the Consolidated Film and Supply Co., which claims the films. A hearing on the matter to determine the rights of the contesting parties will come up in the Superior Court later. The Consolidated Co. set up the claim it leased the disputed films to Lucas at the time Lucas was district manager

for Mutual and Triangle and that it had been unable to get the films back under the agreement.

Under the bail trover action brought against Lucas he had three alternatives, i. e., to return the films, furnish a bond or go to jail.

## Mass Moves to Atwell's.

Abe Mass, formerly assistant to J. Victor Wilson, at the Strand, New York, has been added to the publicity staff of Ben H. Atwell, at the Capitol.

Mass at one time was private secretary to S. L. Rothapel.

## MAYFLOWER'S "TOBLITSKY SAYS"

Contracts will be sealed and signed this week whereby the Mayflower Photoplay Corporation will come into the screen rights to all of Aaron Hoffmann's "Toblitsky Says" sayings for the coming year, dating Oct. 15. The Mayflower has exercised its option, dated Sept. 15, agreeing to finance the filming of all the author's writings.

## STARRING ZENA KEEFE.

Zena Keefe has been engaged by Myron Selznick for a series of ten pro-

ductions, following which she will become a full-fledged Selznick star in the fall of 1920.

The Selznick organization will shortly start a personal boosting campaign for Miss Keefe with the idea of giving her world-wide publicity by the time her first starring vehicle is ready.

## Trying to Buy Superba Property

Los Angeles, Oct. 8.

Report is current here that Carl Lamme is trying to buy the Superba property through local agents. At present he has only a lease.

## Paramount Comedy Travels



"SO THIS IS AMERICA"

Titles by RING W. LARDNER

THEY'LL make your scenic lovers roar and make your comedy lovers applaud. Complete stories of a real scenic tour in wonder regions, embellished by real comedy acting and new comedy titles by the king of comedy conversation—Ring W. Lardner.

Something new, something beautiful, something funny all in one reel every month.

The first comedy travel is "This Is the Life, Walt!"



FAMOUS PLAYERS-LASKY CORPORATION

AMUSEMENT TRUST CO. OF NEW YORK, INC. 150 N. W. COR. 4TH ST. N. Y. C.



Canadian Distributors, Famous-Lasky Film Service, Ltd.  
Headquarters: Toronto.

I'm willing to bet  
one hundred thousand dollars  
that I can make

$$1 + 1 = 3$$

Lewis J. Selznick

# MECHANICAL FORCES IN LOCAL FILM STUDIOS WILL BE UNIONIZED

**Theatrical Protective Union No. 1, New York Local of I. A. T. S. E., Undertaking Campaign—Fifteen Studios Under Jurisdiction of Labor Organization Now Operating as Open Shops—Similar Move in Jersey City.**

Theatrical Protective Union No. 1, New York local of the I. A. T. S. E., will start a movement Monday to unionize the mechanical forces employed in the Manhattan picture studios. At the present time the 15 studios covered by the jurisdiction of the New York local of the stage hands union are operating on the open shop basis, with about 10 per cent. I. A. men and the rest non-union.

Included in the plan of the New York local to make the studios 100 per cent. union in the different mechanical departments will be the presentation of a new wage scale for studio carpenters, electricians and property men, calling for an increase of about \$2 a day over the scale now in effect.

A similar move will be inaugurated by the Jersey City local of the I. A. T. S. E. as to the complete unionization of the 10 or 12 picture studios in and around Fort Lee, N. J. An increase of about 15 per cent. will be asked by the New Jersey local for carpenters, electricians and property men.

The Vinegar Hill, Flatbush, Brooklyn, and all of the studios located in Brooklyn and Long Island, will be embraced in the general unionization plan of the I. A. T. S. E. as soon as the Brooklyn local decides on a new wage scale for carpenters, etc., the same now being under consideration.

In official of the New York local of the I. A. T. S. E. said no strike trouble was anticipated, but it would be difficult to predict what the future would bring forth, inasmuch as the three local demands will not be presented to the studio operators for at least a week.

## FILM TAX HEARING.

Washington, Oct. 8.

Before the Ways and Means Committee of the House yesterday the repeal of the theatre tax seemed to be doomed. All members of the committee present took the attitude that the profits were exceptionally large, especially in the films, and Representative Nicholas Longworth, of Ohio, made accusations of profiteering, while Claude Kitchen, of North Carolina, agreed with Longworth's statement that picture taxes will continue in some form indefinitely.

Ranking members of both parties on the committee flatly opposed the appeal of Charles C. Pettijohn, of Indianapolis, chairman of the Legislative Committee of the National Association of the Motion Picture Industry, and Charles Heise, of Pennsylvania, City, that the tax be removed or lowered. It was stated that the War Tax on films alone brings the government an annual sum amounting to \$40,000,000.

In answer to the argument made by the picture representatives that attendance at the pictures had decreased by the hundreds of thousands in the last ten months because of the tax, the chairman of the committee charged that the same managers were profiteering and that this and not the tax was the cause of the smaller attendance. The chairman continued with reference to the amount received from the tax and said the Treasury could ill afford to lose this revenue in face of the \$2,000,000,000 deficit facing it.

Others appearing before the committee in the interest of the repeal of the

tax were Ligon Johnson, representing the legitimate theatrical interests. Representative Julius Kahn, of California, who urgently appealed for the repeal of the tax in defence of the film interests; J. L. Fiberman and R. S. Saxton, who represented the stage hands and picture operators.

No matter what recommendations are made by the committee, no action taken by the House, it will not be brought before the Senate until after that body has finished up with the Peace Treaty.

## F. P. MOSS DEAL OFF.

The Famous Players-Lasky Corp. issued a statement last week to the effect that the negotiations between that company and the B. S. Moss Theatre Operating Co. were formally declared off. The B. S. Moss theatres are to be conducted by F. P. Moss in the future.

During the summer there was a tentative arrangement entered into between Moss and the Famous Players-Lasky people whereby the Moss theatres in New York would discontinue playing vaudeville and pictures and become straight picture houses.

## PRESS AGENTS.

Unifac press matter is addressed direct to VARIETY, New York, it can not be assured of proper attention.

No press matter should be addressed to any member of Variety's staff.

## ONE WAY TO AVOID PANIC.

Worcester, Mass., Oct. 8.

A novel scheme was adopted here one afternoon last week to get a theatre audience out of the Royal when a fire started in the operating booth. A police officer stepped on the stage and informed the audience that there was a fire performance going on in Main street in front of the theatre which everybody in the audience should see.

When the crowd walked out in order they did see a free performance, but it was the fire department lined up.

A roll of films caught fire and was burning fiercely when the fire department reached the scene. The blaze is thought to have started from crossed wires. The operator escaped injury and a fire was doubtless avoided by the timely action of the police officer.

## Two New in Missoula.

Dutton, Mont., Oct. 8.

Missoula, Mont., is to have two new theatres. The Missoula Amusement Co. announces one for pictures costing \$60,000, managed by Henry Turner. W. A. Simons of Idaho will build the other, at an estimated cost of \$150,000, for vaudeville and road shows.

## Action for Separation.

Through her attorney, Harry S. Hechheimer, Frances Bowen, an actress, has brought legal action for separation against Irving Bowen, alleging cruelty. The defendant, a picture operator at the Rivoli, has filed no answer.

## Brisland Treasurer at Capitol.

The fourth recruit from the Rialto-Rivoli forces to join the staff of the Capitol is Livingston M. Brisland as treasurer.

## EXHIBITORS MUTUAL SOLD.

The Exhibitors' Mutual Corporation's 27 distributing exchanges were taken over yesterday by Hallmark Pictures Corporation as the result of a three-cornered deal consummated Tuesday by Exhibitors' Mutual, Robertson-Cole and Hallmark. Hallmark is understood to have paid Exhibitors' Mutual \$900,000 for the right, title and interest of the exchanges acquired. The distributing contracts held by Exhibitors' Mutual were also purchased by Hallmark.

The 13 Chaplin re-issues formerly distributed by Exhibitors' Mutual have been taken over by the Clark Cornelius Corporation, a newly formed organization, and will be distributed hereafter by Hallmark. Wm. J. Clark and H. C. Cornelius, the leading factors in the Clark Cornelius Corporation, are president and vice-president of the Exhibitors' Mutual.

As a result of the Hallmark-Mutual deal the legal wars that has been going on intermittently for the last six months between Robertson-Cole and Exhibitors' Mutual has been permanently called off. It is reported Robertson-Cole furnished a large part of the finances that swung the deal for Hallmark. Hallmark will come into actual possession of the Exhibitors' Mutual exchanges October 11. The distributing depots now used by Hallmark will be discontinued after that date.

The Exhibitors' Mutual exchanges acquired by Hallmark are located in Albany, Atlanta, Boston, Buffalo, Chicago, Cleveland, Dallas, Denver, Detroit, Indianapolis, Kansas City, Los Angeles, Milwaukee, Minneapolis, New Orleans, New York, Omaha, Washington, Portland, Seattle, St. Louis, San Francisco, Pittsburgh, Philadelphia, Oklahoma City, and Cincinnati.

In addition to selling its own product, Hallmark will also distribute the production of Exhibitors' Mutual and Robertson-Cole hereafter.

## FIRST NATIONAL MEETING.

The annual meeting of the First National Exhibitors' Circuit convened in New York Monday. There was a meeting of the directors in the morning, and the first get-together of the stockholders occurred at the Astor in the afternoon.

A "dry" banquet was held at the Astor Wednesday night. The Anita Stewart production, "Old Kentucky," was shown to the diners during the evening.

It is understood that the only "kick" at Monday's meeting was over the Lehman comedies which have been bought by the First National on the basis of \$30,000 per subject. The franchise holders agreed to take over the comedies at that figure, but have since discovered that they are unable to get out their quotas on the pictures. This was to have come up during the afternoon session.

The general reports showed that the Mary Pickford "Daddy Longlegs" production is cleaning up over the country, and that it has been swamping the first of the United Artists' Fairbanks production.

## Hamilton, O., Building Two.

Hamilton, O., Oct. 8.

Two new houses, both scheduled to open in the early spring, under construction here. The Rialto is being erected on the former site of the St. Charles hotel by Bromhall and Schwalm, this city. It will give them five theatres in their local chain. The other house will be known as the Palace and is being built by Chicago interests. Pictures will be the policy at both.

## Metropolis in Bronx Changes.

The Success Feature Film Company, Sydney Ascher, president, has sold its stock to a new syndicate headed by Simon S. Lazarus for the lease of the Metropolis at 147th street and Third avenue, receiving a bonus of \$30,000. The lease has three years and eight months more to run and the rent is said to be a nominal sum.

## SUSPICIOUS OF STRIKE.

Rochester, N. Y., Oct. 8.

Showmen in this city are trying to dope out whether the strike of musicians at the Rialto was some carefully planned press dope, or whether it just happened to be accidental stuff. It was accidental exploitation it worked darned well, and if it was planned with malice aforethought it was so carefully copied out that it was flawless. The other day the Rialto screened "Bolshevism on Trial" before a specially invited audience of ministers, welfare workers and a fairly good sprinkling of prominent people. The next day it was announced that the orchestra was on strike, demanding \$95 per week, which management termed to be nothing less than Bolshevism. They refused to grant the demand.

It seems that the musicians were receiving \$74 per week and that the Rialto was officially classed by the Musicians' Union as a Class B house. In announcing a raise in prices the Rialto became a Class A house and were supposed to pay the musicians \$95 per week. The Rialto refused to concede the increase, and in some spread-eagle advertising announced that the house was without music owing to this outbreak of Bolshevism on the part of the orchestra.

The next day the only music in the Rialto was furnished by an automatic piano, and the management made much of this in their advertising, incidentally playing up the film. Then the Musicians' Union threatened to "hit the house as unfair, entailing the calling out of union operators and stage hands. Then the managerial dons began to have with ideas which they claimed he could not see before. It seems that the wage demanded includes two men. Each wage goes two ways, to the men who spit the time from the opening to closing every day for seven days a week. The \$74 per week meant \$37 for each musician, and the \$95 really means \$42.50 per man.

## U. A. AFTER TWO NEW STARS.

Hiram Abrams returned from the coast Friday. The trip was very busy with his periodical visits to the stars to report on the progress of the United Artists Association.

Asked whether any other stars would be added to the present quartet, Abrams replied that negotiations were on with two others, but he could not indicate whether or not the deals would be consummated.

Relative to the various rumors about Abrams stated they were ridiculous—that the company was satisfied with the progress being made, that next year they would have no less than 20 big pictures to distribute, including several outside features they would purchase as they might manifest themselves.

## GUS EDWARDS IN FILM DEAL.

Chicago, Oct. 8.

Gus Edwards was declared in last week on a new corporation to be formed soon, to be known as the Gus Edwards Film Revue Company. William S. Eastar, of the Rothacker Film Company, is the other factor of the deal. It is planned to film "Gus Edwards' School Days." Another plan of the company is to film well-known song hits of the past, such as "Bird in a Gilded Cage," "Mansion of Aching Hearts," etc.

## ASCHER BROTHERS' LATEST.

Chicago, Oct. 8.

Ascher Brothers announce another new picture theatre, representing a total investment of \$1,800,000, at State and Washington streets. The property was purchased by the Ascher Brothers from the Marshall Field estate for \$1,150,000. The house, to seat 2,500, will cost \$700,000.

## Anita Stewart Going West.

Anita Stewart, the Louis B. Mayer star, is to return to Los Angeles in about three weeks. Originally it was planned to make at least one picture in the East, but the weather conditions have been such that it has been deemed advisable to return to the coast.

# PROPERTY

## SHANLEY'S REQUEST FOR \$500,000 NOT THOUGHT TO BE EXCESSIVE

**Restaurateur's Putnam Building Lease Has Five Years to Run—Marcus Loew Another Tenant to Hold Long Lease in Recently Acquired F. P. L. Property—New Owner's Plans Not Known.**

Shanley's restaurant in the Putnam Building is asking \$500,000 to vacate and terminate its lease, which has five years yet to run.

The Famous Players-Lasky recently purchased the property, paying, according to report, not less than \$4,000,000. Besides the Shanley restaurant, which occupies the entire rear of the street floor of the building, Weber & Heilbroner, the clothiers, have the 4th street corner. Their lease is said to run with Shanley's, and as the firm has been reported to have paid a large sum to secure the corner location it is assumed by the realty men their price will be another big item if F.P.L. wants to obtain the physical possession of the property immediately.

The Marcus Loew circuit is about the only other Putnam Building tenant with a lease extending beyond next May. He occupies the upper story. Loew's tenure is for five more years.

The Putnam Building tenants, if remaining beyond April 30, next, expect a heavy increase in rental when renewal time comes around. Whether the F. P. wants the property for itself right away or will be content to wait out the expiration of the long leases, meantime trying to secure a sufficient return from the tenants to cover the carrying charges of the property, is unknown to those tenants interested.

Some say the Famous Players' intention was to secure the Shanley restaurant space, using the large center room with the adjacent property in the rear, to erect a picture theatre, giving it an entrance from Broadway and leaving the remainder of the building intact for its own offices. The other understanding of the Adolph Zukor purchase was that Mr. Zukor wanted to put up on the site a large office building with a theatre inside. The Putnam Building now is but an edifice of six floors. It occupies the entire block front on Broadway between Forty-third and Forty-fourth street. The Astor Estate built it and recently sold the property, with the buyer soon afterward transferring it to the Zukor corporation. It is but the second instance of recent years when the Astor people have disposed of any holdings. The other transfer of Astor property happened some months ago, in the downtown section.

Restaurateurs do not look upon the Shanley demand as excessive. The

Shanley restaurant has been a very profitable one. Moving to the Putnam Building from its location for years at Broadway and Forty-second street, "Shanley's" did not thrive at first in its new home. Later, when the future seemed much in doubt, Shanley's installed a straight cabaret performance, the first of its exact nature in New York. This brought success with a rush and the Shanley restaurant is said to have netted at least \$200,000 annually since that time.

With a name established all over the country, the Shanley's trademark has a good will value that means something, say the restaurant people, though they cannot name any place in the theatrical district where Shanley's, if moving, could possibly secure as good a location and the space for anywhere near the rental of the Putnam Building room.

### GOLDWYN BUYS IN CALIFORNIA

Los Angeles, Oct. 2. Emilie Kehrlein has sold the Kinema for \$600,000 to T. L. Tally, vice-president of the First National.

Goldwyn gets 51 per cent. of the California theatre at a price stated to be \$400,000, Harry Leonhardt stepping out and Fred Miller said to retain his interest. The California has fought hard to keep above water with the best pictures in the open market.

D. J. Grauman announced yesterday the purchase of a site at Sixth and Hill streets for a \$2,000,000 theatre to have a 4,200 seating capacity, paying \$1,350,000 for the land; also purchasing at Eighth and Broadway, 200 feet frontage, for \$1,500,000.

### "Lincoln Highwayman" Filming.

William Fox has purchased the picture rights of Paul Dickey's former war-time sketch, "The Lincoln Highwayman." William Russell will be starred in the Fox screen version and Emmett Flynn will direct.

The film will be five-reeler. Production will start next week.

Thaw Pictures in England, London, Oct. 2.

An American representative is here making preparations for a London premiere of Evelyn Thaw in pictures.

### SCHULBERG GOING BACK "HOME."

It is circumstantially rumored in the inner circles of filmdom that B. P. Schulberg has been invited to return to "the old family"—or in other words, Famous Players-Lasky. If such a thing is borne out in fact he will assume a position closer to Adolph Zukor than he had before, which, in the opinion of friends of both, has always been their common desire.

It is generally known that although Schulberg's efforts since leaving Famous-Lasky last December, have been in a manner competitive, both in America and Europe, the strong personal attachment between Zukor and himself has never abated.

### TAKING SCENES IN FRISCO

San Francisco, Oct. 2. A company of Fox players arrived here last week to take scenes for "The Hell Ship." In the company are Madeline Travers, Betty Bouton, Al Roscoe, Jack Curtis, Fred Bond and William Flynn. Fox Dunlap is the director. The story was written by Denison Clift, a local man, who is the Fox scenario editor.

This aggregation is the third here within the past week.

The Goldwyn and Famous-Lasky companies have been "shooting" scenes for "The Silver Horde" and "The Sea Wolf."

### FEUOLER COMING BACK.

The film rumor grind has heralded the return of John R. Feuoler to the picture producing field. At the Exhibitors-Mutual naught could be learned of his prospective return.

Feuoler is in Chicago according to several of his former intimates.

### DALY'S TO BE PICTURE HOUSE.

Milton Gosdortor has acquired several years' lease on Daly's Theatre, which, after necessary renovations, will be employed as a picture house, with a 20 and 30 cent scale prevailing.

The theatre will seat one thousand.

### FILMING THE BIBLE.

Portland, Ore., Oct. 2. J. A. McGill, a wealthy theatre manager of the Northwest, has formed a company to film the Bible in 52 two-reel episodes, for exhibition in the churches of the country. The work will be directed by Raymond Wells of the American Lifeograph Co., Portland.

### Otis Harlan in Comedies.

Otis Harlan is to appear in a number of two-reel comedies for the First National. The comedian is now at the coast and about to start work.

The stories were prepared by Roy McCordell, the Evening World humorist.

### WILLIAM S. HART, AUTHOR

William S. Hart signed contracts with the Britton Publishing Co. last week whereby the latter will exploit a short novel from the screen star's typewriter, entitled "Patrick Henry."

### GERMANS BAR AMERICAN FILMS

Advices received in this country are that the German Government has declared an embargo on all American films. This is for the protection of home industry and also for the purpose of stabilizing exchange on the German mark.

A number of American films are being smuggled into Germany through Hamburg and the occupied areas. The populace seems extraordinarily anxious to see the American pictures.

William Vogel is in Berlin in an effort to make some sort of an arrangement to get the great bulk of American product he and his partners have purchased into the Central Empires. In Austria there is no ban, but the value of money there is so low it would be suicidal to place the pictures into that territory at this time.

Eisenar O'Keefe, one of the partners in the American branch of the Scandinavian Film Agency, who returned from abroad about three weeks ago, after having been the first woman in the film industry to get into Berlin, stated that the embargo is largely to protect German made films, but that the majority of these were made in the early years of the war. German firms handling films are anxious to get the American productions, and each one that is smuggled into the country has more than a dozen bidders for the right to distribute.

Samuel Rachman, who is one of the partners of Vogel, said recently the majority of the film he and his associates brought in still in this country and it will not be shipped abroad until the peace terms are ratified. The German mark at latest New York quotations is 2.15 cents, and the film exporters are waiting for the American money to flow into Germany on loans after the ratification of the peace treaty before they ship their goods in. It is believed that the American loans will lift the mark back to a fair rate of exchange.

### WOODS-FROHMAN SUIT.

A. H. Woods has begun legal action against the estate of Charles Frohman for an accounting and equal share of the profits accruing from the picture rights to their play, "The Sons of Songs." After Frohman had made the original production, Woods acquired a half interest in it. When the play reached the screen, via Famous Players-Lasky, the Frohman interests did not turn over one-half of the profits to Woods.

Woods' attorney, Alfred Beckman, has secured an order for a preliminary examination before trial of Alf. Hayman, the Frohman general manager, to determine the exact monetary return from the picture rights to the play. This examination is set for next Tuesday, Oct. 14. The trial proper will take place within the fortnight.

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VOL. LVI, No. 8

NEW YORK CITY, FRIDAY, OCTOBER 17, 1919

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Variety

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# VARIETY

VOL. LVI. No. 8.

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## FEDERAL TRADE COMMISSION RESUMES V. M. P. A. HEARING

**Met Tuesday in This City—Session Continued on Wednesday  
—Pat Rooney Testifies and Is Cross-Examined—Charles  
E. Grapewin Followed as Witness for Respondents  
—McIntyre Heard Next—Albee Quoted on  
Ethics for Agents—Charles Moore Con-  
tinues as Examiner and John Walsh  
as Chief Counsel — Maurice  
Goodman Appears for As-  
sociation.**

The Federal Trade Commission resumed its investigation of the Vaudeville Managers' Protective Association. Keith Exchange and allied interests on the charges of restraint of trade, etc., at 10 a. m. Tuesday, in the New York office of the commission, 28 West 38th street. Chas. Moore acted as examiner for the commission and John Walsh as chief counsel, as in previous hearings last year. Mr. Walsh, who resigned as chief counsel of the commission last April, appeared by virtue of having been engaged as special counsel to conduct the vaudeville investigation matter. Gaylord R. Hawkins and Wm. C. Reeves acted as associate counsel to Mr. Walsh, as heretofore.

Tuesday's session marked the opening of the respondents' (Vaudeville Managers' Protective Association, Keith Exchange, etc.) answer, or what corresponds to a defense of the charges filed against them by the commission. Maurice Goodman acted as chief counsel for the V. M. P. A., Keith Exchange, N. V. A. etc., with John C. Kelly and ex-Judge Edward C. McGill as associates. Chas. Stouden appeared as attorney for the Orpheum Circuit, temporarily replacing Mr. Sonnenberg, Orpheum counsel, who is ill at present.

Pat Rooney, Chas. E. Grapewin, Loney Haskell, James McIntyre of McIntyre and Heath, and Joe Laurie were called in the order named by the respondents at the morning and afternoon sessions held Tuesday. All five witnesses were asked practically the same questions by Mr. Goodman, each witness giving a biographical account of how he started in the show business and his progress to the present time, and then explaining the different relations played by artists' representative, booking man-

ager, booking exchange, theatre manager, the general method of securing an engagement, payment of commissions, and similar technical matters related to the vaudeville business.

Pat Rooney, the first witness, stated he was 29 years of age, and had been in show business for 28 years. 22 of which had been spent in playing vaudeville. Rooney re-counted his early history, telling of his partnerships with his sister Mattie, and later with Emma Francis. In 1909 the team of Rooney and Bent was performed. Continuing Rooney testified in general as to engagements played by Rooney and Bent since their start, until their recent temporary separation. Rooney stated he received \$400 a week for the first five weeks for his single turn, played around the New York houses during the past couple of months. Later Rooney received \$400 a week for three weeks for the single, and for the final two weeks \$700. For the new revue containing 14 people which Rooney will break in at Mt. Vernon on Thursday, the witness said he would receive \$400 a week. This was a break in salary for the big act, Rooney explained, adding that he (Rooney) had the revue booked through the Keith Exchange in the larger houses for 12 weeks at \$250 a week, following the break-in period.

Artists' Representatives. Mr. Goodman then took up the matter of artists' representatives, asking Rooney whether he had ever employed a personal manager, Rooney replying that Harry Weber had acted in that capacity for him for three years, but that Weber's services had been discontinued with at the beginning of last season.

Neither Mr. Albee or Mr. Murdoch or anyone else had suggested Weber as a personal representative Rooney stated

(Continued on Page 27.)

### OPPOSING GERMAN OPERA.

A petition is being circulated by the American Legion among the public at large calling upon the city officials and other authorities to prevent the presentation of German opera in German at the Lexington Theatre. The appeal is being distributed by members of the organization and has the approval of George Brokaw Compton, chairman of the New York County Committee of the Legion.

The petition states that the Posts in the five counties comprising Greater New York have unanimously passed resolutions condemning the production of German opera by Germans and that now the individual members of the Legion take a hand in the fight.

Harold M. Schwab, Chairman of the Anti-German Propaganda committee is in charge of the distribution of the petitions. He will call upon the Board of Aldermen to take such measures as to restrain the Commissioner of Licenses and the Police Department from granting a license to the management of the Lexington for the presentation of the German opera.

### PANTAGES TWICE DAILY REPORT.

San Francisco, Oct. 15. Persistent rumors here have gained State-wide circulation that Alexander Pantages is contemplating changing his entire circuit into "two-a-day" houses. When this change will be brought about, if at all, only few people close to Pantages know, but continual whisperings have it that the change will happen within the next 18 months.

Artists playing the time consistently circulate the report. When asked where they got their information they answer, "Oh everybody seems to know that."

When Pantages was in San Francisco recently he was asked in a jocular manner when the two-a-day was going into effect. Pantages did not reply.

### WOODS BACK MONDAY.

A. H. Woods, the producer, is a well man again. He left Stern's Sanitarium last Monday.

According to Martin Herman, his brother-in-law, Woods has recovered completely. He will go to Atlantic City for a brief rest and is expected back at his desk Monday.

### INVESTIGATION REPORT.

The verbatim report of the daily hearings before the Federal Trade Commission in New York City in the matter of the Vaudeville Managers' Protective Association and others appears on page 29-30 of this issue.

The report will be published weekly in part until the full record will have been printed.

### MRS. COUTHOU ADVERTISES.

Chicago, Oct. 15. For the first time in many moons a ticket scalper is actually using space in the daily papers. Florence Couthou, who has a practical monopoly of the ticket-agent business in Chicago, printed an advertisement in the Chicago papers on Saturday, announcing the following theatres have established branch offices with F. Couthou & Co.: Blackstone, Cohan's Grand, Colonial, Garrick, Illinois, La Salle, Princess, Powers, Studenbaker and Woods.

The only two legitimate houses in the loop who are not dealing officially with Mrs. Couthou are the Olympia and Cort. Mrs. Couthou has her ticket stands in the following hotels: Auditorium, Blackstone, Congress, La Salle, Morrison, Sherman, and in numerous clubs and office buildings. The advertisement announces that "The price printed on the ticket is the price you pay."

It is said that Mrs. Couthou is cleaning up a profit of over \$1,000 a day. To her legal profit of fifty cents on each ticket she adds the twenty-five cents "commission" paid her by the theatres.

A number of the Chicago houses charge \$5 for the best main floor seats, with \$3.50 on Saturday and Sunday.

### ACKERMAN & HARRIS DEAL.

Irving Ackerman, has been in New York for a week. His partner, Sam Harris, is expected here almost any day now.

Ackerman & Harris operate a circuit of twenty vaudeville theatres on and near the Pacific Coast.

It is reported the presence of the two partners in New York at this time is full of significance and that the eastern trip has been made through overtures made to Ackerman & Harris concerning the future of their business. The firm started eight years ago with one house (Republic) in San Francisco.

### WILL PAY 125 TO ROAD GIRLS.

Flo Ziegfeld stated that he is willing to pay anywhere from \$50 to \$125 a week for real beauties to go on tour with the "Follie" that he is now getting ready.

Ziegfeld stated that he knew how difficult it was going to be to get real Broadway beauties to take to the road, but that he thought the salary offer that he was going to make would enable him to line up some where between 25 and 30 of the real top notches, who would be willing to take a flyer.

### DOROTHY DALTON ON STAGE.

A report that Dorothy Dalton has been signed by Comstock & Gest to play the title role in the forthcoming production of "Approdite," was confirmed by an executive in the office of the producers.

Miss Dalton is now at work on a picture for Inco, called "Black is White."

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## VAUDEVILLE

### CONFERENCE OF VAUDEVILLE HEADS IN CHICAGO HAS VAST SIGNIFICANCE

Meeting of J. J. Murdock, W. S. Butterfield and "Tink" Humphrey, May Mean General Rearranging of Middle Western Circuit, With Better Conditions for Acts Playing That Territory—New Combinations May Be Formed.

#### SALARY TO BE SET.

Chicago, Oct. 15. Following a conference yesterday between the officers of the Western Vaudeville Managers' Association and the Western B. F. Keith office, it was agreed that a salary is to be hereafter set upon an act playing through these offices, with a play or pay contract issued for 26 weeks without any cuts in salary.

The salary set stands for every house and all booking managers have agreed to be bound by it. This is the most progressive step ever taken by the association. It will permit acts coming into Chicago to play the Mid-Western time to have some assurance of proper treatment and consecutive bookings without suffering salary cuts, even in the smaller houses.

The managers claim they are not making any money but say the salary set move became necessary through the publicity given by Variety to Western vaudeville conditions.

It is expected that the routine meetings to be held in furtherance of the newly developed plan will prevent agents from stalling an act for several weeks as has been often done in the past. Following a routing meeting an act should immediately be advised through its agent whether it secures time and at what salary.

Chicago, Oct. 15. J. J. Murdock returned from Chicago on Sunday. W. S. Butterfield, head of the Midwest Butterfield Circuit (Keith Western) also left Chicago Saturday. "Tink" Humphrey was in close conference with both up to train time.

These comparatively unimportant details were given vast significance when reported here, together with some rumors that had been gaining strength for some time.

Two years ago Humphrey, Charles Freeman and Sam Kahl had a joint meeting in which they decided to book consecutively Humphrey's Keith string, Kahl's Finn & Helman string and Freeman's several W. V. M. A. houses, so that an act could be given about 22 weeks, each agreeing to use the other's acts at the same salary, with pay or play contracts.

Kahl promptly began cutting acts' salaries when they reached his house. Humphrey promptly "called" Kahl and broke up the arrangement, when acts proved to him that they were not being paid their full share on the F. & H. portion of the three-circuit route. Since then consecutive bookings from the Middle West through to the coast have been impossible through Chicago books; Kahl accepting such acts of Humphrey's as he wanted (usually at heavy cuts) and Humphrey booking individually such acts as he chose. Reports from one string were worthless on the other, Kahl insisting that every act play his Lincoln and American (Chicago) for "tryouts" at an average of \$50 per week per act, before he would book any act at all.

As a result it has been correspondingly more difficult to get acts to come West for six weeks on the Butterfield time

than it would be for 22 weeks on the combined time. Butterfield and Humphrey have been discussing plans to "hook up" elsewhere so that they will not be isolated. In this connection they looked toward the East.

Butterfield recently suggested that if Gus Sun was willing he would join with him in an inter-booking deal and would even buy in the Sun Circuit, so that the Butterfield theatres could link with Sun and play into and out of the East instead of attempting to book through the W. V. M. A. alliances into and out of the West.

Thus an act could start at Binghamton, N. Y., then Syracuse, and play through Pennsylvania, Ohio, Michigan, making an eighteen-week route with an average of \$5 railroading.

It is known Butterfield and Sun have had some kind of negotiations. It has no secret Humphrey has been in sympathy with them. The three-man conference in Chicago, it is not unlikely, either concluded or ended the proposition above set out.

If it goes through Humphrey will move to New York very probably now, in general charge of the bookings of the new West combination, and Glen Burt, his first assistant in Chicago, a young broker with a sterling record in his territory, will handle the Chicago end of the business.

Butterfield is a minority stockholder in several Finn & Helman houses, and his interests there have been insufficient to block Kahl's "cutting" policy. Kahl's refusal to "string" with any other managers has already broken up all thought of routing acts by way of the W. V. M. A. clearing house. The result is fewer acts than ever in history are attempting to get work in Chicago. It is not unusual Saturdays to see the bookers turning handpans in an effort to sign as high as 30 acts to open the next day.

#### GUMPERTZ CARNIVAL IN CUBA.

Sam Gumpertz will take a Carnival company of 150 people to Havana, Oct. 25. The show will play the public plaza in that city for ten weeks.

A greater part of the features in the Carnival were at the Coney Island establishment run by Gumpertz, during the summer.

Henry Neysenhorst has furnished several circus acts for the enterprise which will be under the direction of Sam Mirbach.

#### JOE WOOD'S BIG ACT.

Joe Wood is about to launch a heavy vaudeville production, carrying 28 people and four sets.

It may open next week. Mr. Wood has named the turn "Songs and Sentiments" (Thursday). Two performances were given at the Pontiac Theatre, "which has been standard in vaudeville for years."

William Morris staged a benefit for the Day Nursery at Saranac Lake, N. Y., yesterday (Thursday). Two performances were given at the Pontiac Theatre. Volunteering were Violinsky, Milo, Sisters Mirick, Eddie Foy and Livingston Chapman. The Day Nursery at Saranac was founded by Mrs. William Morris. The Morris' have a summer home at Saranac Lake.

#### KINS-NEE UNDER ARREST.

Chicago, Oct. 15. Louis Kins-Nee, a fugitive, was arrested in Pittsburgh this week in connection with the murder of Mrs. Louise C. Brown at Maywood, Ill., recently, and brought back to Chicago, despite an alibi he established through his wife.

Following his arrest in Pittsburgh, while playing a vaudeville date there, Kins-Nee attempted suicide in a cell at the Central station. He was found unconscious in his cell. After receiving treatment at the Allegheny Central Hospital he was given a hearing in Central station.

When notified of her husband's arrest Mrs. Kins-Nee, who lives in Newcastle, Pa., expressed surprise that he was held for the Chicago murder, as he was playing a date at the Grand Theatre, Honesdale, Pa., on the date on which the murder occurred. Her statement was corroborated by Alfred Camm, manager of the theatre.

Kins-Nee was taken to Chicago in spite of his alibi.

#### BERLIN'S FINAL WEEK.

The current engagement at the Palace, New York, will be Irving Berlin's second and final week of vaudeville. Mr. Berlin opened his tour last week as the headliner of the Riverside, New York. He is said to have broken the house record for gross receipts there by \$1,000. Evelyn Nesbit formerly held it.

Following this week Mr. Berlin will start at work upon a revue with which his mind has been preoccupied with for some time. It is not settled who will produce the Berlin show.

Rose & Curtis, agents for the composer, had secured a big time route of 20 weeks for Mr. Berlin, at his vaudeville salary, \$1,500 weekly.

#### SURATT'S ENGLISH TOUR.

Ernest Edelstein and Harry Fitzgerald returned from Chicago Sunday.

Edelstein is handling the affairs of Valeska Suratt, for whom he is arranging an English tour and London opening next Spring in a new play which goes into rehearsal this week, headed for Chicago. The title now decided on is "Scarlet and White." Walter Haas, by arrangement with Oliver Morosco, will manage the tour in place here.

Edelstein is also seeking a connection in this country for exportation of independent films to England, the "state's rights" sort preferred. He will rail for England about November 1.

#### YOUNG PANTAGES' SON.

Thomas, Wash., Oct. 15. A son was born Monday to Mr. and Mrs. George Pantages. The father is a nephew of Alexander Pantages. He has been managing the local Pantages house for a month, but will return about Nov. 1 to Pantages at Vancouver, which he left, as resident manager.

Hugh Emmett, the ventriloquist, is the father of Mrs. Pantages, who wishes to acquaint him through Variety that he is a grandfather. Mrs. Pantages has not her father's route and can not locate him.

#### LOEW'S PRINCE, HOUSTON.

New Orleans, Oct. 15. The Prince, Houston, Tex., has been leased by Marcus Loew, who will reopen the house October 28 for Loew's vaudeville policy. It follows Loew's Crescent, New Orleans, on the circuit. The acts "will close here Saturday, opening at Houston Sunday matinee. The lease is reported to be for three years at a total rental of \$65,000. The Prince was recently reported having been transferred to a new local ownership. It formerly played legit attractions.

#### Arthur Thomas Dies.

London, Oct. 15. Arthur Thomas, the original minstrel, died here, aged 55.

#### It behooves me to speak—

An onion can make you cry, but it takes an artist to make you laugh.

## CHARLES WITHERS

#### SECOND KEITH SUIT.

Boston, Oct. 15. A second suit for \$5,000,000 has been filed by John F. Cronan, a Boston lawyer, against the estate of the late Paul Keith. It is for professional services rendered preventing the late B. F. Keith from disinheriting Paul.

The earlier bill was one in equity and the present one is an action at law. Cronan alleges he made it possible for Paul Keith to succeed to his father's \$15,000,000 estate and that he did it on an oral agreement with Paul Keith and Edward F. Albee that he should have one-third interest if he succeeded in inducing the father to transfer his enterprises to his son and Mr. Albee.

In the declaration are contained 246 items for services, including one for inducing B. F. Keith's widow to accept \$500,000 and not to contest the father's will.

#### GOE ACT'S INSURANCE PLAN.

A new idea for mutual protection of vaudeville players has been started with the act "Everyactor," which has been playing for the last twenty-eight weeks under the management of Philip Dunning.

There is a fund, the general plan of which is akin to that in force at the Hippodrome, each of the players being protected in case of accident or illness. There are eleven ex-actors, all off the U. S. George Washington, where they were buddies for two years.

Each man pays 50 cents per month into the fund, which was started by a contribution from Dunning of \$50.

The players are billed as "The Gicle Gobs." At the end of the season in June the fund will be divided pro rata among the men, should there be a balance.

#### DAMA SYKES' DIVORCE.

Chicago, Oct. 15. Judge Charles A. McDonald indicated today that he would grant a divorce to Mrs. Dama Sykes Halligan from William J. Halligan. They were in vaudeville as Halligan & Sykes. The turn separated July 17, although the couple had separated matrimonially June 1.

In her bill Mrs. Halligan asserts that her husband struck her. She lives in Chicago, he in New York.

#### GRAY WRITING FOR CAPITOL.

The new Capitol Theatre on Broadway has contracted for Tommy Gray to exclusively write funny film sayings for that house.

They will be called "Gray's Grins," and held at the Capitol for a week before sent elsewhere.

#### Whiting Can't Hear.

George Whiting (Whiting and Burt) played all week, stone deaf. Monday morning he was taken with a cold in the head, which entirely obliterated his hearing temporarily, but he went through and sang twice daily, six songs, without being able to hear the orchestra. He says he was able to do this by reading the lips of Sadie Burt, his partner, and thus going along with her.

#### Clara Butt on Operatic Stage.

London, Oct. 15. Clara Butt is to return to the operatic stage in Gluck's "Orpheus."

## VAUDEVILLE

### MOSS INVADING NORTHERN NEW YORK AND NEW ENGLAND

**Already Has Sites for Seven Theatres—Total Cost Will Be \$7,000,000—Same Type as Hamilton Here—Policy to Be Semi-Weekly Change of Six-Act Vaudeville and Feature Picture.**

With word from Utica that R. S. Moss is to erect a theatre there, reaching this city, it was learned that Moss is contemplating the invasion of Northern New York and the New England States with a chain of houses. At present sites have been selected for seven houses, which will be erected at an aggregate cost of \$4,000,000. The places where these theatres are to be located besides Utica, are: Quiney, Mass., Bangor, Me., Lewiston, Me., Portland, Me., Brockton and Springfield, Mass.

Architects are at present working on the plans for the proposed theatres which will be of the same type as the Hamilton in New York. The houses will be two-story buildings, with a possibility of office space being included. The lower floor will seat about 1,800 and the balcony 1,200.

The policy to be established will be similar to the New York policy of the Moss houses—vaudeville and feature pictures. They will change their programs semi-weekly and probably play six acts. The vaudeville acts will be furnished by the Moss Amalgamated Booking Office.

It is understood that since Moss severed his business relations with the Famous Players-Lasky Corporation, who were interested in the operations of his New York theatres, until recently, he has been working out a plan to establish a circuit of at least twenty houses outside of New York city.

#### AUSTRALIAN MAGNATE HERE.

Harry Lauder will commence his African tour of sixteen weeks at Johannesburg on Easter Monday, according to an announcement made by E. J. Carroll, the Australian theatrical magnate and picture producer, who arrived in New York Monday.

Mr. Carroll, who in conjunction with William Morris is in charge of the Lauder tour, will personally direct the African pilgrimage. To enable him to reach Johannesburg in time for the opening, Lauder will close his American tour Washington's Birthday week in New York. Besides thirty provincial towns to be played by Lauder, Cape Town, Pretoria and Durban will have an extended number of performances.

Mr. Carroll, who is making his headquarters at the Morris office during his stay in New York, will look over the local theatrical field and possibly obtain several current attractions for presentation in Australia.

In discussing the Australian situation he said the current year will go down in theatrical history as the "Black Year." This he says is due to the fact that during the early part of this year the theatres were closed for thirteen weeks on account of the "flu" and later on for another twelve weeks on account of the Seamen's strike. When Mr. Carroll left Sydney Sept. 10 he declares the theatres were then doing a flourishing business but would not be able to recoup the losses sustained earlier in the year.

At the present time, according to Mr. Carroll, 90 per cent. of the legitimate attractions, vaudeville acts and motion pictures are being exhibited in the Antipodes. The demand is very large there for American offerings of any sort and he will therefore endeavor to obtain several of the current successes for an early presentation in Sydney and Melbourne.

Mr. Carroll stated that while in Los

Angeles he engaged Wilfred Lucas, an American picture director, and Bess Meredith, a scenario writer, to proceed to Australia, where he has established a picture studio for the production of a series of photo-plays featuring Snowy Baker, the Australian athlete and sportsman.

In addition to these Mr. Carroll has engaged two American cameramen and several laboratory experts, who have also gone to Australia. He will make efforts while in New York to put under contract a number of motion picture stars who are natives of the Antipodes. The rest of the people that will be used in the Carroll productions will be native Australians.

Mr. Carroll has brought with him a six reel picture which was produced in Sydney, entitled "The Sentimental Bloke." It is based on the poem by C. J. Dennis, a Sydney newspaper man.

#### PHILLY ENTERTAINS FLYER.

Philadelphia, Oct. 15. During the visit of Lieutenant A. C. Reed, who made the first flight across the Atlantic Ocean, to this city last week on the recruiting drive for the navy, the aviator and his crew were royally entertained by the Rotary Club here. Upon their arrival they were the guests of President Harry T. Jordan at the University Club.

At the Rotarians' luncheon at the Bellevue-Stratford the following day 800 guests listened to Reed's graphic description of the trip across. Mr. Jordan entertained the flyers at a performance by Mrs. Fiske at the Broad on Thursday evening and the aerial squad attended B. F. Keith's on Friday evening.

Commander Reed shuns notoriety except for Government purposes, but is a strong favorite of the theatre and was greatly pleased with his entertainment here.

#### NEW KEITH HOUSE IN CINCINNATI.

Cincinnati, Oct. 15. A deal is about to be closed whereby the Keith-Harris interests will purchase the Schuyler Cafe property on Vine street for \$400,000. They will erect a big picture theatre at a total cost of \$800,000.

Joe Libson, manager of the Keith-Harris picture houses here, engineered the deal.

It is rumored that another syndicate will build at the northeast corner of Fourth and Walnut streets. This syndicate may be Jones, Linick and Schaefer, of Chicago, or Nixon and Nirdlinger, of Philadelphia.

#### BERT LEVEY'S ADDITIONS.

San Francisco, Oct. 15. Bert Levey completed arrangements last week for the booking of several theatres in Arizona and Texas, for which negotiations has been going on for some time. Commencing next week acts will be routed via the newly acquired time into Denver.

The new stands adds six weeks to the Levey Circuit.

Darling on Roosevelt Committee. Al. T. Darling, manager of the Royal, has been appointed chairman of the Theatres Committee for the Bronx of the Roosevelt Memorial Association. The association is to make a drive for contributions next week.

#### NEW ACTS.

Evelyn Nesbit singing act, written by Howard Rogers and Jimmie Monaco, assisted at the piano by Eddie Moran. Yaphank McManus and Jack McNulty, leads of the Argonne Players, singing and talking. (Max Hart.)

Archie Hendricks and George Stone. Singing and comedy. (Bill Woolfenden.) Cook, Mortimer and Harvey cycling act. (Ray Leason.) (3 men.) Burns and Foran (2 men), singing and talking.

Frances and Dumar (man and woman) sketch, "An Air-Or-Plane Courtship." Taylor and Francis, talking act. (Man and woman.)

Jan, Gilroy and Co. Sketch, "Ship Ahoy." (2 men and 1 woman.)

Lola Williams and Chester Spencer in a new act.

Rigdon Dancers, classical dancing act. (2 women.) (Harry Weber.)

Edwards and Walters (man and woman) comedy act.

Parisian Four (4 men), accordion players.

Irving and White (man and woman), singing and talking (Harry Weber.)

Joe Brennan, Irish comedian, act by James Madison.

Lawrence Feln, songs.

Nick Hufford, single. (Paul Keno.) Swain & Orman, "Under Covers." (Paul Keno.)

Jack Beas, formerly with Dunbar's Bell Ringers, single. (Paul Keno.)

"Songs You Love," with Jeanette Granville and American Quartet.

Bert Bernard and Grace Tremont, two-act.

Eddie Matthews and Ginger Murray, of burlesque, two-act.

Mrs. Thomas Whiffin and Co. in sketch.

Chick Lloyd in "Dear Old Dixie." Vy Quinn and Frank Fararum with the Eddie Edwards' Jazz Band. Produced by Frank Hale.

Teddy Tappan and Helen Armstrongs "Listen, Sister, Listen" (Arthur Lyons).

Bothwell Browne and his bathing girls will open Oct. 27 at the Alhambra. The revue has twenty people in the cast and will run thirty minutes. Frank Evans is handling the act.

Bert and Marion Taub in a skit by Marian Seaward.

For and Ingraham, singing, talking and piano with special cyclorama. The Shirley Sisters with Bud Bernie in a new trio.

Pauline Asher will soon appear in a new "single" specialty by Joe Swearing and Jack Laft, with special music and songs by George Rubens.

Johnny Dyer and Cass Rogers, assisted by Dorothy Bell, comedy talking and singing (Mandell & Rose).

#### PRODUCTION ENGAGEMENTS.

Lowell Sherman, "The Mood of the Moon." Olin Howland, for "Linger Longer Letty."

#### BECK TO RECREATE.

Martin Beck will go to Battle Creek next week for a ten days' rest, accompanied by no business worries save a pinocchio deck and a golf bag.

#### TEXAS MARKET GOOD.

New Orleans, Oct. 15. Reports coming in say that all of the South is good just now for show business. Texas is being particularly well reported just now.

#### MARRIAGES.

Ebette Winford ("He Left Shoulder" Pantages time) to Earl Moorman of the Vance Du in San Diego, Cal., Oct. 10.

#### BETES.

Mr. and Mrs. Eugene J. Murphy, Oct. 3, at St. Ann's Hospital, New York, daughter.

Saul Leslie has given up his space in Nat Nazario's office and will shortly open one of his own.

#### ILL AND INJURED.

Stephen Newman, vice-president of the I. A. T. S. E., who has been confined in the New York Hospital for the last two weeks with an attack of jaundice, has returned to his desk in the I. A. headquarters.

Peter S. Clark, owner of "Oh Girl," on the Columbia Circuit, who has been seriously ill in his home at Richmond Hill, L. I., was able to sit up for a few minutes last week. His physicians say it will be more than a month before Clark will be able to assume his business duties.

Lottie Lee, wife of Al Martin, is confined to a private hospital in Newark, N. J., where she will be operated upon this week for appendicitis.

Bryan Foy, eldest son of Eddie Foy, was unable to leave for Minneapolis with the family where they opened Monday (October 13). He is confined to his home at New Rochelle with tonsillitis.

Mrs. Louis V. De Foe, wife of the dramatic editor of The World, left the Hammersmith Billingsley company, where she was operated on. She was a patient there for three weeks.

Frank Bernard, the dancer, is recovering from the operation of his leg caused by blood poisoning. This illness forced him to leave the cast of "50-50 Ltd." in Rochester.

Mrs. Ned Wayburn, wife of the producer, was removed from her home in Bayside, L. I., to Mrs. Astor's sanatorium, New York, Monday, suffering from acute intestinal indigestion and is understood to be critically ill, with a likelihood of a surgical operation being necessary.

Sadie MacDonald (Charles and Sadie MacDonald) was operated upon by Dr. J. Willis Amey, Wednesday morning, at the Massachusetts Hospital, East 5th street, New York.

At the American Hospital, Chicago: Louise Wallace, chorus girl; Mrs. Dorothy Adams, Billingsley company; William Wood, "Dream Girl"; Harmony Chorus; Mrs. W. L. Rosenberg; Mrs. W. B. Smallwood.

#### IN AND OUT.

Miler & Mack appeared in the spot allotted to Ruth Royce at the Alhambra. Both Bert the dancer was out of the bill at the Fifth Avenue Monday (Oct. 13) afternoon. The expressman's strike was the cause of a baggage mixup which prevented the California girl from opening.

#### INGLIS COMPLAINS.

Jack Inglis has complained to the N. Y. A. that Swor Brothers and McAllen and Carson were infringing on his "Jew's Harp" bit, and requested that action be taken to have it stopped. He stated that he did the bit with Al Hawthorne for six years and also when he worked with his wife, and therefore is entitled to its use as the originator.

#### CHARLOTTE GOING HOME.

Charlotte, the skater, who was a sensation at the Hippodrome when the Dillingham management took over the house five seasons ago with the "Big Hip Hoorya" show, is going back to Germany.

Charlotte, accompanied by her mother and father, sail today for Germany via Copenhagen.

#### DICK GREEN MARRIES.

Chicago, Oct. 15. Dick Green was married Monday, to his secretary, Marie Harolda. Mr. Green is business agent and vice-president of the I. A. T. S. E. (stage hands' union).

#### Buy's Church in Utica.

Utica, N. Y., Oct. 15. The First Presbyterian church building at Columbia and Washington streets has been purchased by Wilmer & Vincent for \$80,000.

The theatrical firm takes possession May 1, next, when they will erect a theatre for legit attractions. The firm operates the Majestic and Colonial here.

## ARTISTS' FORUM

— Confine letters to 150 words and write on one side of paper only.  
— Anonymous communications will not be printed. Name of writer must be signed and will be held in confidence, if desired.  
— Letters to be published in this column must be written exclusively to VARIETY.  
— Duplicated letters will not be printed.

New York, Oct. 11.

Editor Variety:

"I notice in yesterday's issue, an interview with Mr. Alexander of 'Alexander Kids' in which he states that he considers Max Hart and Willie Edelen to blame for his not obtaining a license for his seven-year-old child in England. I don't know whether you are acquainted with the facts of this case, and in what form you would like to refute that statement for me but the facts are these:

While in England, I was cabled by Max Hart, asking me to book the 'Alexander Kids' at one hundred pounds. Knowing the act I booked them. I knew they required a license, but I did not know their ages. When I brought the contract back to this country, Mr. Alexander, before signing them, said he was going to take them to the Equity and to the different people to make inquiries, and I believe he went to everybody, but he must have been satisfied as he signed the contracts.

I preceded the Alexander family to England; where I first found out that the child was seven. I immediately said to him, 'I am given to understand that it is against the law to give you a license for the child seven years of age, in fact under ten, therefore as the contract called for two children, I would get the act ready in case you cannot get your license, for the two girls.' He said he would under no circumstances play with the two children. I tried my level best to persuade him, but no, he would not, and when the management said to do so, I had to inform them that Mr. Alexander said it was impossible.

When on the day of opening, and the license was refused although everything was done to get it through, he suddenly tells the management, all right, he would let the two children play. The management said, 'Well, I thought you said you could not do the act with two children.' But nevertheless, they agreed between them that anyhow, they would honor his contract and give him one hundred pounds for one week, but the second week they would put an estimate on what the act was valued with the two children. If it was worth one hundred pounds, and if it was worth less, he would notify them.

The act opened, and although the children were acknowledged to be very very clever, one of your representatives saw it, I am referring to Mr. Lowe, who I am sure will agree with me that the act was not worth anything like the money, with the two children. At any rate, not to waste too much of your time, I may inform you that although they were not compelled for the second week, the management on my investigation, thought it advisable and they gave him one hundred pounds, putting him in at the last moment.

Mr. Alexander went to lawyers who sent me letters, threatening to bring an action against me. I went to the lawyers and told them I would be perfectly agreeable to contest any action that he decided to bring against me, at the same time I would help him as the man was in trouble.

The people who had him booked for the rest of the time, namely Moss Empires and other firms, said they would not pay more than sixty pounds for the act, and Mr. Alexander refused absolutely to play for either sixty or seventy pounds. He said he wanted the full amount or nothing.

Eventually, he suggested that I could get him sailings back, he would sooner get back to America. I used my influence and got him sailing from Liverpool, the week after he played Liverpool, where he also received one hundred pounds. But, through no fault

of mine or his, the American authorities refused Mr. and Mrs. Alexander, who are Russians, permission to sail. Consequently, they were in Liverpool, had refused and cancelled their work, you could not get work for these children at a moment's notice as eight clear days have to be given for a license. Therefore, the reason that they did not sail is, that unfortunately they were Russian and the American authorities would not grant permission.

Willie Edelen.

New York, Oct. 11.

Editor Variety:—

Of the many stories as to the history of 'Scandal' which are finding their way into print, not one bears the most remote resemblance to the truth. I would like you especially to have the right version because Variety is celebrated for its accuracy.

The Seylows were the first people to see the play on its completion and they took an option and tried it out at Washington with an excellent company and very decent scenery. The press treated it as it deserved and deemed it alive and the usual tasters and experts who saw it condemned it as a 'dud.'

Of the Seylows the two brothers had very cold feet, and I sympathized with them. Mr. Crosby Gaige, on the other hand, saw certain possibilities and gave me several excellent ideas. I am most grateful to him. Personally I hated the thing and left Washington in the middle of the week to re-write it from beginning to end.

This I did, cutting out one entire and superfluous act, and six extraneous and annoying characters. It was hardly the end of my pen when I happened to meet Walter Hart gazing affectionately at the sign of 'The Little Brothers' above the Little Belmont Theatre, and the Seylows option having expired and being unrenewed, I told him about 'Scandal.' He immediately had one of his hunches and with my old friend John Harwood I set to work at once to cast the play. Hart brought us Francine Larrimore. With all his amazing experience behind him Harwood then staged the piece with his usual energy and expertness.

To the scolding laughter of those who had suffered under the trial version we went to Springfield, returned to Washington to a kind of theatre in a far corner and then, more by luck than judgment, proceeded to Chicago. The novel and the motion picture had been there before us. You know the rest. To Mr. Charles Cherry and Miss Francine Larrimore and the other members of a loyal and admirable company a great deal of the play's success is due. Also to John Harwood, master of stage direction, but it is not the bedroom scene which keeps the box office busy, as the death watch imagines, but the last 20 minutes of the play during which the man and the girl recover their sanity and find each other and themselves. With compliments and thanks.

Corno Hamilton.

Editor Variety.

New York, Oct. 15.

Having both been recently discharged from the service of Uncle Sam, we have resumed our former partnership and are now working for the U. B. O. We have noticed an act appearing under the team name of Miller and Mack. Understand they worked in a Brooklyn cabaret, also appeared recently at a Sunday night concert at the Selwyn theatre.

We don't question the right of said team to use of names 'Miller and Mack' but as it has taken us 14 years

## WAR RISK INSURANCE

The Bureau of War Risk Insurance wishes to emphasize the importance to service men of one of the provisions of the War Risk Insurance Act upon the fulfillment of which may depend the validity of their claim to compensation under the Act.

The War Risk Insurance Act provides that 'No compensation shall be payable for death or disability which does not occur prior to or within one year after discharge or resignation from the service, except that where, after a medical examination made pursuant to regulations, at the time of discharge or resignation from the service, or within such reasonable time thereafter, not exceeding one year, as may be allowed by regulations, a certificate has been obtained from the director to the effect that the injured person at the time of his discharge or resignation was suffering from injury likely to result in death or disability.'

Many discharged men are not familiar with or are inclined to disregard this provision of law and are allowing their rights thereunder to lapse.

Request for the certificate mentioned above should be made to the Chief Medical Advisor, Bureau of War Risk Insurance, Washington, D. C.

## BAYES SHOWING

Chicago, Oct. 15.

It is announced that regardless of the condition of business 'Cappy Ricks' will quit at the Cort November 15, to make room for Nora Bayes' show, which will open the following day.

To establish the team name of Miller and Mack, having appeared in London, Paris and throughout America, both in productions and vaudeville, think we possess a prior claim to title as a team and would suggest a slight modification of names of newer team and avoid confusion in bookings, billing, etc.

We understand that is a musical act (saxophone duo) and as we are a comedy act only confliction seems to be in name.

Think they will appreciate our attitude and comply with our request.

Miller and Mack.

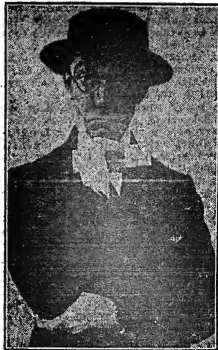
Yakima, Wash., Oct. 9.

Editor Variety:

In Variety of October 5 Gertrude Dudley and Co. give warning that acts must not use the following line: 'Can I depend on it?'

I wish you would kindly inform the lady that said line was a part of 'Fisher and Carroll's act some 12 or 14 years ago, also used later in this country and England by Carroll and Cooke.

Joe Carroll.



JOE BROWNING

In 'A TIMELY SERMON' The actor-author who has written a successful single for himself, very successful at the Palace, New York this week, (Oct. 13), writer of a score of acts now playing the K. Bushwick, Brooklyn, next week (Oct. 20), Directors and Representative, MORRIS & FINE.

## TOMMY'S TATTLES.

By THOMAS J. GRAY.

The World's Series gave show business almost as much concern as the actors' strike. The arguments were there, but the pickets were missing.

No matter who wins the actors' strike in Paris, we hope they pass some rule regarding the French idea of American ragtime. It might turn out to be something for the League of Nations.

New York daily paper says three black face comedians are telling the same joke. We saw an act last week telling everybody's jokes. Perhaps they think if they use the good lines from everybody's act, it will save the audience the trouble of going to see so many shows.

We suppose that those boys who make the big hits in the soldier shows are now back at their regular line of work, telling the boys in their home towns how they 'killed 'em.'

Though we notice that some of the female impersonators created by the war are still clinging on it, but maybe they were before.

It must cost those striking steel workers an awful lot for 'gas' as they drive their cars to and from their twice daily meetings.

Magazine has article headed 'How to Choose Clothes.' However, it neglected to state how to get the money to pay for them.

See a new movie advertised, 'The Inner Voice.' Maybe it's a story about a ventriloquist's love for his dummy.

Odd, But Unimportant Facts. Some of our most successful black-face comedians never saw the South.

Most of our successful writers of Irish songs are Hebrews.

Our best impersonators of child parts are near their second childhood.

Most of our impersonators of old men are under thirty-five.

Movie directors making 'society pictures' were never really in high society.

Real Americans have at least been recognized in the drama. A troupe of Indians were a big hit in Raymond Hitchcock's 'Hitchy Koo' show.

Evolution of the 'Cooch Dance'

Salome.

Hula hula.

Shimmie.

Those schools that improve your memory by mail can get a lot of good suggestions from certain vaudeville acts.

The new high laundry rates are going to discourage a lot of people who sing ballads in evening clothes.

It is rumored that Ireland will have home rule in six weeks. Cue for music publishers.

King Albert and Queen Elizabeth went to Niagara Falls. Didn't know this was a honeymoon trip.

In discussing the peace treaty, some politicians can't get any further than the 'treat' part of it.

## SUING SONG WRITER.

Howard E. Rogers, the song writer, was served with an order in supplementary proceedings to appear in the City Court today (Friday) for examination on a judgment of \$671.04 obtained against him in the Municipal Court by Adèle Talmadge.

Miss Talmadge alleges she loaned Rogers the amount mentioned in the judgment. She also obtained another judgment against him in the City Court for \$150.00 on the same grounds.

Chief Justice Dwyer signed the order for the examination.

# BIG BUSINESS DONE BY CONCERTS

Interest centered this afternoon on three different attractions in Sunday afternoon musicals, while only one concert was scheduled for the evening.

At the Metropolitan Opera House, the doors were opened somewhat prematurely for this time of the year, inspired, no doubt, by a worthy charity. It was a benefit given in aid of the Italian War Relief Fund. Mme. Amelia Galli-Curci, was the star of the occasion, and her popularity was responsible for a draw of an even \$11,000. This with an additional thousand solicited by flower sellers must have gone a great way in swelling the fund. The seats sold as low as \$2 and up to \$10 for the orchestra. The latter figure was considered exorbitant by the professional managers, even if it was for a benefit. The concert was a success for the Metropolitan, but all that the orchestra would have been out if the figure had been boiled down to \$6. With all "hat and considering the weather, the orchestra was two-thirds full. Admissions went for \$1.50, getting about 250 stands.

Mme. Curci's voice showed signs of fatigue and there were tendencies on her part to sing off. But all that did not fail to hide the inherent natural sweetness of the coloratura. In justice to the Italian prima donna it must be added that she sang about the previous night in Newark and the encore fends probably did not let her make an early get-away. With the weather proving no boon for any vocalist, she faced the audience at the "Met," and was generously applauded for her generous contribution.

## AEOLIAN HALL.

At Aeolian Hall, Serge Prokofieff, a new comet to this country from Soviet Russia, and now in his second season here, gave a piano recital. There were few deadheads. His audience was as compact as any that ever filled the hall.

The critics wound up their routine for the afternoon here, the late comers staying over for the encore, which is rare unless the occasion warrants something unique. Certainly Prokofieff is a personality among the present generation of pianists. On the surface he doesn't give a hang for convention in relation to precepts in piano playing. It goes about his work in a most commendable manner, achieving the results that seem to him most gratifying.

William J. Guard, the coauthor of the Metropolitan, who left the Galli-Curci concert on invitation of William Thorne to hear "Pro-ko-fieff," expressed himself favorably and winding up emphatically said: "I like him. He has the courage of his impudence."

His program, or three-quarters of it, was conventional enough and suitably adaptable for recitals. But he reserved his own compositions for the last, and five short pieces, full of color, gripped his listeners. He has fingers of iron that produce crashing climaxes and a contrasting gentility as he wills.

An opera of his called "The Love of Three Oranges" will be produced by the Chicago Opera Company this season. His performances brought \$930.

## CARNEGIE HALL.

At Carnegie, Toebea Seidel added for the benefit of the East Side Labor Lyceum, drawing \$1,500 for the afternoon and getting \$1,200 for his end.

Like Rosen this youth (he is not yet twenty) has built up a consistent following, and the East Siders jammed the hall. The ticket racks showed about 100 unsold box seats.

He showed rare judgment in the selection of a program that did not go over the heads of any of his large audience and had enough of the classic to pass with the more profound.

He has returned as skilful an artist as when he first set foot on the same stage about three seasons back. He has lost some of the mannerisms and that too frequent shaking of the head, for

which he was censured. With the announcement by Mischa Elman that this was his last season in America, Toebea seems a capable successor. In tone production there seems to be a great deal in common between the two.

## HIPPODROME.

But the biggest money getter of the day was the Hippodrome concert given in the evening. In the orchestra pit seventy chairs were placed which were rapidly filled, while the stage held 800, and on the gallery the standees numbered 1,000. Altogether it was an audience of fully 7,000 with the gross receipts running over \$3,000.

The entertainment was a disappointment, however, in many respects. For one, Giuseppe De Luca, the baritone of the Metropolitan, was indisposed. At the last moment word came from Carlos ("Charley") Hackett that he also was unable to appear. In their places Morgan Kingston and Thomas Chalmers substituted.

The other singers originally scheduled made good on their word. They were Frances Alda (Mrs. Gatti-Casazza) and Carolina Lazzari. The program was replete with operatic numbers from Puccini, Donizetti, Gounod, Leoncavallo and Verdi. This is the kind of stuff that gets by with practically any audience, for they are excerpts from operas that are whistled.

Mme. Lazzari scored the hit of the evening. She was in good voice and sang with an ease that seemed entirely without effort. Chalmers sang theologue from "Pagliacci," but in a tone that was too frequently forced. His audience seemed cool and did not warm up any more for Kingston. Mme. Alda, as usual, held her own.

The greatest enthusiasm, however, was shown for a duet sung by Mme. Alda and Kingston from "La Boheme." She has always made an effective Mimi, while the Rudolfo of Kingston has also found favor. It is the aria from the third act of the opera, where both characters were off arm in arm singing to each other until their voices can be heard faintly and with singular beauty of stage.

But the simple-minded Mimi in the opera was Mme. Alda, dressed to kill, and while the piece of business was effective enough, it got an unnecessary laugh from the audience. They had to repeat the aria, and to the huge delight of every one. This is the stuff that will get a hand anywhere.

## ROSEN AND GARDNER PLAY.

Despite an intolerable humidity last Saturday afternoon, two violinists vied with each other for honors on the concert platform.

At Carnegie Hall, Max Rosen gave his opening recital of the season, while in Aeolian Hall, Samuel Gardner also played for the first time.

In many respects both fiddlers are parallel. Both are Americans. Both spent a good part of their lives here before hitching on to a post graduate course across the Atlantic. But have come to the front in recent years. Both have made good here.

Rosen got started twenty minutes after the time advertised for him to begin. An impatient audience began fanning itself with the thin slip of a program which he had arranged for their entertainment.

His opening number was one of two of the more important on his program. This was the "Chaconne" of Tomaso Vivaldi. It has seldom proved to attract the concert artist as an introductory number to the usual two-hour recital. That and Ernst's "Concerto in F Sharp Minor" were enough to bring out every trick in any deft manipulator of the bow.

His playing revealed itself as having covered many shortcomings since his first appearance here. Though still in his teens, he has grown more assured and seemed inclined to reach out for technical perfection. His tone has a great deal of charm and a certain sug-

## OPENING SYMPHONY CONCERT.

The legit music season (1919-20) was considered well under way when the New York Symphony Orchestra gave its opening concert, first of a series of twenty, October 3 at Carnegie Hall.

The new organization came into being last year, when Edward Varese, a French composer and conductor, with a penchant for the "music of the future," organized a body of over 100 men for the special purpose of playing this "futuristic" stuff.

In contrast to what Varese sought to inflict, Bodansky wisely offered Berlioz, Brahms and chiefly Wagner with a dash of Debussy's "The Afternoon of a Faun," the last somewhat in the fashion of a cordial offered to those who had dined wisely and well; in his first program Mr. Bodansky showed himself as adept in program making as Dr. Muck did when he conducted in Boston. Bach, Loeffler, Wagner and Beethoven is a very uneven choice for the musical palate.

The first two numbers, comprising half of the evening's entertainment, was J. S. Bach's Choral Prelude "Out of the Deep," and "The Storm," arranged by Bodansky himself for flute, oboe, bassoons, trombones and strings. The second was Charles Martin Loeffler's "A Pagan Poem" (After Virgil) op. 14.

The orchestra that took up the rendition of these two pieces immediately disclosed its inability to play works that were not routine to them. It was whispered that this body of men had mounted the platform after almost three weeks of continuous rehearsing without a let up, during which time they had been subjected by the "choicest" leader to some of the "exhausting abuse." But this is not an infrequent occurrence in rehearsal periods.

There was entirely too much tone production and not enough finesse. The attack in general was good; in fact, revealing a spasmodic brilliancy in the Fifth Symphony.

Bodansky has not yet arrived at that perfect understanding with his men where he can secure total sweep and control of the orchestra without rehearsing before venturing into the Beethoven library.

Persons of note in the musical world were on hand to cheer and pay homage to the new leader; in particular, Josef Bransky, conductor of the Philharmonic, and Leopold Stokowski, conductor of the Philadelphia.

The consensus among the professional lobbyists was that there was a great leader with an unfinished orchestra.

The orchestra played to about \$4,500 on the night, running a little above that figure on the afternoon performance.

## "Billie" Davies After a Divorce.

"Billie" Davies, prima donna of the "Girls From Joyland" burlesque, has brought up for divorce against Lew Tifford, her husband, a ventriloquist. Potter & Potter represent the plaintiff.

ing quality of singular beauty. But it is still small, and a tendency to force it in various passages of the "Chaconne" went to mar his performance of it. The composition essentially is played to greater advantage by the soloist having the inherent bravura style. His accompaniment was not adequate.

Rosen has a great following, particularly from the lower East Side. Despite the deadheads, he got away with \$1,500 on the afternoon. Considering the weather, this is more than a fair draw. Though playing to an audience much smaller in size, Gardner showed himself the more matured artist of the two. His important number, though his program was exceptionally well arranged, was the familiar "Concerto in G Minor" by Bruch.

His tone is impressive and robust and did not fail to evoke a genuine interest and response in his audience. There was little paper in the house. An official count was estimated at \$730.

## RESUMING WRIGHTSTOWN HOUSE.

Ben A. Levine will resume American Burlesque Circuit shows at Wrightstown, N. J., November 17. The house which Levine conducted there was destroyed by fire last summer. He has a theatre seating about 1,200 in Camp Dix. It has been playing pictures. Levine requested the War Department to give him permission to present the burlesque attractions in the camp, but this was prohibited by a ruling of Secretary of War Baker.

Levine then asked the government to reimburse him for the expense of moving the theatre from the Government site to the location of the house destroyed by fire. This the Department at first refused to do, but Monday word was conveyed to Levine the Government would defray the expense of the removal. The work will commence November 1, and will stand the War Department about \$5,000.

With the addition of this house to the circuit it will reduce the length of the lay-off of the shows play Trenton. As the time stands now the shows lay off the first four days of the week and play Trenton on Friday and Saturday. With the readjustment, the first three days of the week the attractions will give a performance at Wrightstown, lay off Thursday and play Trenton the last two days.

## WAINSTOCK'S FOUR-ACT DRAMA.

Morris Wainstock, for the past ten years a burlesque producer, has abandoned that field and is now embarked in the legitimate. He is producing a four-act comedy entitled, "A Chance Every Girl Takes."

George Smithfield is being featured in the production which will open in Paterson, November 8. The show is being routed through the Klaw & Erlanger exchange.

## AMONG THE MUSIC MEN.

Ben Cronin's turned songwriter, Phil Baker, his ex-wife, and Lew Brown collaborated with him in producing a waltz ballad, "Ole Mammy Melodie," which will see Tinsley Broadway Music Corporation is to publish. At least three big-time acts will be using the number, as each of the authors are playing vaudeville, and will be doing "play" their own stuff.

Harry D. Squires and Max C. Freedman, the Philadelphia songwriters, have finished a new trot ballad, "Tos Know Why."

Carry Morgan, Lew Potter and Arthur Swanson have a new one at Stern's, "Hawaii Hoochie."

Frank Palmer, representing the Sam Fox Music Co. of Cleveland, is in New York in the interest of his firm.

Joe Morris has a new stunt in exploiting a song. Hereafter it used to be "Up-ups with 'moyses' and play productions. Now he has a song written around a book, "Home Wild Cats" is the title. The plan should prove quite profitable if a "best seller" is involved.

George Friedman will open offices at 165 West 47th street in a week or two, as the head of his own music publishing house. Friedman was last general manager for McCarthy & Fisher.

Ben Bernasch, professional manager for Harry Von Tilzer, is back in town after a two-month trial out West on business. Irving Mills has sold his brother's music publishing house, Jack Mills, Inc., to the capacity of general manager.

Harry B. Smith and M. K. Jerome have written the song, "The Perfect Lover," around the select picture of the same name. "Ole Thomas," "Ole Bida," another selection, is the work of Young-Lewis-Ruby. Watson, Berlin & Snyder publish both.

Law Scheiber, last with Remick, has joined the Jack Mills professional staff.

Charles Dumont, for the past twenty-three years with the M. D. Schubert Co., a music jobbing house, is leaving to start his own jobbing business for himself and will also manufacture I. X. L. music rolls.

Oily Logsdon, vaudeville agent, returned to her dear old last week, being absent since last November, when Miss Logsdon became Mrs. A. D. Robinson, wife of a prominent New York photographer. The couple made a tour of practically every city in the United States.

# CABARET

B. D. Berg's *Garden Nights* at the Winter Garden, Chicago, is a cafe service with scrambled legs and tart dressing. Coleman Goetz, its author, appears several times and sings published songs not as good as the ones he writes himself. Evelyn Simmons, a blonde prima donna, unbels a voice of caliber, timbre and piercing penetration, and puts behind it the electric force of tony appearance and punchy personality. These are the highlights of the show. The girls are of the cafe-cutie gender, proportions and appearances, stippled noses, chubby little limbs and as much nonchalant activity as the tired business girl is expected to give to her work. The girly numbers are well staged and costumed with knack and vision, an Apache number being distinct for its daring and artistic effects.

Grace Moy, a Chinese-white girl, leads several Oriental numbers; the show features the Far East in its most ambitious moments. She has more than most Chinese women and less than most whites, so also is either a little better or a little less so than her part demands. A "Kiss Me Again" satire done by an octette of principals is ably orchestrated and brightly arranged. A company call brings forth the entire street scene, the musical variety afterpiece, an Oriental jazz, and goes briskly.

Other principals in Berg's offering are Hae Terrill, Dan Sigworth, Maurice Holland (leading an athlete's drill number of regular army routine which is entirely new in its method), Charles Bennett and Sylvia Snow. Between the dinner and supper shows Berg presents a "Chorus Girls' Frolic," given entirely by the merries, for which the babes get extra jack, and during which they cavort like principals except for ability. For this reason the whole variety is drawing entertainment and good business.

Left.

Edward Beck's "Spotlites" opened the autumn season at the Marigold Room, Chicago, last week, with a string of automobiles outside reaching almost to Evanston. It is the most elaborate and ambitious revue Mr. Beck has staged during his four years' connection with the Elit Brothers' place.

At the end of a big minstrel show, in which the girls have acted as singers, they climb upon posts about the fence that encloses the dance floor, and, sitting there, strum banjos while the customers come out and dance—an intimate and charming feature that proved the high spot of the evening.

Possibly the largest individual applause was given to Betty Campbell in her "Freckles" number. Betty was in the chorus last season, and her debut as a principal was a smashing success.

The absence of Marie Wells, sold down the river to the Shuberts, was not as poignant as it might have been, owing to the police brought by two new sopranos—Josephine Taylor and Dorothy Bowick. Miss Taylor was the featured singer in the last Winter Garden revue. Her voice is almost sensational for a cabaret, and the wise ones predict a production for her before long. Miss Bowick's singing was also noteworthy.

Edith Allen, who graduated from the checkroom of the La Salle hotel and has been signed up for pictures, was one of the favorites; and between numbers Billy Robinson, the colored singer and dancer, came out and stopped the gastronomes.

Others featured in the revue are Elsa Wedda, a singing and dancing violinist, Charles B. Gash, and Johnny Byam.

Suing.

Thomas Heasley's new revue at the Golden Glades last Saturday. In the company are Yvonne Dario, Ethel

Dean, Kathleen Pope, Helen and Hardick, Verney and Robert Regnier, in addition to the chorus of 12.

Len Deig and his Versatile Quartet are playing an engagement at Chaler's, Long Island City.

Art Hickman and his orchestra returned to San Francisco last week after a month of engagements in New York and resumed playing at the St. Francis Hotel Thursday night. Their return to the hotel was heavily advertised in all the local papers. A special dinner was served by the hotel at \$2 per cover for the occasion and the homecoming drew capacity to the hotel dining room.

Hickman and his orchestra received an offer for a week's engagement at the California Theatre at a salary well in the four figures. The offer was not accepted.

A combined toe rink and dance hall will be built at Kemper Lane and McMillan street, Walnut Hills, Cincinnati. The Cincinnati Ice Rink Co. has purchased the site for \$45,000. There will also be a swimming pool and, it is reported, pictures may be put in should the public situation not draw well. Charles Pfau is president of the company; Templeton Briggs, vice-president; Harry Irving and W. H. Chatfield will be associated with them, while D. H. Scott, of Cleveland, O., has been chosen to manage the rink, which will be the first of its kind in this city.

## REGENT, SYRACUSE, SOLD.

Syracuse, N. Y., Oct. 15.

The Regent, playing pictures, was sold yesterday by Joseph Bondy, who will pass title Nov. 1 to Harry Gilbert, a local film exchange man. The consideration is reported at \$75,000. A lease held separately with 20 more months to run also figures.

The Regent, when first erected six years ago for pictures, was sold upon as a failure through its neighborhood location. Morris Fittiger, who manages the Happy Hour took over the Regent two years ago and built it up.

## PERSISTENT WITH "THUNDER."

John L. Golden is determined that "Thunder" despite its closing Saturday, shall not leave the city or go to the storeroom. Tuesday afternoon Wallace Munro was burning up the wires in an effort to secure a theatre, going to the extent of asking for the Empire for matinees Tuesdays, Thursdays and Fridays. This was refused.

It is probable the show will go into the Village theatre. Munro was in conference with Barney Gallant, and it is understood that there are two or three open weeks there.

## Building in Binghamton.

Two new theatres are being erected in Binghamton. One is being constructed by E. J. Hathaway, who already has one house in the town, and the other by a local corporation. The latter house will adjoin the Stone Opera House. Both new houses will have a policy of vaudeville and legitimate attractions.

## Sunday Concerts at Lyric.

Sunday concerts will start this week at the Lyric, this making the fourth Shubert house running Sunday nights. Like the others it will be booked by Ed Davidow and Rufus Lemaire.

The opening of the Selwyn for Sunday nights two weeks ago led to similar stunt for the Lyric.

# OBITUARY

Jack Levy.

Jack Levy, the vaudeville agent, died Oct. 13 in the New York Hospital. He had been ailing for a long while. Cause of death was given as heart failure. Of late years Mr. Levy had been somewhat despondent, and this mental condition is believed to have contributed toward the end. In the 1920's Levy was a big agent in vaudeville. He then secured and controlled some of vaudeville's principal stage attractions, recruiting them from the legitimate and other fields at a time when it required quite some persuasion to induce a legitimate to enter

C. Leroy Foulk, C. Leroy Foulk died at the Williamsport Hospital Aug. 29 after a lingering illness. The deceased was 47 years old and at one time the leader of the Stop-

## IN LOVING MEMORY OF

JOE GALVIN

Died October 11, 1918.

THE MORE I SEE OF COMEDIANS, THE MORE I REALIZE HE WAS A GENIUS  
PHIL KELLY

per & Fisk orchestra in Williamsport, Pa. He also played in the Imperial Teteque.

Ernest Davis Scott.

Ernest David Scott died Sept. 14, in Perth, West Australia. The deceased was brother to the Philmers.

The father of Charles Cole died Sept. 28. The son is with "The Lid Lifters."

The mother of Wilbur C. Held died at her home in Webster Groves, Mo.

## MUTUAL CORP. DISSOLVING.

Due to the fact that its members were not keeping their first obligation, to protect each other and stop the practice of offering new contracts to artists under contract, the Mutual Burlesque Corp., composed of 24 managers with franchises on the American Burlesque Circuit was dissolved two weeks ago. The organization was capitalized at \$25,000 and had \$16,300 of this amount subscribed for.

This organization was formed in July, 1916, for the purpose of establishing harmony among the managers and producers on the American Circuit. The first season the managers observed their pledge and did not tamper with brother producers' artists. Later several found the situation tempting and started to negotiate with many principals under contract. Efforts were made to get the managers to refrain from these methods but they refused to pay any attention to the overtures made to them by the officers of the corporation.

A few weeks ago a meeting of the corporation was held and the subject again taken up with respect to living up to their obligation. A number of those present said it was a question of getting the most for their money and consequently felt that they could not restrict themselves as to methods or principal. As no way could be seen to accomplish the purpose that the organization set out to do in the beginning the question of the question of dissolving was taken up and met with unanimous approval.

The corporation held \$10,000 in stock in the American Burlesque Circuit and it was decided to buy in addition to the \$200 more of the stock and exchange this for the collateral held in the corporation.

Treasurer Chas. Franklyn is issuing the American Circuit stock as fast as the old securities are turned over to him.

The officers of the Mutual were: President, I. H. Herk; vice-president, James "Blotch" Cooper; treasurer, Chas. Franklyn, and secretary, T. W. Dinkins.

## SAILINGS.

London, Oct. 15.  
Sir Johnston and Lady Evelyn Robertson sail for America today. They are on the Orforda for a 18 weeks' lecture tour by Sir Johnston, under the direction of Percy Burton.

## MEMORIAL

In loving memory of the best and noblest of mothers

Marie Frances Bingham

Who passed away October 15th, 1905.  
Whose love and unselfish devotion I can never forget.

Leslie

vaudeville. Mr. Levy married Della Fox who was his second wife. She died in 1913. Levy had a daughter by his first marriage. Her name was Dorothy. She survives her father. Before starting in the agency business Levy had a jewelry store, first in the Casino theatre building and later on Broadway near 48th street. During his early agency career he formed a partnership with William L. Lykens. For several years Levy did but little booking. More recently he attempted to look again, but with slight success, not having full access to the

## In memory of my beloved husband

JOSEPH B. TORRIS

Who passed away October 16th, 1918.

Till death do us join.

MRS. E. S. TORRIS

booking offices. In his day Mr. Levy was a liberal entertainer. His house parties in a sumptuously furnished apartment in the 70's were frequent. Afflicted with locomotor ataxia the deceased experienced some difficulty in walking. For a while before his death Mr. Levy complained of pain, though walking with a heavy cane. Funeral services were held at Campbell's Thursday.

M. S. Robinson.

M. S. Robinson, who formerly controlled a chain of vaudeville theatres in Northern New York, died Sept. 26 at Johnson City, Tenn. He was born in Connellville, Ind., in 1844, was a veteran

## In Loving Memory of My Brother

NICHOLAS M. LARKIN

Who died in France, October 13, 1918, while

SERVING HIS COUNTRY

MAY HIS SOUL REST IN PEACE

FRANK J. LARKIN

of the Civil War and practiced law in Chicago before entering the theatrical business. His surviving child, Mrs. Helen Robinson Vickery, is a member of the Forbes Stock Co., in Yonkers.

Jennie Newgarden.

Mrs. Jennie Newgarden was found dead from gas in her apartment in West

## IN MEMORY

Of My Beloved Cousin

DONALD G. WEISE

Who Passed Away October 16th 1917.

MAY HIS SOUL REST IN PEACE

WELLING LEVERING

1512 street, New York, Oct. 9. The deceased was 52 years of age and a former concert singer and singing teacher.

"KEWPIE DOLLS."

The franchise Howe has leased may be turned over to Baker, who is now operating two shows on the second wheel.

This show is one of the forerunners on the American Circuit, and undoubtedly will prove to be among those in the first money by the end of the season.

Ernest Mack replacing Frank Mackey in "Aviator Girls" (Roehm and Richards).

London, Sept. 22

## DID A BOLD "COOCH."

The show was far below the average and it can safely be said that the Columbia Theatre, if it continues to book such productions, will soon be listed among the "has beens."

J. E. Vedrenne retires from the management of Royalty at the end of the present runs of "Caesar's Wife."

# VARIETY

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Harry Weber made a hurried trip to Chicago and back, returning Monday morning.

Laura Guarite returned from a tour of South Africa. She was away for several years.

Carletta Monterey will play the title role in "Eather," to be produced by Dodge & Pogany.

Willis Edelman has booked Katherine Murray for a tour of England, opening May 10 next at Birmingham.

Billie Saxon, accompanied by her pianist, Ray Traynor, sails shortly for England to play the Moss Circuit.

Eleanor Gordon has been engaged by Joseph Weber to replace Louise Kelly in the cast of "The Little Blue Devil."

Cassius Sloan, former jockey, has returned to vaudeville with Toy Foy and Co., now rehearsing in New York.

William Rainer, for three years manager of E. S. Moss Hamilton has abdicated that post and is replaced by Chas. La Rue.

Harry Taylor, formerly of the Holl Street Theatre, Boston, has been engaged as manager of the Majestic in that city.

The Lyceum, Rochester, N. Y., last week celebrated its 31st anniversary. Many of the employees have been there since the house opened.

John J. Farron, manager of the Victoria, Rochester, is in New York arranging with Joe Eckl for the booking of vaudeville acts.

Wheeler Wadsworth, the saxophonist, has left the Lucille Cavanagh act and is now making records for the Victor Phonograph Company.

Billy Jackson, the Chicago agent, has routed Richie and Renard and Williams and Daly over the Western Vaudeville time, opening Nov. 18.

Chas. Reilly, recently discharged from the service has been engaged by Robert Downing for "Ten Nights in a Barroom" which opens Oct. 20 at Harrisburg.

Ernest Macaulay, treasurer of the Morocco, will become treasurer of the Little Theatre when it opens its doors with the "Seven Miles to Arden" show.

Edgar Steinhil of the Stuart Walker Company has written a three-act play, "The Gate." It was read for the first time before the Little Theatre Society of Indianapolis.

Solomon Libin, the Yiddish playwright, who wrote "The Unknown Woman," in collaboration with Marjorie Blaine, now has the Anglicized nom-de-plume of Stanley Lewis.

Another cantor competing for a place in the concert world is Bernard Woolf who was associated with a Bronx synagogue. He has been booked for a tour in the middle west.

Amy V. Cox has opened a booking office in the Donaghy Building, Little Rock, Ark. With her is associated Bernice Barlow. Miss Cox was formerly located in Memphis.

Wilson Collier, co-author with Avery Hopwood of "The Girl in the Limousine," has another that Woods will produce. The new piece is called "Dolly of the Follies."

Menie Moore and M. M. Magley, the Chicago girl producers, are in New York. They contemplate opening an office here, to be run in conjunction with the home branch.

Walter J. Plimmer is again booking the Majestic, Utica, which has been supplied with its vaudeville by Joseph Eckl. Five acts, changing Monday and Thursday, are being supplied.

The Sunday vaudeville for the Selwyn Theatre is now being furnished by A. I. Peinberg. He was called in last Sunday to furnish the show. Freeman Bernstein provided the initial bill.

Chic Sals closed with Shuberts' "Monte Cristo, Jr." at the Boston Opera House, Boston, October 11. Sals is undecided whether he will re-enter vaudeville or go into pictures.

Earle Fox has been engaged by Oliver

that playhouse. However, neither fire nor water damaged the theatre and the loss was confined to several business establishments upstairs.

Hodge & Nevins have bought the one-night stand rights to "La La Lucille" from the Alton Amusement Co. It is understood they are not to play the attraction in territory adjacent to the regular Aarons' production.

Pete Mack, New York representative of the Gus Sun Circuit in the Keith Exchange, has removed his headquarters from the fourth floor, Palace Building, to the new annex adjoining the Palace, at 1559 Broadway.

Two new plays by Claire Kummer are planned for production this season. One is "Rory," which George Tyler will offer, starring Lola Fisher. The Selwyns have accepted the second piece, which has the title of "Rollo's Wild Out."

A story appearing in a local theatrical paper was to the effect that Johnny Collins of the Keith forces was dead. Mr. Collins has decided to cop some of Mark Twain's stuff and says: "Report

## PROTECTED MATERIAL

VARIETY'S Protected Material Department will receive and file all letters addressed to it. The envelopes are to be sealed upon the back in a manner to prevent opening without detection, unless by permission of the owner of the letter.

It is suggested all letters be registered, addressed to Protected Material, VARIETY, New York, and receipt requested. VARIETY will acknowledge each letter received.

Full particulars of the "Protected Material Department" were published on Page 5 in VARIETY of Feb. 4, 1916.

The following circuits, managements and agencies have signified a willingness to adopt such means as may be within their power to eliminate "lifted material" from their theatres, when informed of the result of an investigation conducted by VARIETY:

MARCUS LOWE CIRCUIT (Joe M. Schenck)	BERT LEVY CIRCUIT (Bert Levy)	PANTAGES CIRCUIT (Walter F. Keefe)
FOX CIRCUIT (Roger Allen)	SHIMA CIRCUIT (Harry A. Shaw)	B. S. MOSS CIRCUIT (B. S. Moss)
MILES CIRCUIT (Walter F. Keefe)	FRISHER-SHIMA CIRCUIT (Richard Kearner)	GUS SUN CIRCUIT (Gus Sun)
PINN-HEIMAN CIRCUIT (Sam. Kahn)	ALOE CIRCUIT (J. H. Aloe)	MICHIGAN VAUD. CIRCUIT (W. S. Butterfield)

Morocco to replace William Courtenay in "Cappy Ricks" in Chicago. Courtenay is to play the principal role in the "Civilian Clothes" company which goes to Chicago.

"Live, Laugh and Love," a musical show designed for the South, closed at Fort Sil, Okla., last Saturday and the show was brought back to New York. Difficulty in securing consecutive bookings was the cause.

"The Dream Girl," a new production by Walter Irving and Arthur King as producers, opened Tuesday in Trenton. The show was to have opened Monday at Paterson, N. J., but could not make it through the strike.

Fire in the Grand Opera House Building, Cincinnati, the other day threatened

of my death is greatly exaggerated."

The New Congress, Saratoga Springs, N. Y., under the management of William Benton, will inaugurate a vaudeville and feature picture policy next week. Four acts will be furnished by Walter J. Plimmer. The bill will change Monday and Thursday. The seating capacity of the theatre is 1,400.

Arthur Havel & Co., the company being his brother, will have to leave the Herman Timberg act "Chicken Chow Mein" for two weeks. The boys, who were formerly known as Arthur Havel and Co., had two weeks play or pay contracts for Lowell and Portland which they neglected to play before joining the Timberg act. The managers of the two houses complained to the V. M. P. A., and they were ordered to play out the two dates.

## NEW FRENCH AGENTS SYNDICATE.

Paris, Oct. 15.  
The agents have formed their syndicate. There are not many large ones now in the city, but they have over 40 members all the same. H. Ryner, of the Nouveau Cirque circuit, is the chairman; Dalos being his vice; M. Petit (associated with Castell in Paquet's old office) secretary, and Model treasurer. The other members of committee are Roger Colombel, Depirat and Castell.

This new union has the full approval of the managers, who agreed to the clauses that no commission shall be paid by "artists" on "salaries less than 500 francs per month, but will be settled by the director booking, the person." This of course mainly applies to small singing numbers for the cafe chantants, or superes and dancers.

Managers will also pay commission for acts booked in Paris for Paris. The agents declare they will not be affiliated with the Labor Confederation.

## Independents Syndicate.

Paris, Oct. 15.  
The non-syndicate has formed their union, assisted by the directors of the vaudeville houses here. It has been organized by Boucot, with Ouyard and Dorville. The clauses approved by the managers stipulate a minimum salary of 50 francs per show, with only five free rehearsals when the engagement is for one month; one free rehearsal when for a week. In the provinces the minimum is 20 francs per show, with 50 francs per day for hotel expenses, and return railroad fares. A standard contract is to be adhered to by both sides.

It is feared in some quarters that if the musicians are beaten in the present struggle they will have their revenge later by refusing to play for non-union acts, or otherwise spoiling the effect.

## Comedie Francaise Syndicate.

Paris, Oct. 15.  
With the approval of Emile Fabre, the administrator, a quasi-union has been formed embracing only workers in the House of Mollere, to study any claims put forward by the troupe and staff. Maurice de Feraudy, on October 1 was appointed chairman, with various delegates on a committee to represent the various workers in the theatre. It will not be affiliated with the Confederation of Labor, but considered an adopted child by the Federation, not expected to fall into line at the word of command unless its own particular interests are at stake.

## PARIS THEATRES OPEN.

Paris, Oct. 15.  
Paris theatres open during strike: Comedie Francaise with repertoire: L'Esperance (Theatre de Paris); Amour, quand tu nous tiens (Athene); Chouquette (Renaissance); Around the World in Eighty Days (Chatelet); Phil (Bouffes); Nothing But the Truth (Femina); Temps des Cerises (Aria); Bonheur de ma Femme (Capitoline); Ecole des Batteurs (Edouard VII); Pannetier du Crou (Scala); Les Sept Balcons Capitaines (Imperial); Mariage de Mlle Beulemans (Dejazet); Marie de la Bete, etc. (Grand Guignol); Alhambra, Casino de Paris, Olympia, Cigale, Bouffes du Nord, Cirque Medrano, Nouveau Cirque, Apollo (dancing).

## MUSIC CONSERVATORS REFORMS.

The secretary of Public Instruction, M. Lafferre, is preparing a proposition for radical reforms in the organization of the National Conservatoire of Music in Paris. The abuses or favoritism revealed at the examinations this year, when certain pupils were imposed after having failed to pass the jury, has caused an outcry and does much harm to the reputation of the school.

Yetta Riza, with Robert Quinault, dancers, are engaged by Oheuni and Devail to appear in "Cleopatre" at the Devail to appear in "Cleopatre" at the Devail Theatre Lyrique (formerly Vaudeville) which is to open with opera in October.

## CHORUS EQUITY SCORES VICTORY FOR MEMBERS OF "GAITIES" CO.

**One Principal and About 35 Members of Chorus Refused Salary Last Saturday Night When Extra Matinee Salary Was Not Included—Management Claimed That Three Matinees Was "Custom" at Winter Garden—Men Paid Less Than Scale Got Back Pay, as Well as Extra Matinee Money—Trouble With Marie Dressler's Chorus.**

The Winter Garden was the scene of the first clash, since the strike, between the Shuberts and the Chorus Equity Association. The trouble was caused by the members of the chorus and one of the principals of the "Gaieties of 1919" refusing to accept their salaries Saturday night after they had ascertained that the envelopes did not contain pay for an extra matinee performance which they gave.

A settlement was reached Tuesday afternoon between Lee Shubert and a representative of the Chorus Equity, acting for Marie Dressler, during the absence of the chorus, after whereby the members of the chorus received the extra salary that night on a basis of pro rata on eight performances a week.

As a result of the misunderstanding over the salary, Tom Tracy, the principal who refused his salary, and Opal Essant, have filed claims with the Actors' Equity Association for a week's salary because of dismissal from the company, and Miss Essant, who was a member of the chorus, has made an affidavit to the A. E. A. that J. J. Shubert abused her with profane language. These claims are to be taken up apart from the original chorus claims, which were settled Tuesday night.

"The Gaieties of 1919" originally played at the 44th Street Theatre, where the company was giving two matinees a week. Monday a week ago the attraction was switched to the Winter Garden, where matinees are given on Tuesday, Thursday and Saturday. After the performance Saturday night, when the company manager started to pay off, several of the chorus asked regarding the salary for the extra performance before signing the payroll, and when they learned that it was not included in the salaries they refused to accept their envelopes. They stated that they would not return to the theatre Monday for the matinee performance (Columbus Day) unless they received their extra pay.

On Monday morning they presented themselves to the Chorus Equity and stated their case. They were ordered to return to work by the executives of the A. E. A., who were telephoned regarding the misunderstanding, until the matter could be taken up with the managers. Early Tuesday Lee Shubert was reached by the Chorus Equity representative, who was informed that all Winter Garden matters were in the province of J. J. Shubert and he was out of town. Later in the day, however, Lee Shubert offered a settlement of the matter by informing the Chorus Equity that the salaries for the extra performances would be paid.

Through the refusal of the chorus to accept the salaries for last week the Equity learned that the chorus men with the show were only receiving \$25 a week, whereas the scale for their call for a minimum of \$30 weekly, to which they were entitled for each week that they worked since they returned to the show after the strike had been settled. This matter was also taken up and the last understanding was that the boys were to receive \$5 a week for each week

that they worked and that the \$30 scale would be observed by the management in their cases in the future.

The settlement for last week's extra matinee was made on a basis of one-eighth pro rata of \$30 in their cases.

There were several reports about New York early this week that Marie Dressler, president of the Chorus Equity, had discharged several girls from the chorus of her "Hill's Nightingale" show before that attraction started for Toronto. The girls were said to have been rehearsed more than ten days that is permitted under the Equity contract. At the Chorus Equity it was stated Tuesday that Miss Dressler had acted entirely within her rights and that only one girl had been dismissed from the chorus, and that this girl had rehearsed but nine days with the show.

Another representative of the Chorus Equity stated that Miss Dressler had given her girls too much leeway during the early stages of rehearsals for the show and that some had taken advantage of it and later when it was found necessary to put on the clamps to enforce discipline some of the girls had resented it.

### OPERA CHORISTERS DETAINED.

Boston, Oct. 15. When the White Star Line steamship Canopic docked Sunday five Italian chorus singers were held by the immigration officers on the ground that they were contract laborers under the law, in that they came to this country under contract. Those taken from the ship were Riccardo Alfai and his wife, Isara, Andeeo Arduini, Robert Adorni and Armondo Frassoni. They are in this country to join Chicago Opera.

They will be allowed to land if they show their coming is in fulfillment of a contract made when they were here before, as all five filed singing engagements in this country before the war. For the time being they are detained at the immigration station.

### FRIAR FOR CITY JUDGE.

William Chorosh is a candidate for city judge on the Republican ticket. Mr. Chorosh is an attorney in New York, also a Friar. He is the nephew of H. B. Brown of the Harriman National Bank.

A dinner was lately tendered at the Friary to the candidate, following his nomination.

### WHITNEY & WYNN PARTNERSHIP.

Detroit, Oct. 15. Bert Whitney of the new opera house and Ed Wynn have formed a partnership and they will put on a show called "The Ed Wynn Carnival of 1920." It will be a popular revue and ready for try-out early in November.

"Rose of China" Opens in Detroit. Detroit, Oct. 15. Comstock & Geat's "Rose of China" opened at the Shubert Detroit opera house to \$1,455. It goes to Milwaukee next week.

### OSCAR HAMMERSTEIN MEMORIAL.

Plans for a memorial to the late Oscar Hammerstein disclose the presence of two committees with the same object in view. One fostered by George Blumenthal gained attention last week.

At that time it drew objections from Arthur Hammerstein who, in a letter sent out Tuesday to the dailies, explained that a committee headed by Otto H. Kahn at the suggestion of Morris Gees, had started a memorial movement prior to that announced by Blumenthal, and believes that the Kahn committee should be recognized alone. The letter reads: My attention has just been directed to a letter issued by George Blumenthal, and mailed, as reported in the press, to a number of grand opera artists, theatrical managers, and others, to elicit their views on a plan for the erection of a memorial to perpetuate the memory of my father, Oscar Hammerstein.

This project, not having been discussed with me, I feel that I can only utter one of my dear departed father, should give some expression to this subject.

Through the kind efforts of Mr. Morris Gees a committee had been appointed, as I am informed, consisting of representative operatic and theatrical managers for the purpose of securing subscriptions to erect a suitable memorial, and which committee Mr. Otto H. Kahn has kindly assumed to lead. The men who were acquainted with my late father for many years, are men of experience and unquestioned integrity who can be depended upon to properly carry out the plan and judiciously expend the funds which may be donated for that purpose.

I therefore feel that if a memorial is to be erected to my father, it should be propagated solely by the previously formed committee.

Arthur Hammerstein.

### WORLD CONTROVERSY OVER.

The hatchet has been buried for all times between Louis V. De Foe, dramatic editor of The World, and Karl Kitchen of the Sunday World. The latter is also press agent for "Krazy-Koo."

Peace was declared between the two when Karl Kitchen came across with a letter of apology to De Foe, in which he expressed his regret at having jumped at conclusions and hoped that the incident would be buried for all times.

Both men were asked to lay their cards on the table by the managing editor of The World, and to submit a report of their respective sides over their respective signatures.

The result of it all wound up by the letter from Kitchen to De Foe.

### BOSTON LIKES FIELD'S SHOW.

Boston, Oct. 15. The Transcript, Boston's most conservative paper, and which is one of the very few that attempts to really criticize the shows that come in here, gave Louis Fields a big boost for his performance and the show he has with him, "A Lonely Romeo."

The critic bewailed the conditions of the present day which make such comedians as Fields so scarce, and intimated the stage can ill afford to lose him.

In contrast to this H. T. Parker, in his review of William Hodge in his new show, "The Guest of Honor," lays special stress on Hodge's "following" and is evidently mystified as to the why of that following.

Fields is playing at the Shubert and Hodge opened at the Wilbur, both Shubert houses.

### NEW DIRECTOR FOR WILKES.

"Broken Threads" by Ernest Wilkes was given at the Majestic this week. The author is a brother of Thomas Wilkes, owner of the Majestic and the Wilkes chain of theatres.

Their sister, William Wilkes, is to be the new director of the Majestic. She succeeds David M. Hartford, who will produce the new Curwood Carver pictures.

### PLAYS TO CHANGE HOUSES.

"The Challenge" now playing at the Selwyn, will exchange places with "Eudice," at the Park Square, Boston, on Oct. 27.

The Holbrook Blinn play will remain at Boston three weeks and then take to the road.

### HARRIS MEETS GEO. COHAN.

Sam H. Harris has announced his production plans for this season. He has placed "The Haunted Violin" by Cress Wilbur in rehearsal and will present it at the Apollo, Atlantic City, November 4, with Wilbur in a leading role.

His prospective productions also include a new comedy by his former partner, George M. Cohan; "Welcome Stranger," by Aaron Hoffman; "Mrs. Hope's Husband," George Scarborough's dramatization of Gaillet Burgess's novel, "Queed," a dramatic rendering by George Hazleton of the book by Henry Sydney Harrison; "The Way to Heaven," by Earl Carroll; "Home Again," by Thomas London; and "Prince Ferd," by Frances Hill and John T. McIntyre.

He will present two musical plays, "The Beautiful One," book and lyrics by Ronald Wolf and music by Louis A. Hirsch, and "Going Some," founded on the farce by Rex Beach and Paul Armstrong. Otto Harbach and Louis A. Hirsch will do this together.

Mr. Harris will also continue to direct the tours of the Cress Cohan and Harris plays and to manage the theatres they act together.

### SHUBERTS LOSING MURAT.

Indianapolis, Oct. 15. Confirmation of the rumor printed in Variety two weeks ago that the Shuberts probably will lose their lease on the Murat at the end of February, when the present lease expires, came when Elias J. Jacobson, a past potentate of Murat Temple Ancient Order Nobles of the Mystic Shrine, stated that the order desires to use the theatre itself after that time.

The Shuberts, Mr. Jacobson said, have an option on another lease at an increased consideration, but it is not believed they will exercise it. In case the Shuberts vacate the Murat it is possible that their attractions may be booked at English's in conjunction with the Klaw & Erlanger productions, as is done in several other Mid-western cities. In such an event the Shuberts would make every effort to obtain another theatre lease here, it is thought.

Among the plans which the Shuberts are said to be considering is the leasing of a new theatre which local capital, it is rumored, intends to build upon the site of the Denison Hotel.

### "FIRST IS LAST" MOVING OUT.

Despite the insistence of Samuel Shipman, "First Is Last," of which he is co-author, is due to move out of the Maxine Elliott next week. Mr. Shipman still insists that the show is his best work. He offered at one time the sum of \$400 to anyone who couldn't discover 49 laughs in it, but within the past ten days his insisting hasn't been so lusty. Next week will be "First Is Last's" sixth week.

"Fifty-Fifty, Ltd." a musical play, is due to succeed it.

### JOILSON'S NEW RECORD.

Art Leon's appearance in the Winter Garden concert last Sunday brought forth a new show record, with something near \$7,000 in.

Standing room was sold to the limit at \$2 per person, while "spans" cleaned up, getting from \$5 to \$10 for tickets.

### ORGANIZING MUSICAL STOCK.

De Witt Mott, manager of the Empire, Glens Falls, N. Y., is at the Walter Pinner offices engaging the east for his musical stock repertoire company. Thirty people will be in the cast and the show will play week stands, changing their bills daily.

Mott says that he has 30 weeks lined up through Northern, New York, Vermont, and New Hampshire, where he will get under way at Glens Falls, Nov. 1.

### SIR JOHN HARE COMING.

Sir John Hare will tour America in "A Pair of Spectacles" under Walter Harts' management.

# GREAT NAMES IN BUSINESS AND SOCIETY FOR FUND DRIVE

**Actors' Memorial Day December 5 to Be Made Smart Occasion Through Aid of Governors, Mayors, Bankers, Merchants and Social Leaders—First Citizens of All Communities to Help—Work Now Organized—Expect Million Dollar Fund.**

With the great Actors' Memorial Day drive, designed to create a million dollar endowment for the Actors' Fund through the subscriptions and weekly sales for the performances December 5, rapidly approaching its climax, VARIETY is herewith printing a resume of the country wide committee work that theatrical folk may know of the vastness of the project.

Daniel Frohman, with the aid of the leaders of the Liberty loan drive in all cities, has succeeded in teaming for the fund drive the most noted men in finance and industry, women famed in social and civic life, the governors of a majority of the States and the mayors of several cities.

It was stated that both in New York and other points there had already been pledged the full quota of many of the theatres which will give Memorial Day performances, but that the actual disposition of tickets was yet to be made. The drive continues for smaller subscriptions, which it is hoped will bulk large. Many corporations who cannot subscribe will advertise in a national organ which will be issued on Actors' National Memorial Day.

Many great names are included in the list of committees with the Actors' Fund Committee reorganized to include:

Daniel Frohman, president; Marc Klaw, chairman Finance Committee; William G. Edwards, chairman Greater New York; William Fellows Morgan, chairman; W. Ward Smith, associate chairman; Joseph F. Cullinan, Jr., vice-chairman; Sam H. Harris, chairman Producing Managers; Oliver Jones, financial secretary; Stanley H. Howe, secretary Trades Committee. And, under the business banner of the country, with a number of public-spirited women, made good their offer by consenting to serve on a Memorial Day Committee, to advertise in a national organ which will be issued on Actors' National Memorial Day. Among others they comprise James H. Alexander, J. Ogden Armour, Julius S. Bachs, George Gordon Battle, Mrs. Courtlandt Barnes, J. U. Calkins, William Elmore Coffin, Joseph F. Cullinan, Jr., Col. Harry Cutler, Henry P. Davison, Cleveland H. Dodge, William H. Edwards, Guy Emerson, E. B. Fancher, Samuel W. Fairchild, Allen R. Forbes, Walter R. Frost, Charles R. Hughes, Helen Hartley Jenkins, Charles E. Lybarger, Morgan G. McAdoo, William Fellows Morgan, William J. O'Brien, George W. Perkins, Mrs. John Z. Pratt, Frank L. Bain, Louis J. Robertson, Julius Rosenberg, Charles H. Sabitt, Mortimer L. Schiff, Governor Benjamin Strong, W. Ward Smith, Mrs. Louis Slade, Mrs. James Speyer, William H. Tarr, Martin Vogel, James N. Wallace, Felix M. Warburg, Irving Whitehouse, Albert G. Wright, George T. Wilson, Theodore Wolf, Francis Wolf, R. L. Van Tass.

The Governors of the States throughout the nation were also called upon to observe the patriotic services of the actors throughout the land and tell that the actors have a hand and show their appreciation of those services. A committee of Governors was formed, on which the actors are the most prominent representatives of the largest States of the Union. The committee: Gov. Thomas H. Kilby, of Alabama; Gov. Theo. H. C. Burton, of Alaska; Gov. C. Campbell of Arizona; Gov. Charles H. Brough of Arkansas; Gov. Oliver H. Shoup of Colorado; Gov. John G. Thompson of Delaware; Gov. D. W. Davis of Idaho; Gov. Frank O. Lowden of Illinois; Gov. James P. Goodrich of Indiana; Gov. W. L. Harding of Iowa; Gov. Henry Allen of Kansas; Gov. Jas. D. Black of Kentucky; Gov. Carl E. Milliken of Maine; Gov. E. C. Harrington of Maryland; Gov. Albert B. Sleeper of Michigan; Gov. J. A. A. Burnette of Minnesota; Gov. Theo. G. Bilbo of Mississippi; Gov. Samuel W. Stewart of Montana; Gov. Emmet D. Boyce of Nevada; Gov. Wm. N. Ramsey of New Jersey; Gov. Alfred B. Smith of New York; Gov. Theo. W. Tibbitts of North Carolina; Gov. James M. Cox of Ohio; Gov. Wm. C. Speed, of Pennsyl-

vania; Gov. R. L. Bechman of Rhode Island; Gov. Robert A. Cooper of South Carolina; Gov. Peter Norbeck of South Dakota; Gov. A. Roberts of Tennessee; Gov. Simon Bamberger of Utah; Gov. Westland Davis of Virginia; Gov. E. L. Phillips of Wisconsin; Gov. Tobl. D. Carey of Wyoming.

Gov. Alfred B. Smith of New York, who was among the first to respond, writes: "I will be pleased to serve on the Governors' Committee. I appreciate the honor and will be glad to assist in this worthy plan in every way." "I consider it an honor," says Gov. Sprout of Pennsylvania, "to be asked to serve on the Governors' Committee and to be interested in the Actors' Fund, and take this opportunity of thanking the members of your profession for the many kind acts performed during the war. I am certain that the success of the many philanthropic movements is due to the untiring efforts of the men and women identified with the cause." Governor Davis of Idaho expresses himself as pleased to serve on the Governors' Committee to indicate with others his appreciation of "the work done by your profession in connection with the Liberty Loan drives, Red Cross, Salvation Army, P. M. A. and other important movements to help with the war." Governor Cox of Ohio wrote that an iron-clad rule makes him decline membership on committees, but in this case he felt that the cause was a worthy one.

A Committee of Mayors has been formed, and over 200 names are being received for the committee. In almost every case the Mayor is a member of a local committee and does very active and valuable work with that committee. The society women demanded representation and this was cheerfully given them. Some of America's best known women are represented. Among others, Mrs. H. Harriman, Mrs. Courtlandt D. Barnes, Mrs. F. Louis Slade, Mrs. Edwin Arden, Mrs. John T. Pratt, Mrs. John Purroy Mitchell, Mrs. James Speyer and Miss Helen Hartley Jenkins. Mrs. Speyer and Mrs. Frohman have issued invitations to the chairmen of all the women's clubs of New York city to a tea at Mrs. Speyer's home on Thursday afternoon, October 16. Enthusiastic smokers are held every night at the club. La Guardia and ex-Secretary William G. McAdoo have been speakers at these smokers, and men of similar or even greater prominence have promised to come to succeeding ones.

The cities throughout the country are exceedingly well organized. The chairmen of the Chicago committee believes that Chicago will go way over the top, as it is certain that more than half a million dollars will be pledged there. An energetic committee has been formed in Pittsburgh. Its members are: E. V. Babcock, chairman; Cook Kamahl; H. E. Andrews; Walter Wing; Walter C. Mortland; W. McLeod; Leonard G. Woods; Harrison Nesbitt; H. McMillen; A. R. Oliver; Clifton L. Childs and J. Frederick Byers. Cincinnati is organized 100 per cent, with the following representative names on the committee: John L. Schuff, James P. Orr, Harry Leyman, Newman Samuel, Leo A. Howard Swope, Frank Rootock, George Garretson, H. W. Brown, W. F. Wiley, E. C. Rad, Henry W. Frost, J. Stacy Hill and Harry H. Levy. Minneapolis, Minn., has an efficient and present committee, including: E. W. Decker, Chas. B. Mills, C. T. Jarrett, Theodore Wolf, Dan E. Bull, E. J. Carpenter, L. S. M. M. V. Jones, G. George Krogness and W. A. Frisbie.

Four governors of Federal Reserve banks throughout the country have joined the nationwide movement to establish the actors' fund in true place on the American stage by setting aside December 5 as a day devoted to him. Benjamin Strong, chairman of the Federal Reserve Bank of New York, was the first of the prominent bankers to join the movement. He was closely followed by E. R. Yerkes, governor of the Federal Reserve Bank of Dallas; Theodore Wolf, governor of the Federal Reserve Bank of Minneapolis; and John D. Calhoun, governor of the Federal Reserve Bank of St. Paul.

Expressions of sympathy with the movement are flooding the offices of the Actors' Fund at the Hotel Commodore, New York city. Henry P. Davidson, president of the American Red Cross, writes: "I am sincerely gratified that the Actors' National Memorial Day is to be cele-

## WARDROBE WOMEN WANT SCALE.

After managers had thought that every branch of the theatre had been organized, the wardrobe mistresses sprung a surprise. This came in the way of a communication to the Producing Managers' Association, asking that a wage scale be recognized and certain conditions attained, it coming from the Theatrical Wardrobe Attendants' Union No. 14,770, affiliated with the American Federation of Labor and signed by Samuel Carchia, president, and Mrs. Mammie Angie, secretary of the T. W. A. The schedule of prices and conditions submitted to the P. M. A. stipulate that head wardrobe women for new productions shall receive \$50 weekly and that such wage shall attain for all productions where there are over 40 people. The shows of lesser population, the wage after the show shall have come into New York is \$45 weekly. Assistant wardrobe women shall receive \$35 weekly.

The new organization also covers dressers for vaudeville artists as well as those for the legitimate. For the latter they shall receive \$150 per performance, while dressers for vaudeville acts shall receive \$1 for each performance. Since the P. M. A. does not include vaudeville managers, the stipulation regarding such dressers appears to have been incorrectly communicated. The demands further provide that women to sew are to receive \$3.50 per day, with eight hours stipulated.

Other demands set forth the regulation that the head of a wardrobe department of a producing firm cannot have charge of more than one show. If she would thereby displace a wardrobe mistress. A clean and sanitary workroom is to be furnished and sleepers are to be provided free while on tour, one person to a berth.

The further provision is that two weeks' notice shall be required to terminate employment. The wardrobe mistresses explain that the cost of living is the reason for the conditions set forth by them. The matter will be acted upon at the next meeting of the P. M. A.

## ONE PRESS AGENT STUNG.

Several theatrical men are laughing over the under-cover scheme of an individual to sell recipes for the making of wine, beer and whiskey. Secretly the tip is passed along that this golden secret can be had for the sum of one dollar. A well-known press agent fell for the gag and in return for his "buck" received a small slip with the supposed recipe. One was for the making of old fashioned blackberry brandy.

At the very end of the instructions was the "dope" for making booze, it being in agate type, and ending with the legend that the concoction would be good if kept in a barrel for four years.

The press agent laughed over the idea and explained that the weak link in the circular was that there was no explanation as to how to secure relief while waiting the four years. According to the way the tip is being spread, interested parties are cautioned to "send the dollar quick," for there is no telling when Congress will prohibit the distribution of the recipe.

## FARCE FOR MARIE CAGILL.

Maria Cahill is shortly to be seen in a new farce comedy with music, to be produced by Albert Weis and Dan Arthur. The piece is in an English play, which ran for 11 months several seasons ago under the title of "The Mother of Three."

A new name will be given the American version. The show holds a novel story and calls for the stars to appear in male clothes during one scene.

Shuberts Accept "Dangerous Years." Edward Locke has had a new play, "Dangerous Years," accepted by the Shuberts.

Coburn's Manager Resigns. Frederick Calvin has resigned as business manager for the Coburns. He may go with the Morocco force.

## HUNTING EUGENE WALTER.

Los Angeles, Oct. 15. A bench warrant has been issued here for Eugene Walter, the playwright. He is believed to be in Louisiana.

The warrant was issued following his attack on Nina Whitmore whom he beat up in the Alexandria Hotel here last Friday. She is a former "Follies" girl who has been breaking into pictures out here. Walter finally got her a contract with Goldwyn to whose staff he is attached as a writer.

After Walter had broken into her room and attacked her, the girl had him arrested. He put up \$100 bail to guarantee his appearance and has not been seen since. The police court charge was assault.

Walter, apparently, has been attached to Miss Whitmore since he broke with his wife, Charlotte Walker, with whom he has not been living for some time. He is said to have been extremely jealous of the girl.

Miss Whitmore says she was out late at a party. Apparently, after telephoning several times to the Alexandria and not being able to get her, Walter finally went there in person early in the morning and broke into her room, climbing through the transom. He blacked her right eye and generally beat her up, and she swore out a warrant for his arrest.

Walter was at the Hollywood Hotel and came downtown and deposited bail. The next morning he was reported to be ill and since then has not been seen. Miss Whitmore, meanwhile, has brought suit for \$50,000 for damages. Later she withdrew the action. Walter, it is understood, wired Samuel Goldwyn, who was on his way east, asking him to bring pressure to bear on the girl and also wrote Miss Whitmore begging her to drop the suit. Judge Thomas White represents Walter.

Miss Whitmore said in an interview that Walter had tried cave-man tactics on her after they had seen an exhibition of that sort of thing in a picture show they attended together.

The Rialto here is in a furor about the case. The critics ridicule Walter who is anxious to square things so he can return and finish his contract with Goldwyn. Capital is being made of the fact that Walter, on his arrival here said "Los Angeles has no excitement to offer."

Miss Whitmore is evidently enjoying the publicity given the case, though she naively protests she is not.

The warrant was issued by Judge George H. Richardson.

## LORIN HOWARD SUE.

Chicago, Oct. 15. Mrs. Blanche A. Howard has filed suit for separation and maintenance against her husband, Lorin Howard, playwright and theatrical producer.

She alleges that Howard and Ed Gerard, leading woman in one of his stock companies, lived together for some time. Last week Mrs. Howard had them arrested and arraigned in court.

## CHICAGO OPERA OPENS.

Chicago, Oct. 15. The Chicago Opera Association opened its preliminary tour of three weeks at the Milwaukee Auditorium Monday to an audience of nearly 5,000.

Rosa Raisa, in "Lida," was a triumph with Alessandro Bonci in the tenor role. Bonci and Emma Destina sang the principal roles in "The Masked Ball" Tuesday night.

## "MOMMY" GOES TO STOREHOUSE.

Solwyn's production of Edward G. Goodman's play, "Mommie," was sent to the storehouse after its brief try-out at Providence.

## Blansy's Fare.

Charles E. and Henry Clay Blaney will produce "Not Tonight, Dearie," a farce by Sidney Almsworth, following the premiere of Forrest Halper's "The Unwanted One."

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# NEW SUCCESSES DIG DEEP INTO PROFITS OF WEAK SISTERS

**With 46 Shows Running Hits Made Recently Are Depleting Income of Shows That Have Never Played Capacity—**  
**Ethel Barrymore, Sothern and Marlowe and**  
**"Apple Blossoms," All Doing Great Business**  
**—What Managers Did About Extra**  
**Matinees—Road Conditions**  
**Still Congested.**

Broadway now has 46 attractions on the boards with every house running with the exception of the Belasco (opening next month with "The Sun Daughter"), the Century (opening about the same time with "Aphrodite") and the Little, now enlarged, and to resume with "Seven Miles to Arden." Just 16 new plays entered the lists last week and this, the effect being depleting largely added upon the weaker attractions which had been able to maintain a fair showing prior to the influx. Jealousness is generally holding to a great pace, the general opinion prevailing that there are more successes on Broadway than ever before at this time of the season.

Last week's group of seven new plays all lined up as moneygetters making an exceptional showing. Leading those debuts are "Apple Blossoms" at the Globe, the first opera in several seasons and "Declasse" at the Empire, claimed the best play Ethel Barrymore has had. The former is hitting a pace better than \$20,000 weekly, while the latter, too, is a capacity attraction at every performance. This group includes two Woods' plays both of which are regarded as sure-fire. They are "The Girl in the Limousine" at the Eltinge, and "Too Many Husbands," the American version of "Home and Beauty" at the Booth. "Hitchy-Koo" lined up as a big draw at the Liberty, and "Hello Alexander," the McIntyre and Heath show at the Forty-fourth Street is attracting real business. Perhaps the surprise of the success is the draw of Sothern and Marlowe, who started a month's season of Shakespeare at the Shubert. The stars drew over \$25,000 last week with "Twelfth Night" and this week with "Hamlet" should fare equally as well.

This week's influx of nine new attractions is nowhere as promising of success. George Tyler's "A Young Man's Fancy," which started Wednesday at the Playhouse, was looked forward to as the strongest of the bunch. "Hon. Abe Potash," at the Bijou, is looked on for a run, while "Five O'Clock" at the Fulton is a curious piece having a chance. The two new musical plays, "Nothing But Love" at the Lyric and "The Little Whopper" at the Casino, were received well, though neither is regarded as a "smash." "The Luck of the Navy," the English war melodrama, arrived at the Manhattan after a two-year run abroad. Its success here is a problem. "Boys Will Be Boys," an Irving Cobb comedy, attracted attention at the Belmont while the American "Singers" started their second season at the Park, with subscription lists assuring substantial support.

Monday's extra matinees because of Columbus Day was the first of the extra performances since the settlement of the actors' strike. The matinees were not general, but those houses giving performances did well. The payment of one-night extra salary is entirely optional by managers except in cases where the new contracts are held by actors. More than half of the musical shows drew the extra matinee. At least one will not pay the extra night (the show being a holdover from last

season), while another ("Oh, What a Girl") dropped the regular Wednesday matinee, the idea being that a loss would be sure to attain with one-night salaries added.

Broadway's good business is rather fortunate for road conditions are still badly congested and there will be no clearing routes until late next month. A musical show of first grade, in the central west, offered to accept unheard of jumps to fill in two weeks prior to its entrance into Chicago and the management claimed if a lay-off was forced, the show might have to close.

The trio of mystery plays are all slipping and a few weeks may see all leave. "At 44," in moving from the Playhouse to the Vanderbilt, gambled cleverly to secure "A Young Man's Fancy" for the Brady theatre. The Vanderbilt is already listed to house a musical show (first known as "Irene O'Day"), "A Voice in the Dark" is getting no real play at the Republic, nor is "The Crimson Alley" at the Broadhurst.

The much advertised "First is Last" at the Elliott, has failed to build up as its sponsors expected and is due to slide out after next week. A musical play is mentioned to succeed with "Fifty, Fifty, Ltd." and "The Magic Melody" bidding for tenacity. "The Eltinge" continues to do good business at the Selwyn and it will remain another week, "Buddies" being set back until Oct. 21.

After getting a slight slip Monday night, the theatre's ticket agencies on Tuesday night came in for the biggest wallop that they have ever sustained within the memory of the oldest of them. Seats were obtainable for anything that one wanted Tuesday night and the spots discovered to their sorrow that they could not give them away. Joe Leblang called a halt on the dump as early as 7 o'clock and the spots tried the streets in front of the houses to force sales, but they flopped on this also.

When one realizes that "Follies" and "Hitchy-Koo" seats could not be sold a slight idea of the flop may be ascertained.

The addition of five new shows of the current week to the list of "buys" operating brings the total to twenty-nine this week. The new ones are: "The Hon. Abe Potash" (Bijou); "The Little Whopper" (Casino); "Five O'Clock" (Fulton); "Nothing But Love" (Lyric); and "A Young Man's Fancy" (Playhouse).

In addition the complete list contains "The Royal Vagabond" (Cohan & Harris); "Boys Will Be Boys" (Cohan); "Thunder" (Criterion); "Girl in the Limousine" (Eltinge); "Declasse" (Empire); "Hello Alexander" (44th St.); "Lightnin'" (Gaiety); "Apple Blossoms" (Globe); "The Dancer" (Harriet); "Moonlight and Honey" (Mills); "Clarence" (Hudson); "Roly Poly Eyes" (Knickerbocker); "Hitchy-Koo" (Liberty); "Adam and Eva" (Longacre); "The Gold Diggers" (Lyceum); "Civilian Clothes" (Morosco); "Ziegfeld Follies" (New Amsterdam); "Greenwich Village Follies" (Hayes); "The Jester" (Hayes); "Nighty Night" (Princetown); "A Voice in the Dark" (Republic); "Sothern and Marlowe" (Shubert); "Scandal" (52th

(Continued on Page 25.)

## COPELAND'S "FLU" WARNING.

Local theatrical managers are disturbed over the latest report of Health Commissioner Bruce Copeland.

Copeland, in a bulletin issued by the Board of Health, reports fifteen cases of influenza and warned the public that although these figures are not unduly alarming at this time of the year, they should take extra precautions to avoid a repetition of the scourge that swept the country last season and caused the closing of the theatres.

The sudden change in the weather is blamed for the new victims, and the pneumonia and other diseases which usually follow a severe cold are increasing rapidly. Hence the warning, which is aimed at all places where there is congestion such as theatres, churches, etc.

## VEITS MAKING DRIVE.

The Veterans of Foreign Wars are organizing a membership drive and will try to interest theatre managers in their drive to the extent of having the use of the singers' services for the purpose of time to time for brief speeches.

The Veterans of Foreign Wars is entirely a gold stripe organization and Gen. John J. Pershing is the honorary president of the association.

Porter Crane, who obtained a special release from the "Evening Mail," has been appointed associate editor of "Foreign Service," the organization's weekly publication, and also chairman of the theatrical division for the membership drive, which is to last from October 15 to 25.

## "APHRODITE" AT \$10.

Comstock and Gost have reconsidered their original determination to charge \$25 a seat for the opening performance of "Aphrodite" at the Century and decided that \$10 was about the top figure that they might expect for the initial performance of the piece.

The opening date at present is set for November 24.

## MOOSER, PLAY EXPERT.

Apart from his activities as a producer of the legit, George Mooser is now connected with the Famous Players-Lasky Company as a play expert.

The deal between Mooser and the F. L. went through several weeks ago. His work with that organization will not interfere with his own plans as a producer, it is understood.

## A THIRD "MAYTIME."

The Shuberts are sending out a third company to present "Maytime" on tour. Yra Jeanne is to sing the prima donna role while James R. Marshall will have the role originated by Charles Furell.

"Scandals" Takes "Follies" Road Time. Philadelphia, Oct. 15.

George White's "Scandals of 1919" is expected to take up the road time of the "Follies" after the local run, this continuing until the Ziegfeld show is ready to leave New York.

It is understood that the White show is lucky to have annexed the bookings because of the road's congested conditions. Last week it drew nearly \$22,000.

## Drew Post Celebration, Nov. 11.

Sidney Rankin Drew, Post, American Legion, are arranging for a gala celebration on Armistice Day, Nov. 11. A special show provided by members of the organization will be presented and a buffet lunch served.

Augustus Thomas, the playwright will address the members of the Post on his experiences abroad during the war at their next meeting in Keith's Chop House, Sunday Oct. 19 at 4 p.m.

Offices for the receipt of members' mail have been rented in the Unity Building, 6th avenue and 42d street.

Having its membership composed of people entirely in the theatrical business, the officers of the club felt that they should have a permanent place where their mail can be addressed to them in New York, while they may be on tour.

## OPERA CHORUS GIRLS' UNION.

Plans for the formation of a union of opera chorus girls here has set the Metropolitan officials scouting. While no demands have been made as yet, the Met. bunch started digging into the record of the near strike of the choristers of the Chicago Opera Association last year. The air then was mostly propaganda, the girls sending out stories saying they earned anywhere from \$18 to \$40 per week and asking that an intermediate figure be arrived at. But they failed to walk out.

Campanini countered with stories that almost all of his choristers were daughters of millionaires and therefore it made little difference just what the "salaries" were.

## QUITE A GOOD LINE.

Last Sunday's theatrical advertising included one dangerously humorous announcement in the box which called attention to "Thunder." This piece the "ad" said was "A Hall of a Success," but the same wording did not copy "Lightnin'" coupled in the same box. The "hall" line for "Thunder" was particularly prominent because of the announcement on the lower line in a box below it, announcing the premiere of "On the Firing Line" for next week. This is the fourth and final week for "Thunder."

## SAVAGE PRODUCES LINCOLN PLAY.

Henry W. Savage's second production this season will be a dramatization of a play by Joseph C. Lincoln. The piece has not been given any name. It is a "character comedy," and in subject matter deals with the "folk of the Cape Cod section."

It is also understood that Savage is bidding his time in presenting the new piece in view of first seeing another producer's effort of a play on the same order.

## PLACING YIDDISH PLAY ON B'WAY.

Rumor has it that J. J. Shubert contemplates moving one of the attractions playing on lower Second avenue, and producing the piece intact, with a Yiddish supporting cast, to Broadway.

The show he has in mind is an operetta called "The Rabbi's Melody," now playing at the Second Avenue Theatre, formerly David Kessler's.

The piece is said to have unusually tuneful music. The composer of it is Joseph Rabinovitch.

## MORRIS LECTURE STARS.

William Morris, before starting west to meet Harry Lauder, signed Israel Zangwill by cable for a tour of 40 lectures in America and contracted in person here with Ben Tillett, the British member of parliament and labor leader, for a series of lectures here in the spring. A Conan Doyle has under consideration a proposition from Morris for a series of American appearances, and G. Bernard Shaw has also been approached.

## Carr Has a Play.

Alexander Carr admits that he has a new play, of which he is co-author with an unknown scribe called Ben Oklaw. Carr is looking around for a producer to put on the piece. In the event no one is willing, he declares he will put the play on himself.

The new play is described as a comedy-drama, in three acts, and in subject matter deals with Jewish life in the country.

## Not the "Follies."

Charles Dillingham is not interested in the "Follies," as reported last week. In giving a list of the attractions in which Mr. Dillingham was interested which would roll up a \$235,000 gross last week the Ziegfeld show was mentioned. It should have been the Amsterdam Theatre instead, in which Mr. Dillingham is deeply interested with Florenz Ziegfeld, Jr., and A. L. Erlanger.

## SHOWS IN NEW YORK AND COMMENT

"Adam and Eve," Longacre (4th week). One of the comedy hits. Holding to a nice pace. Getting between \$12,000 and \$13,000.

"A Voice in the Dark," Republic (4th week). This one is slipping and it looks as though it will go along its way as soon as Woods gets something ready. \$7,100 last week.

"Apple Blossoms," Globe (3d week). Another great big Globe hit. Looks like it will stick far into next summer. Got over \$12,000 last week, opening on Tuesday night, with the coldest crowd.

"At 1865," Vanderbilt (14th week). Moved over from the Playhouse this week. Was pulling around \$8,500 at the former house. Is just a stop gap until the Irene show now in rehearsal is ready.

"Boys Will Be Boys," Belmont (1st week). A new comedy by Irving Cobb, a lot of prize-fight promoters backing the show. Opened Monday night and got fairly good notice.

"Charlene," Hudson (4th week). Here is the comedy wellop of the season. The Hudson is playing to nearly \$12,000 for seven performances a week and the Wednesday matinees are also pulling very well at lower scale.

"Candide Opera," Park (1st week). "Baccarat" is the opening bill of the third season of the American Musical Comedy Company.

"Crimson Alibi," Broadway (10th week). Got a little under \$8,000 last week. Broadhurst, however, is the way that the piece has come back since it was closed by the strike.

"Civilian Clothes," Koyne (4th week). Got around \$10,000 last week. Koyne organizing two additional companies for the road. Chicago to get out.

"Delectables," Empire (3d week). Ethel Barrymore is playing to capacity, getting all that the house can hold. The star and play both magnificently hit.

"East Is West," Astor (19th week). Still plugging along at the \$10,000 mark and will stay right along with business at that figure.

"Five O'Clock," Fulton (1st week). Only one had notice on the opening, Monday night. General opinion is that piece would have been better off for another week or two on the road. One author stated that the producer had just muffed a half million by not having the piece dropped.

"Follies," Amsterdam (14th week). Another \$10,000 week last week and all the wise ones trying to figure out just how long the show is going to hold on. No sign of any weakness at the box office.

"First Ye Last," Maxine Elliott (5th week). Next week will be the last for Shippy's first show. "Fifty-Fifty," (1st week) is mentioned as the next attraction.

"Five Millions," Comedy (11th week). Looks like it has run its race in New York. Moved from the Lyric last week, where it was said to be getting around \$10,000. The business doesn't look like it will give the show nearly that.

"Gaieties of 1915," Winter Garden (1st week). Last week in New York. The business of the show jumped 25 per cent. at the Garden over what it was getting at the 4th. Isn't strong in name for the road.

"Girl in the Limousine," Ellinger (3d week). A sure fire hit. Spec getting "prize" for the show.

"Gold Diggers," Lyceum (1st week). Here is the prize comedy wellop of the season so far. The Lyceum, with a \$1500 top scale and it is thriving in the gallery, is playing to all it can hold and standing them up.

"Greenwich Village Follies," Bayes (14th week). The "best" that is getting the dough. Playing to more than \$10,000 a night and staying around \$11,000 a week.

"Happy Days," Hippodrome (4th week). Around \$7,100 last week and Monday of the current week started off with \$17,000 on the day for two shows. Looks like a \$10,000 week for the show. Considered the best show the house has had.

"His Honor, Als Follies," Bijou (1st week). Opened on Tuesday night, following an "Exchange of Wives," which dropped after three weeks.

"Hello Alexander," 44th Street Theatre (3d week). Not a great show, but one that is getting the dough. The latter part of last week business jumped and the show got \$12,000 one night.

"Hitchy-Ko," Liberty (3d week). Is in for a ray, with the sale pulling 'em for the front row. A \$3 scale is getting the show about \$11,500.

"John Ferguson," Cort (17th week). Moved over to the Cort on Tuesday. Will stay there for two weeks and then tackle the subway circuit.

"Little Whopper," Lyric (1st week). Followed "A Lonely Romeo" into the Casino, opening Monday night. Notices were good.

"Mighty," Gaiety (7th week). Going along at top speed and still getting \$11,000 a night, every night.

"Look of the Navy," Manhattan O. H. (1st week).—Opened Tuesday night.

"Nightie Night," Princess (6th week). Business here is off and on at times. Slumped a little, but came back with a rush at the end of the week and looks good this week again.

"Nothing But Love," Lyric (1st week). Opened Tuesday night. Initial legitimate production by Charles B. Maddock and Max Hart.

"Oh, What a Girl," Central (4th week). Moved from the Shubert to this house last week and business jumped a little.

"Pardon My French," Amsterdam (3d week). Getting \$15,000 for the front table seats for the new show and doing big business.

"Pleasant and Money," Henry Miller (3d week). Start pulling a class audience and the piece is getting money. Averaging between \$11,000 and \$12,000 a performance.

"Royal Vagabond," Cohan & Harris (3d week). Sticking around \$15,000.

"Sally, Sally Eyes," Keltcherbacker (4th week). Playing to big business despite lukewarm notices. The show will be a great success. "Keltcherbacker" has built up since the opening. Getting over \$15,000.

"See Saw," Cohan (4th week). A Savage production that is up to the usual Savage standard. Getting business. Averaging about \$11,000 a performance.

"Sendin'," 191st Street Theatre (5th week). Packing them in. Got \$11,000, which is capacity for the house.

"The Dancer," Harris (3d week). Pulling a little business, but verges on the "top" classification.

"The Storm," 44th Street Theatre (3d week). Did around \$10,000 last week, but has a \$10,000 clip indicated in the early business of this week.

"Thunder," Criterion (4th week). The seals die away on Saturday night. "On the Hing Line" comes in next week.

"The Fallfoll," Garrick (1st week). Does not appear to be up to the standard the was set by "John Ferguson," the initial production of the Theatre Guild. Opened on Monday night.

"The Jewel," Plymouth (14th week). Getting \$11,200, all that the house will hold.

"The Challenge," Selwyn (10th week). Got a running start again last week, getting around \$12,000. May try to find another house to go in New York when "Huddles" comes into the Selwyn on Oct. 27.

"Huddles," Shubert (2d week). The Southern repertoire season is packing the big Shubert and with a \$15 top scale the theater can hold over \$12,000. Business is over the \$10,000 mark weekly.

"Yes Mary Husbands," Booth (3d week). Here is a delightful comedy that is sure to stick. Sold out the last three performances of last week, getting over \$1,500 at advance prices on Saturday night.

"Where's Your Wife?" Funch and Judy (1st week). Ready for Stephen Merritt to call at any time.

"Young Man's Fancy," Playhouse (1st week). Opened Wednesday night.

## SHOWS IN CHICAGO.

Chicago, Oct. 15.

WOODS—"Up in Mabel's Room," the top-notch hit of the town, playing capacity every performance; \$13,000. (7th week).

COMET—"Crazy Ricks," with Earl Fox taking the place of William Courtesy and Tom Wise staying with the show; \$8,000. (6th week).

STUDERBAKER—"Take It From Me," the surprise of the season, doing capacity; \$13,000. Was in for a limited run, but the astounding business will keep it here indefinitely. Frank Crutchen's ad work has helped the business considerably. (7th week).

POWELL—"Three Wise Fools," sound hit; closes this week. (6th week). Oct. 18, "Dedication."

COLONIAL—"The Case," with Julie Sanderson and Joseph Carlotta, quite with light business. (5th week). Oct. 19, "The Velvet Lady."

ELANOR—"Lionel Lester" started with an \$18,000 pace, and has dropped much since then; \$15,000; goes out next week. (5th week).

LA SALLE—"You For There," the gem of the season on artistic merit, and getting the money strong; \$15,000. (4th week).

GRAND—"The Acquittal," the town's only melodrama, picking up; \$11,000. (4th week).

GARRICK—"Somebody's Sweetheart" took a brace this week and grossed nearly \$14,000. (4th week).

OLYMPIC—"Midnight," a top, but one with possibilities. Will stay its third week despite a business below \$1,000. (3rd week).

BLACKSTONE—"A Regular Fellow," dist. Under \$1,000. The copy remains. (3rd week).

PRINCESS—"A Bachelor Friend" had a fine opening, with the very popular Ernest Truxie in the leading role. (1st week).

AUTUMNIUM—"Dolly Sisters" in "Oh, Look," for a three weeks' run, bought by the Politeama Theatre Association.

COLUMBIA—"Whirl of Pleasure."

STAR & GARTER—"Girls de Looka."

IMPERIAL—"Scandal."

## CHARLES BIRD GOES TO FOX.

Charles A. Bird, who for more than a dozen years was general manager for the Shuberts and for the past two seasons has occupied a similar post with Comstock & Gove, has resigned. Starting this week he will become one of the chief executives for William Fox.

Mr. Bird will have charge of the big string of Fox theatres, that including the vaudeville houses as well as those showing pictures only, which are in the majority.

He will be succeeded as general manager for Comstock & Gove by Bill Oviatt, the latter also remaining as manager of the Century Theatre.

## "MY LADY'S FRIENDS" OPENS.

Akron, O., Oct. 15.

H. H. France's premiere of "My Lady's Friends" occurred at the Grand opera house October 15. Clifton Crawford holds the leading role, that of a man who has considerable money to spend and a wife who will help him to spend it. Another character is just the opposite, a struggling lawyer whose wife is violently extravagant. It is a satire on modern extravagance and present day women.

The cast includes Moon, Kingaley, June Walker, Rae B. ydin, Theresa Maxwell, etc.

The piece, which is a three acts, was staged by Edward Elmer.

Here, three days, then Canton and Youngstown.

## ERNIE YOUNG ACCUSES.

Chicago, Oct. 15.

Ernie Young, formerly in the theatre ticket brokerage business, is in a newspaper battle with Mrs. Florence Couthout. Young has written to the daily papers Mrs. Couthout paid a large sum to his adverse scolding legislation and charges that she has a monopoly on the local ticket broking business.

Young states that through this Mrs. Couthout has forced the price of theatre tickets to \$10.00 over normal.

## SERIOUS MORAL CHARGE.

Chicago, Oct. 15.

Loris J. Howard, the playwright and producer, and Ida Girard, his leading woman, who have been in the stock circuit which covered three outlying theatres in Chicago, were arrested last week in Howard's apartment and arraigned in the Morals Court on a serious charge.

The case was continued until October 21.

Detectives, led by Mrs. Howard, who has been separated from her husband for over a year, made the arrest.

## AN ACTOR-AUTHOR-MANAGER.

Alexander Carr is going to embark on a rather novel theatrical venture for himself. Alexander has written a play, Carr is going to produce it and Alexander Carr is going to star in it.

That looks about as sweet as it could be for the former star of the Potash and Perlmutter series. At present he is casting the piece through the Chamberlain Brown office.

## APHRODITE PREMIERE, NOV. 24.

"Aphrodite" premiere at the Century has been set for November 24, though the scale for the first night tickets has not yet been determined by Morris Gest. Most of the scenery has already arrived from London. All the props are being constructed here.

## HAST GETS "TWO WORLDS" CAST.

Walter Hast is now casting "The Daughter of Two Worlds" in which he is to present Marian Oakley.

Engaged for the production thus far are Walter Reamey who was with Louis Mann, Emmett Corrigan, William Roselle and Mabel Bert.

## LATHAM STAGING BURKE PIECE.

Fred Latham is to stage the Billie Burke production of "Cleopatra's Wife" for Phoenix Ziegfeld.

The piece goes into rehearsal next Monday, and is to open in Washington Nov. 10.

## EMMY DESTINOV'S NEW NAME.

Emmy Destinov, the soprano booked to make several appearances both with the Chicago and Metropolitan Opera Companies, has changed her name to Emma Destinova. She will appear and be billed under the new name in the future.

At the Metropolitan, the source from which the announcement was obtained, no reasons were given for the change. It was implied that the prima donna was impelled to do so because her former name was often associated with things Teutonic.

Mme. Destinova was born in Bohemia and was a subject of Austria before the war. Her real name is Emmy Kittel. She adopted her old name of Destinov from the first teacher under whom she studied.

Mme. Destinov recently returned to this country from Bohemia, where she spent all of the time during the world-war.

## ACTION ON "AVIATORS."

President George W. Peck paid a hurried visit to Worcester, Mass., on Friday for the purpose of seeing that the Circuit orders for various changes in Frank Lela's "Aviators" were carried out. The show was instructed several weeks ago to make changes which were not accomplished.

When Mr. Peck looked over the attraction Friday night he ordered the manager of the company to replace the prima donna and also one of the comedians. Lawlor was engaged to replace Frank Mack in the comedy role.

## JAMES H. HUNTLEY DEAD.

Providence, Oct. 15.

James H. Huntley, of Chicago, a member of the cast of "Turn to the Right" now at the Mayflower, died suddenly of heart failure after the first act Monday. He was 73 years old. Harry Buchana took his place and finished the show. Mrs. Huntley, a member of the cast, finished the performance also.

## NO RELIEF FOR CONGESTION.

The K. and E. booking office report that they see no relief in sight from the present congestion in booking conditions until the first of the year, if then.

The only possible way out of present entanglements is "solely" dependent on the number of failures.

## MISS DRUCKER PROMOTED.

Rebecca Drucker is now reviewing plays and writing special Sunday stuff for the theatrical department of the Tribune, work she has long wanted to do. As previously announced, her desk as dramatic editor will be occupied by Philip Mindi.

## HAST CLOSES TWO.

"The Master of Dallanore" was closed by Walter Hast on tour and a New York opening for it cancelled in spite of a six-week buy. Hast also returned to the space the final two weeks' buy for "Exchange of Wives," ending the run of that piece at the Bijou.

## Florence Sturgis.

Florence Sturgis of Seattle died in that city, Oct. 4, after an illness of several months. The deceased was with the "Midsummer Folly" company, playing Levy's Orpheum, Seattle.

## Nellie Seymour.

Nellie Seymour died in New York October 8. The deceased, who was the daughter of Harvey J. Seymour, was in her sixtieth year. Interment was under the auspices of the Actors' Fund.

## Robert Mansfield.

Robert Mansfield died October 11 in New Orleans of paralysis of the brain. The deceased was leading man in stock companies at the Lyric in that city for many years.

Stockport, Edinboro, Plate, Allan, Dinehart and



## LEGITIMATE

to receive Anano and Kamai in the home of Kira, where he has made his abode.

The formal proceeding the reception of the two lords are set to be taught to them. To Kira has been entrusted the leadership of the ritual. With Kamai he has made his peace, and so tells him the correct ritual. But anxious to have some out of his way, he is misinformed. As the reception proceeds the unknown Anano, enraged by the grave mistake, wounds Kira in the presence of the envoy.

Anano is condemned to death. In the fashion of the Japanese he is handed the dagger sheathed in white. Robed in white, the death cloak, he commits har-kari in witness of the envoy and his court, while the curtain is quickly drawn to veil the deed.

Anano's supporters patiently bide their time. Though driven from their hands by Kira's men, they assemble one year later as they had vowed and march upon Kira's house to avenge their master's death.

In three acts and a prologue, the tale of Japanese cunning is played by a competent cast with few deficiencies. From their performance it must be apparent that the too spirited scene in the forest where they assemble may be toned down and still forcefully convey the hatred in their souls for Kira.

The play abounds in verse of poetic beauty and in prose that is rare in the modern theatre.

By far the best performance is given by Henry Hillman as the envoy.

It is a part that needs an actor with an inordinate sense of fitness to get it over. In voice and manner Hillman makes the role stand out. It is rare in an artist to prove so convincingly as he does that the impersonated nobleman is noble in character as well as by birth.

As Anano, Rolio Peters was entirely satisfactory.

The larger share of the work fell to Augustus Dumas, who is also responsible for putting on the play. He has a most difficult scene in the second act that might just as well be trimmed. In its present form the action of the piece is triflingly handicapped. Despite the panning he got in the dailies, it is still an argument for defense as to his competency in the part. To this writer his characterization of Kurano was sufficient.

Walter Greer in the part of the crafty, cunning Kira suggested villainy that can only be as pointed as the Japanese conceive it. In great point, wit, garments and the Japanese he furnished adequacy. Erskine Sanford and Walter Howe were suitably cast.

Two bits entrusted to Helen Westbury and Mary Blair suggested a quality cut from the script to speed up the action of the piece. A mere reference to them in the course of the play would be sufficient. Tullis Adler, as Harp, a naïf, came in for a bit in the last act. She is a daughter of Jacob P. Adler, the Yiddish star. While she seems to have inherited the "divine spark," there is much room for improvement in her enunciation of the English language.

Essentially the production is in accord. A footnote in the program thanks Stephen Chai and Michio Ito for their assistance and suggestions in making the production authentic. Yet the spell of illusion is broken by the carelessness of the wigs as worn by some of the principal actors. A little grease paint, either No. 11 and No. 12, would not hurt if applied on the hands of all in the cast. Japanese faces with white men's heads is a curious mixture. The East would never sanction it in the West, nor the West in the East.

## BOCCACCIO.

Boccaccio, a novelist and poet.....Gore Tracy  
Lionetta, his friend, a student.....Craig Campbell  
Pietro, Prince of Palermo.....Morton  
Lionetta's, a cooper.....Frank Monahan  
Lambertuccio, a grocer.....William Danforth  
Scalia, a baker.....Bertram Penick  
Prattelli, a bookseller.....Herbert Watson  
The Unknown.....Charles Scribner  
A Messenger.....Eugene Martine  
Fresco, the cooper's apprentice.....Curtis Ross  
Flametta, Lambertuccio's adopted daughter.....

Destriea, Scalia's daughter.....Virginia Miller  
Isabella, Lionetta's wife.....Gladys  
Gersholm, Lambertuccio's sister.....Charles Phillips  
Gladys, the cooper's daughter.....Adeline Harnden  
Orville.....Curtis Ross

Light comic opera as it was sung and played in the good old days of one score and five years or more ago, was revived with a performance of "Boccaccio" at the Park Theatre Monday night. It marks the "gala inaugural" of the third season at that playhouse of the Society of American Singers, Inc.

They are here to stay for 20 weeks.

The Society has come into being primarily with the object of furthering the American singer and encouraging opera to be sung in the English language. It efforts at the idea that the English language has no fitting place along with the other languages as molded into the music of its respective locale.

William Wade Daubach, president and general manager of the society, points out in his introductory note to the program, "..... we believe," he says, "in opera in English for

America, and we see the necessity for it in order to successfully combat foreign propaganda, not only for establishment of operatic independence in America, but to help stop the incursions of foreign "Culture," which is selfishly and rapidly permeating every fibre of the social and political being of our country.

But whether or not the Society may be achieving in its purpose when it begins its third season by giving an opera, the music for which was written by Franz von Suppe a German composer, is food for reflection.

But apart from this "Boccaccio" is a highly musical affair, with music that is stimulating and constantly brilliant.

Hearing this performance again recalled the numerous brass thefts of popular composers of today, who have borrowed unashamedly from von Suppe.

In opinions of some of the older theatregoers, who came out of their curiosity, they recalled the days when Fritz Schott sang the title role at the Broadway 13 years ago, under the management of Charles Dillingham. But Charles B. has gone a step forward and put over "Apple Blossoms." A story never recalled the time when Gennie Weston "made a good Boccaccio," as did Ida Kahle, recently, now supporting Ernest Bernard.

The story of the piece is based on the love episode in the life of the immortal Petrarch.

The title role was sung by Gore Tracy. He is now in his second season with the Society. While his voice has many qualities that seemed to please, it is not especially brilliant. By far the best performance of the piece is by no means a bit, was given by Herbert Watson, the bookseller. No doubt, as the veterans give under way, he will continue to prove an asset to the Society. He has a powerful, rich, vibrant bass.

Verally the rest were a disappointment in their solo numbers. A good many deficiencies of the singers were covered up by the wisdom of the orchestra, particularly in the numerous duets and trios.

Basically the production might be improved upon and the costumes look as if they had been rented or had come out of a steam laundry. The chorus showed signs of having received an unusual amount of training, and fastened a vigilant eye on the action of the conductor.

John McCall conducted with authority and understanding, although a little too fast in the chorus, consisting of about 50, were assembled mainly from the principal orchestras of the three big musical organizations in New York.

## THE OLD LEAD.

The revival of Henri Lavedan's satirical comedy, "Le Vieux Marcheur," at the Theatre de l'Amphigouri shows us the times have changed. Though created about 20 years ago by Samuel at the Varieties, it does not appear to have aged, and demonstrates the fact that the playwrights of these days of our young manhood wrote better stuff than the fellows of today. They got in with the risky wit without undue waste.

Lavedan wrote a skit on the legislator of that period, the story of Senator Labosse, who revolved much of his time in good and bad projects. He is a good sort of chap, and we follow his adventures with a certain sympathy. He is the victim of his own vanity, the rest of his life in years who is not too old to flirt.

When first produced the comedy had five acts, but it cut down to four without being any of its charm. It was created by Jeanne Granier, in the role of the State Schoolmistress, to whom the Senator pays compliments, and by Mme. Lavelle, as Labosse's mistress, about whom so much was heard during the latter part of the war when she entered a convent.

Mme. Lender was also in the original cast, and she now holds the part played by Jeanne Granier, who is exalted. Jules Brasseur is seen in his original character of the gay old Senator, Monna Delma has the part formerly held by Lender, but she is less noteworthy. All the outward ceremony and inward intrigue of French political life in the provinces is laid bare by Lavedan, but he ridicules the rural authorities in a diverting manner. The Frenchman of humor could successfully accomplish without falling into a fallacy. Hertz and Coquelin have been giving him a good deal of a rivale of the end of the nineteenth century plays, and "Le Vieux Marcheur" is perhaps the most witty of the comedies. Kendrew.

## GRAND GUIGNOL.

The new program at the Little Grand Guignol has a revival of "Le Marquis de la Bata," from Rudyard Kipling, adapted by E. M. Laumann, as its headliner. A report of this sensational two-act drama has already appeared in this column. The novelty of the blood-curdling order of "La Decouverte de Dr. Mabius," by Paul Milliet and Ernest Blumstein, which is a description of a mad oculist who destroys the sight of patients with the belief he is restoring their vision, and a piece of horror, "Literature," by Leo Marchese, is amusing, being the story of a writer, Adalbert, who is a society dandy in the role of his daughter. The lady readers are infatuated and he has many admirers. He asks his friend Roger to receive such a caller, while he is busy with other

in an adjoining room; the valet is also making love to the typewriting flapper. Roger discovers he has to entertain an old crank, but does his best for the sake of his friend. However, he is ill-rewarded, for the person Adalbert has been entertaining proves to be Roger's wife, yet he comes in for all the noles for being mixed up with an elderly lady. All this is rather vulgar. A similar virtue is worthy of Moussey Roux's farce, "Jalousie sans Quatre." Said to be inspired by Mark Twain, "we are at a loss to know where this questionable yarn is to be found. It is another of the inevitable bedroom scenes. The program opens with "La Vierge Maquie," by Camille Traversel, and is a funny skit on the old Italian plot. A detective is tracking a conspirator, during the Garibaldi period, but he is even incapable of recognizing the identity of his own wife when she is masked. "La Marquis de la Bata" is the only effort on the bill which is worth seeing. M. Choley's present show is otherwise a poor one.

Kendrew.

## MON PERE AVAIT RAISON.

Paris, Oct. 15.

The new comedy by Sacha Guitry, which was produced at the Porte Saint-Martin Theatre on Oct. 8. The title "Mon pere avait raison" ("My Father was right," and "The first of the Guitry himself, his father, Lucien Guitry, and his wife, Yvonne Printemps, but the elder Guitry has the lead in a married comedy. Other parts are well played by Madame Monahan (who created Mancelotte), Mlle. Rolly; the fine actor Jeffers, and Fernand.

The three acts are played in a single act. It is a lengthy subject and concerns women's perfidy and man's selfishness. In the first act Guitry represents a grandfather, Sacha, a son whose wife is dead. In the second act, 20 years later, the grandfather is dead and both actors represent roles a generation apart. The Guitry becomes the husband and Sacha a grandson, the latter role held by a child in the first act. The audience is amused by the contrast of his wife.

In the third act the husband is shown living happily, enjoying life, following his Guitry precepts, but the servants think him mentally deranged.

Guitry's acting is splendid, and Yvonne Printemps as the son's mistress in the second act is very good. Mlle. Rolly as the grandmother wife only fair, while Jeffers, as the doctor and Sacha, as the son in the second act, are excellent. It is a philosophical comedy, but most uncomplimentary to the fair sex. Hertz and Coquelin have well mounted the piece, and a good run is anticipated.

## NEW CASINO REVIEW.

PARIS, Sept. 25.

The new production of Leon Volterra at the Casino de Paris is more local in color than his previous revues, though a couple of foreign artists have been introduced. "Les Femmes Flamandes" is the title chosen by its author, Abi Hertz, and the "Les Femmes Flamandes" is the title chosen by its author, Abi Hertz, and the "Les Femmes Flamandes" is the title chosen by its author, Abi Hertz.

Yvonne Printemps and Jack Buchanan have made good, albeit some of the local critics do not seem to appreciate their style. The surprise act, billed as "The Best of England," is a comedy opportunity for their appearance in a sort of classical oriental dance which is not precisely oriental in style. In a more up-to-date style they were much applauded. Simon Gizard and his wife, Yvonne Reynolds, also dance well. Paulette Frank, Mabel, Louton Campana and Mesdemoiselles are lightly clad, but never shock. Another Louton, Mlle. Herpin, appears in a high-tech trapeze number, while Jean Myro sings expressively. Deville is seen in three sketches, somewhat near the knuckle, as an antique chamberlain who takes the place of a chamberlain, a drunkard who is by error in the infernal regions instead of the maison and a lot of love with the waitress. He does a lot of leaping and is held to be a series of tales. Balder gives imitations, accompanied by a piano, to give Hertz's men an extra rest problem. Nina Mirel is in the first act, but she does not much opportunity to prove her worth, though we know she is clever. This revue is, of course, highly mounted and will hold the stage for a long while.

## "LOVE, WHEN YOU HOLD US."

Paris, Sept. 19.

The times have changed and Lucien Rozenberg tried to run vaudeville with the old Apollo.

He is now the full-fledged owner of the Alhambra, and yesterday produced a bright three-act piece by Romain Coelus and Maurice Hennequin, "Amour, quand tu nous tiens."

The French playright, on the whole, has a funny lot and have curious ideas of morality. The present comedy is well written, without a sentence to shock, but the undercurrent of the

plot is the inevitable subject of adultery, which in this case is ultimately avoided.

Marcel (L. Rozenberg) and his wife, Julia, Bulin (Madeleine Sorin), with the usual impetuosity of the local stage hero, he starts maneuvers to possess her. The fact that she is married does not worry him. Julia is honest, but her husband is obstinately jealous, and his tactlessness and irritating taunts are dangerous for him. Bulin's constant Marcel takes a villa attached to the property of the Bulins and becomes a frequent visitor. He is an adopt at sport, and thereby wins the admiration of Mr. Bulin (Bonvallet), who is likewise an enthusiast. Without intention he inspires an innocent love in the tender heart of Denise (Jeanne Bonnavoy), a lady supposed to be of no importance, sister-in-law of Julia.

One day, after a squabble with her husband, Julia is caught weeping in the arms of the gallant Marcel; and overseen by Denise. In a fit of rage she accepts the marriage proposal of a poet, but the engagement is of short duration, for Marcel discovers he also loves Denise only, and the match is fixed up by Julia and her aunt, Noemie, who, through the piece is the only one on the stage to have a complete aversion for the flirting Marcel. This part is nicely played by Auguste Lerche. There are minor roles adequately held by Gaillet and Amador. The title, "Love, When You Hold Us," describes the comedy, which will have a good run.

## THE PETROLEUM PRINCE.

Atlantic City, Oct. 15.

The appearance of Leon Benetton in the role of "The Petroleum Prince," a new comedy by Richard Barry, at the Apollo Monday night, called for special notice. Benetton is a comedian of public taste in any degree that would permit of the offering of such a sad adventure.

Apparently fashioned to suit the mannish style of acting which Mr. Benetton has assumed, the photograph of the man in the audience secured an "Johnny-Get-Your-Gun," the vehicle even proved to be poorly written.

A cast that was a possibility of good acting played some parts straight, some burlesque, some travesty, and even added comic and high comedy roles to the malice of character that lost the possibilities of story between the opposing actors.

Mr. Barry has released a tale about a West-end petroleum owner, who, despite his youth, has accumulated fifty millions and comes to New York to buy anything he wants. In the usual manner he finds himself true blue and all New York facing the world in the wrong light. There is, of course, the exception of the one real

How he buys a hotel because he likes the young lady in the barber shop, rents a house because she lives there, finally captures a crook disguised as a count, furnishes a new material to the stage.

The piece might have a crude realism with proper production, but it is not the kind of vehicle to be given to the artistic hand of Harlow Greer. The audience found some laughs in its lines, but they were far between and had no relation to each other.

Mr. Benetton, wearing a top hat and loosening his body as he roiled his words, was anything but a sensible actor. The bronco-busting attitude had been laid out and secured the most ridiculous caricatures of the musical comedy stage.

Merle Madden gave the best performance of the girl, playing a distinctly straight part that made Mr. Benetton's manner seem all the more out of place. The entire cast could, in fact, have been good had they had a vehicle to work with.

The acts are in the barber shop of an old Broadway hotel and the living room of an equally old-time fashionable family, now on the edge of poverty.

## THE BASHFUL HERO.

Chicago, Oct. 15.

Gertrude Enderswick.....Allen Owen  
Billy Farrington.....Edna Arnold  
Alice.....John Armstrong  
Cora.....Gilbert Gould  
Daisy Malphail.....Nancy Paul  
Catherine.....Alfred  
James Kendrick.....Alfred  
Gertrude Enderswick.....Edna Arnold  
Cora.....Gilbert Gould  
Daisy Malphail.....Nancy Paul  
Catherine.....Alfred  
James Kendrick.....Alfred

"This play," remarked Ashton Edwards to J. J. Rosenthal, as they left the Princess Theatre at night, "will teach Mr. Woods the value of American farce."

Ernest Truax, in his first starring vehicle, does some wonderful acting in a part suited to his old talents. But it is not likely that he will have an opportunity to linger long in this place. He is well ordered to feature than a great many others who have been featured for years—but this is not the place.

Were the faces to be Americanized, or even Frenchified, it would stand a chance, for it contains an extremely humorous theme, as follows:

The bashful man, decorated with the Y. C. and made much of by his friends and employers, is afflicted with great shyness when it comes to women. At the same time he is addicted to extreme boasting, concerning himself and his company. A friend calls his bluff, and in his desperation to make good young Kittington (Truax) makes of a hat and a certain girl. The friend

# LEGITIMATE

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alright to the fact. Spurred by ridicule of his amateur qualities Kittinger invites his friend and the superintendent of the business of which he is head to visit this imaginary flat and meet the imaginary lady, who is christened "Wopsy" under the spur of the moment.

"There being no flat and no 'Wopsy,'" Kittinger starts to get bored. He finally gets the flat and his friend gets the Wopsy, having accepted the lay of the land.

The second act, in which most of the plot unravels itself, is funny because of this situation. It becomes involved toward the end, and in the third act the blackening daughter of the bookkeeper of Kittinger's establishment (whose flat it is that Kittinger has rented without knowing it) rather muddles things up with an unlikely and artificial effort to win the beautiful Y. C. by compromising him.

There are numerous childish and amateurish touches to the farce. For instance a chorus girl puts coal on her face, and is thereby transformed into a slavey, with the addition of some shabby clothes. "Then there is the ultra stupid bobby (copper), who acts like a butler, and the of his employer, which might easily be established in half a hundred ways.

Through it all "Wopsy" stands up beautifully, making everything there is in every situation, passing a laugh row where only a grin is entitled to appear, causing the audience to overlook some of the shortcomings of the book. He is, in other words, supported by the cast indicated above, all of whom, with the exception of the women, do sincerely if not sensation acting. Both of the girls are inclined to overplay, but this appears to be the fault of direction.

## ALEXANDER AND HIS SHOW.

New Orleans, Oct. 15. Alexander and his show of wonders are at the Tivoli for the present week. Alex is a magic and mystic fellow who has been parading the streets. This pretense billing runs to the customer; we all know all, tells, Clayton and others the same, claiming to be something themselves, and somebody is sure to claim to be the originator of it. The reports on Alex waiting into New York from the one night trail had it that he was there at two per, which is the way of his being at the South's most fashionable playhouse for the current period. He opened to capacity and it looks like he would ring the register some for his local run. Alex has his entertainment divided into two parts and three sections. His show proper runs in that form, but there is a concert—the regular one-act concert. All those who pay his book, for which he has been paid, are permitted to stick around and quiz Alex with intimate stuff. It was very late when the concert started, with quite some remaining to find out things. Alex has his manager and company sell his books in the aisles and foyer, doubling in the commercial side of literature, so to speak.

Alexander is a showman through. In his regular show he employs but three girls, and one Oriental setting, getting the maximum of result considering the outfit, and selling the old ruse like no one has before him. He begins the first part by catching cold fish, the usual way. Next follows slide writing. Then he goes into Hermann's card matter, using a large clock dial and small clock, and makes the numbers so selected. Succeeding that is the familiar experiment with rings borrowed from the audience. Then a new one with real red liquor served the audience holders, after which a white money is taken from the bottle, which is broken. He discusses the rapping hand, used before, and does trick that has many parallels. To conclude the first portion he uses a minimized version of spirit palming, displayed in vaudeville for several seasons. He sells all this legitimate stuff exceedingly, scoring with it.

Opening the second part is Oriental dancing by Lillian Martin, who is the most brilliant of the show, her dancing is accompanied by incense and the accustomed fanfare. Averages fairly well and holds the attention.

After that Alex goes into what the thought transmissionists have termed mental telepathy with "questions and answers" and is fully answered by Alexander. He does this better than anybody who has preceded him. Called the "Mind Reader," he is, in his opinion, Alexander, as an attraction, is sure fire, but the concert and book selling stuff must go out for the more pretentious places. Alex is a speedy worker, maintains a smart demeanor and will be appreciated highly in a theatrical way for his cleverness.

Samuel.

Benefits for Saranac Day Nursery. Two performances under the direction of Mrs. Wm. Morris and Col. Walter Scott were given last night for the Saranac Lake Day Nursery, at Saranac Lake, N. Y.

William Morris, who acted as stage manager, provided a fine program, talent, Eddie Poyer, Mito and Volinsky. The rest of the bill was composed of local entertainers.

## ENGAGEMENTS.

Charles Bartholomew, "Oh, Lady, Lady," Alleen Fox, "The Magic Melody."

## SHOWS IN PHILLY.

Philadelphia, Oct. 15. "Up from Nowhere," a four-act comedy by Booth Tarkington and Harry Leon Wilson, which failed to impress New York, met with a hearty reception on its first showing at the Adelphi Monday night. There was liberal applause and laughter from a well-filled house. The sudden closing of "Hon. Sam Davis," owing to the illness of Barney Bernard, brought "Up from Nowhere" here without much chance for advance advertising, so that under the conditions the piece opened very satisfactorily. The Bernard play did only fair business, although it was given the stamp of approval here. "Up from Nowhere" is announced for only one week, but may stay longer as no attraction is underlined.

"Good Morning, Judge" has done very light business at the Chestnut Street opera house and will cut its stay in half, closing here Saturday and moving to Baltimore, while the Shubert "Gaieties of 1919" will come in next Monday. It is the general opinion a mistake was made in tiffing the admission at the O. H. with "Good Morning, Judge," an English comedy which has a questionable future as a road show. Had the management waited for the "Gaieties" to lift the price to \$2 top, there might have been a different story.

"33 East" is doing only fair business at the Lyric and will be very well received by the time it leaves Saturday. "The Little Blue Devil," with Bernard Granville and Lillian Lorraine, comes in next week. Al Johnson is still packing them in at nights with "Sinbad" at the Shubert. There has been a slight falling off at the matinees, but not enough to hurt much and the piece looks good for several weeks more.

George White's "Scandals of 1919" continues to get a heavy play at the Forrest and will stay another week. Mrs. Fiske is in her final week at the Broad, where business has been only fair. Margaret Anglin follows next week in "The Woman of Bronze." Walter Hampden will play a series of matinees in "Hamlet" beginning next Tuesday.

David Warfield reappeared in "The Auctioneer" at the Garrick and was very well received. He is still his favorite here and his two weeks stay should draw big business. Weather conditions have been against good business lately.

## TAYLOR AT MAJESTIC.

Boston, Oct. 15. Henry Taylor, for eleven years business manager of the Hollis Street Theatre, has resigned and will take up the management of the Majestic, one of the Shubert houses here.

John W. Lyons, resident manager at the Majestic has been shifted to the Plymouth theatre.

## SHOWS IN LOS ANGELES.

Los Angeles, Oct. 15. "Civilian Clothes" is in its sixteenth week at the Morosco. The Mason was dark this week.

## Morton Released For Rehearsals.

Harry H. Morton secured his release from Jacobs & Jermon so that he could report in New York next week for the new Edgar MacGregor production "The Sweetheart Shop." He was under contract to play an additional three weeks with the burlesque attraction.

"The Sweetheart Shop" is by Hugo Felix and Anna Caldwell. Morton is to be featured in the piece.

## Russian Troupe Coming.

A Russian troupe of English speaking actors plan to begin an engagement in this country in December, offering plays of the modern authors like Gorky, Tolstoy, Andreyev and Dostoevsky. The troupe is now in London having reached the English capital from Petrograd, where they had organized themselves.

## BOSTON MANAGERS' MEETING.

Boston, Oct. 15. Robert G. Larson, manager of the Keith theatre, was selected president of the Association of Theatre Managers of Boston, at the annual meeting. Others selected were David H. Dow, of the Tremont, vice-president; Thomas E. Lothian, of the Colonial, treasurer; John W. Lyons, of the Majestic, secretary. The directors are Mr. Douglass Flatley (Orpheum), chairman; Fred E. Wright (Park Square), Charles J. Rich (Hollis), Charles H. Waldron (Casino), and Nathan H. Gordon (Olympia).

At the meeting a committee was appointed to act with Mayor Peter's Citizen Committee in the management of the memorial drive for the Actors' Fund, December 5. Special performances will be given in all the theatres in town on that date and the proceeds are to be given to the fund which has been established for rewarding the parolmen who remained faithful during the strike and the guardsmen who came into the city to perform duty in the emergency.

## PLAYS BOSTON FIRST.

Boston, Oct. 15. The Theatre Parisienne, which will be housed at the Belmont Theatre in New York this winter, will give three performances in this city before opening the New York season.

Although the Theatre Parisienne is a development of the Yieux, Columbiere, which existed for two seasons at the Garrick, New York, the policy is not quite as "high-brow." Oct. 31 and Nov. 1 are the date for the local performances which will be given at Jordan Hall.

## STOCKS OPENING.

The Nathan Appell Players will open in Reading, Pa., at the Orpheum. Monday, with William R. Street heading the organization.

The Alexander stock company opened its season in San Francisco, Oct. 6, with "The Naughty Wife" as the initial attraction. Belle Bennett heads the company.

The stock at the Colonial, Baltimore, under the direction of Dave Glamsler, opens next week with George LaRue playing leads and Ralph Murphy as the juvenile.

## MUSICIANS RECEIVE INCREASE.

Hamilton, Can., Oct. 15. The strike of the American Federation of Musicians, which has been in progress here at the Grand Opera House since September 5 was amicably settled today, the musicians receiving the requested advance in pay. Through the settlement of the musicians' strike, the threatened walk-out of the stage hands set for today has been called off and the "road call" lifted by the New York office of the I. A. T. S. E.

## WHY "PASSING SHOW" CANCELED.

Why "The Passing Show of 1919's" booking arrangement with Poll's Washington playhouse was canceled was explained by Frank J. Wlustach.

It was entirely due to the lack of needed space between girders, and the fact that 75 pieces of new scenery would have to be brought in through an opening under the stage which was entirely inadequate.

## Crossman Starring in "Critical Moment."

Henrietta Crossman starts out in a new starring piece Monday next at Al-lentown, Pa., opening there with "The Critical Moment," a comedy drama by Stanley Duke and Eva Desmond. The show is being produced by Albert Weis, the staging being done by Ira Hards. Others in the cast are Jane Carleton, Harry Burkhardt, Evelyn Harvay, Adele Fitz-Allen, Barbara Gray, George Southwell, Sid Downey and A. L. Barrett.

## NEWS OF THE DAILIES.

Edward Locke and Victor Herbert are collaborating on a new play with music. In theme and treatment the play is similar to "The Climax," which Mr. Locke wrote.

The estate of Mrs. John Drew, who died intestate in her home in the Hotel Algonquin, New York, Dec. 4, 1918, was appraised by the State Comptroller at \$11,003. Her husband received one-third and her daughter, Mrs. Louise Drew Devereaux, two-thirds of the estate.

Lester Allen, who George White sought to prevent selling his services to some other theatrical producer, will be allowed to make other professional engagements, as the result of an order signed by Justice John V. MacKay, of the New York Supreme Court, Oct. 5.

Emmy Deslin has signed a contract to sing this season for the Metropolitan. The announcement was made Oct. 9 by Gatti-Casazza.

Elizabeth Rase, a circus singer, was adopted Oct. 9 by Mrs. Rita Weiss, Benz. Judge Louis D. Gibbs, in the Bronx County Court, signed the adoption order.

"Hello Hopper" is the new title which the Shuberts will tack to Edward Clark's musical version of "Hansel and Gretel," to be placed in rehearsal soon.

Edgar MacGregor has tied Harry K. Morley up with a five-year contract. Morley's first effort under MacGregor will be "The Sweetheart Shop," by Anna Caldwell and Hugo Felix.

"The Winged God" is the title of a new play which A. H. Woods has purchased from Crane Wilbur.

Walter Hart and George Mosser have acquired the rights to Dorothy Donnelly's new play, "Foolishness," and will produce it with Martha Friedman in the leading role.

Rehearsals started Oct. 13 for John Orr's first dramatic production of the season, "Over a Crowd," by Earl Bleggers and Christopher Marley. Helen Ware will play the leading role.

Bartley Cushing has secured for production a new play by C. W. Bell. This will follow "Blind Man's Bluff," now in rehearsal.

Langdon McCormack has completed a new domestic drama which is to be produced in the spring.

Mr. Harry Lander is on the Pacific, on route to the United States after a tour of Australia. He is due to reach San Francisco Oct. 27.

George C. Tyler's "On the Hitting Line" will have its New York premiere at the Criterion Oct. 20.

"The Night Boat," a musical comedy, with book and lyrics by Anne Caldwell and music by Jerome Kern, will go into rehearsal immediately under the direction of Charles Dillingham.

"Stand from Under," a prohibition play by William Anthony Mohr, will be produced shortly by G. M. Anderson. "Mary Be Careful," by the same author, is also scheduled for production.

Mr. and Mrs. Russell G. Cold (Edith Barry) have rented for the winter the house at 130 E. 65th street, New York.

Arrangements were made last week whereby Grace George will come under the management of Charles Frohman, Inc., and will be seen in the near future as the star of Sir Arlino Blair Finner's new comedy, "Quick Work." This will be the first time Finner's play is to be given its initial performance in America rather than London.

"When It Strikes Home," a satirical comedy written by Howard J. Green and Milton Wolff, will be produced by Lewis and Gordon. It will open out of town Oct. 27.

## Lust Plants Garrick, Wash.

Sidney B. Lust has made arrangements with the Shuberts for the lease of the Garrick Theatre, Washington, where he will exploit the Mack Bennett Baining Girls and "The Yankee Doodle in Berlin" film, for which he has obtained the State Rights for the District of Columbia, Delaware and West Virginia.

## Allen Bros. Lease Detroit O. H.

Detroit, Oct. 15. It is reported about the city that the Allen Brothers have leased the Opera house and will take possession of the operation of the present two years' lease, now held by Stair & Shuberta.

## NEW ACTS THIS WEEK

**Will M. Cressy and Blanche Dayne.**  
 "The New Store" (Comedy Playlet).  
 15 Mins.; Full Stage.  
 Riverside.

Will Cressy has been writing comedy playlets for a long time, and his new ones since they teamed for vaudeville. There has hardly been an instance where the playlets weren't enjoyable and therefore successful and "The New Store" is not an exception. Perhaps the reason is that they are made to fit certainly they fit the style of Cressy and Dayne. In the other playlets there was always a familiar touch of the homely. So that is, too, in the new offering. "The New Store" tells the story of how an old country merchant kept his only son, a nephew, straight and made the right sort out of the lad's wife. She came from the city and, having city ideas, a lot of new merchandise started appearing around the store. That didn't please the old boy, but the thing that got him "nanny" was the new fur coat in which the city gal romped in. He knew that his nephew got only a hundred dollars and he knew that his wife was spending three hundred. He figured that "three years' profits was in that coat" and since the young woman had "sensible habits in spite of a rabid habit" he just had to cure her. The old boy succeeds in getting the wife to give up the coat, quietly telling his forgetful stenographer to put it away until Christmas. Pretty nearly anything Cressy and Dayne offer is sure to score. "The New Store" will nicely fit into their repertoire. — *Dec.*

**Buzzell and Parker.**  
 Talking, Singing and Dancing.  
 15 Mins.; "One" (Special Drop).  
 Fifth Avenue.

Eddie Buzzell and Foggie Parker are formerly of "Not Yet Marie," the vaudeville act. Their present vehicle is about the nicest thing seen for some time. A special drop with natural floor is the background for Buzzell's likable non-sensibilities and Miss Parker makes a charming opposite, looking particularly fetching in her second change, an abbreviated affair showing panties and decollete. Eddie breezes into the picture as an old sweetheart, she being a recently widowed prospect with a possibility of inheriting millions. He has her old man's last will and he has left his money to a dog and cat hospital. They clown for awhile and he agrees to act as messenger and retrieve a telegram which she is informed by phone is waiting for her. He gets it and reads that she is the heiress after all. Then he proposes before giving her the good news, and they are married via phonograph, using a talking record. The dialogue is sparkling clear all through. The drop used is very pretty. At the finish a clever dance tops off a big hit. The numbers all round special and are "pips." "When They're Old Enough to Know," one of his solos, and "It's Good to Be Good," her solo contribution, both topped the proceedings. They are natural next to closers. — *Con.*

**Miss Rhea Dancing Revue.** (3)  
 Dancing, Song and Musical.  
 10 Mins. Full Stage. (Special Set).  
 Alhambra.

Assisted by Joe Mach, Jr. and Frank K. Ervin, Miss Rhea presents a new act, but of hardly sufficient substance to compare with similar offerings. The turn is artistically staged and the costumes worn by the women are very attractive. However, she seems to allow too much of the time in the offering to be consumed by the men with their song and violin specialties, while she is making her usages. Too little is seen of her in the dance repertoire. She is a most capable danseuse and the ballet number she renders is an outstanding feature of the act. This, with her last two numbers, are very well performed and should have as consistent a routine of numbers accompanying them. The vocal and violin specialties of the two assistants are nicely pleasing, but take up too much time and somewhat detract the attention from the dainty danseuse. A little redundancy in the act along these lines would make it most worthy "flash" offering. — *Con.*

**Frank J. Conroy and Co. (1)**  
 Comedy Blackface Sketch.  
 15 Mins.; One and Full (Special).  
 Fifth Avenue.

Frank Conroy with Howard Chase as the "straight" has the best vehicle he has shown since dissolving his old partnership. The idea in some ways parallels the old Conroy-Lemare team getting "The New Physician." The act opens in "one" with Chase as a sandwich man advertising the skill of Otata the Fortune Teller. Conroy is having trouble with his sweetheart and Chase prevails upon him to consult the master of Otata to alleviate his troubles. Then to full stage where the act shows ghostly hangings. Chase makes up as Otata and Conroy is relieved of his "cur" by the fortune teller's uncanny knowledge of his affairs. He constantly consults the magic bowl and extracts information from it such as the location of Conroy's bank roll, his name, love affairs, etc. The finish is Conroy trying to save his life diminishing "wad" and in the struggle to escape he unveils the impostor and knocks him for a goal with a belt on the head from a club. He exits with his money intact and a catch line about reading the future now. It's a corking act and should have no trouble in the better houses. — *Con.*

**Horner B. Miles & Co. (4).**  
 Comedy-Dramatic Sketch.  
 15 Mins.; Library, Full Stage.  
 Fifth Avenue.

"The Roughneck," a story of an uneducated and uneducated man marrying a society girl, who wants attention and proper social conduct on the part of her husband. She rebukes him for his ways and tries to impress upon him how he should act. He pays no attention. A former comedian now a writer on a local sheet, calls. He pays her every attention she desires of the husband, such which please her comfort and vanity. He states that he has come to discuss a story with them. The husband tells him to talk it over with the wife. He then reveals a hidden incident in the life of a woman before her marriage which he which please her better. The woman quickly grasps the situation and asks his price. He tells her it will be a subscription to a special edition they are getting out. She repents the attempt at blackmail when the husband enters. She tells the man to tell him the story. He replies it is not necessary as he knows it all and absolves the wife. The blackmail is then driven out and the woman tells him he need not mind his way for he is a man after all. The story holds suspense throughout and when the sketch is properly seasoned through work it no doubt will prove to be a winner. — *Con.*

**Ling and Long.**  
 Comedy, Song, Juggling, Dancing.  
 15 Mins.; Full and One. (Special Set).  
 American.

A tall English comic, who goes for grotesque attire which accentuates his extreme thinness, assisted by a soubrette who wears some attractive wardrobe and starts several vocal numbers which the male breaks up with comedy. The act is framed in a special gymnasium set and there is some well done club juggling by the man. He has no trouble pulling screams with his contortioning and mugging. The club swinging and other acrobatics could be dispensed with entirely as the man's slender physique is extremely enough to build a laughing act around. Most of the comedy is of the slap stick variety, but with the proper material this fellow might break the altitude record. — *Con.*

**The McElroids (3).**  
 Risible and Acrobatics.  
 8 Mins.; Full Stage.  
 23rd Street.

Three men in clown white presenting a small time routine of tumbling followed by several bits of relay work. The act is not a particularly strong offering either in comedy or in acrobatics, but just a fair small time opening turn. — *Prod.*

**George Whiting and Sadie Burt.**  
 Songs.  
 27 Mins.; One (Special Drop).  
 Riverside.

Last season Whiting and Burt played practically the whole season in the New York vaudeville theatres. George started out last fall lamping the agency game. He never took a second look and soon afterwards came forth with the best song routine the team had ever offered. This season Whiting and Burt may play more time out of town, but it is altogether probable that they would be kept right here again for the most of the vaudeville year, for their routine of songs is, with one exception, entirely new. The number entitled in "Sheep Head" one of Miss Burt's most pleasing creations. They opened with "I'll Buy a Ring and Change Your Name to Miss," there being a "chapter second verse and chorus." Second was a comedy Indian song, replacing last year's "Chink number," and called "Chip, Chip, Chippewa, Won't You Be My Little Squaw?" Miss Burt is in for the second verse and she is just as cute as an Indian as she was as a "Chinee." Whiting, during a costume change, trotted forth a new Irish airspine number called "Over to Ireland," the duty having a good melody and swing. As a successor to their "Kill You With Love" they now have "The Love Strike." Then there was "Wait Till You See Me" and "Hurry Me, Why in which Miss Burt does the singing and Whiting chimes in with "remakes." That was also true with the enclosed old number, "I'm Sorry I Made You Cry." On next to closing in a show flooded with singing, Whiting and Burt cleaned up. It's that kind of an act; the best of its kind. — *Dec.*

**"Mrs. Wellington's Surprise."**  
 Comedy Playlet.  
 10 Mins.; Full (Anterior).  
 Colonial.

Anticipation leads to many things. In this particular case it leads to dire disappointment. On the program of the Colonial this week there is the name of George Kelly as the author of "Mrs. Wellington's Surprise." "Ah, happy thought! Here is something that is going to be worth while. Kelly was the author of "Finders, Keepers" and a later vehicle in vaudeville in which he later appeared which was perfection as far as vaudeville entertainment was concerned. Then along came "Mrs. Wellington's Surprise," a light-waisted piece of writing that means nothing and would be discarded even on the small time if it were not for the fact that there is one member of the cast; the character woman, who holds the act up. In the cast are Frederic Summer, Lottie Brisbane, Walter C. Wilson and Harriet Martine. Which of the four is the character woman isn't any too hard. There are only two women to choose from, so we pin our faith on Miss Martine. She is the only bet in the act. The story concerns the wife of a traveling salesman who slips into a hick town to surprise her husband. In the scene town there is a doctor who was the former sweetheart of the wife. The doc is phoned for, and the wife of the traveling man and the doc both disclaim that they are married and at the crucial moment the husband arrives on the scene. Eubby is stalled outside the door until doc hops through a window, and then the maid spills the beans. Finally when things are about to be straightened out, she turns and spills the next pan of garden fruit on husband by saying that the 47 clematis from his last house party are still being held in the wardrobe awaiting his instructions. It's a flop if there ever was as far as Mr. Kelly's past performances are concerned. He is not running to form as far as his last entry in the popularity stakes is concerned, and after his last two efforts in which he personally appeared, one looks for something with at least some slight dash from this author. For small time, the act will be a scream, for big time it is just an act that will get by early on the bill and only so long as they keep the character woman that is now playing the part of the maid. — *Prod.*

**Daisy Nellie.**  
 Pianiste.  
 15 Mins.; One.  
 Colonial.

Miss Nellie is a very pretty, ingenious sort of person, dressed rather gaudily in a pink creation with a flock of ostrich feathers, who plays the piano. Her technique is good. Opening the second half of the Colonial show, she offered three numbers. The first was a concert étude, followed by an Irish Country Dance and finally Liszt's "Hungarian Rhapsody." The first and last numbers were extremely difficult affairs and she showed to advantage in them. However, there is a question as to her present vaudeville value. A musician, yes; but there is a lack of showmanship that will sell her offering to the average vaudeville audience. There is a touch of class about the act, but there should be a number in the program, whether in the early selections or for an encore, that would immediately be known to vaudeville audiences and which would require extreme showmanship in its execution. This would enhance the value of the turn as far as vaudeville is concerned. The fellow that sits next to you, whether he knows anything about music or not, doesn't want to be considered a dud, and if anything is showy enough for one to applaud at, it is certain that the next guy will follow along. — *Prod.*

**Renard and Jordan.**  
 Comedy Talk and Songs.  
 15 Mins.; One.  
 Audubon.

A man and woman combination that furnishes comedy talk and songs by pursuing a different routine than the majority of like turns do today. It is also one of those acts that could work in anything but "four" in case of rejection, consequently, with these qualifications combined with good comedy material, it should keep working at the small time houses. Hotel scenes with the women endeavoring to secure a room, while her partner plays the character of a bell hop, in regular costume and having charge of the application desk. During her previous room scenes comedy talk prevails. She then renders several date popular ballad selections under a spot light, her last one being accompanied by the man, closing to good results. — *Con.*

**Dave Harris.**  
 Singing Specialty.  
 15 Mins.; "One."  
 Fifth Avenue.

Harris is formerly of the team of Harris and Moray, and is one of the numerous song writers essaying a dip into vaudeville as a "single" entertainer. He is using several of his own numbers with some comedy verses that were good for hearty laughs, but decidedly "blue." He has an idea patterned somewhat, similar to Lou Holtz's handle accompanying wherein he sings several comedy verses to an obsolete jazz song. A few gags are sprinkled between numbers, several of which, could stand conceiving. A comedy hymn was another big laugh getter and the most legitimate. Harris is there with the delivery, and if he has any difficulty he can blame the material. He went big here. — *Con.*

**Hall and Brown.**  
 Comedy Sketch.  
 15 Mins.; Full Stage (Parlor).  
 Fifth Avenue.

A red wigged rube of the Jimmy Barry type and a corset saleswoman are the characters. He butts into her salesroom at a rural hotel and she is kidding him about corsets and other intimate things, much to his embarrassment. Finally she opens her sample trunk and shows him a wax model illustrating her line of feminine apparel. He does a great "yoker" and the dialogue pulls laugh after laugh. At present the act ends abruptly when she sings a special number about saleswomen. With this reminded it ought to do in an early spot for the big "stuff." — *Con.*

Artie Mehlinger and George W. Meyer received a big ovation at their entrance and substantiated it with their offering. The subway story which Mehlinger tells seemed a bit flimsy and caused some of the audience to bit (sic) it should be discarded. When Mehlinger sang a ballad which he described as one of George





## MAJESTIC, CHICAGO.

Chicago, Oct. 15. The magnificent Petrola, infinitely better in the flesh than in the cinema, charmed and edified in her condescend to vaudeville, because the Copper-Schmitts bear her eyes, as she explained. If they give her a pain in the eye, they give other people a pain in the neck, so it's O. K. with the world. Petrola radiates magnetism and is a splendid actress of the Kalich type. She is much an actress that one gathers the impression she is acting over when she is not supposed to be acting. Her bow is a combination of the devotional obedience of a nun and the smile of a dandy. With all her mannerisms there is nevertheless an unmistakable dignity about her that cannot be acted. Her singing is Petrolasque; that is to say, colorful, daring but correct. Madame sings four numbers and recites a poem, makes a speech, wins at the sound of the elephant (or next) trumpeting while she does her dramatic bit from the South African "Bismillah," and accepts her bouquet with a smile more radiant than the footlights, bestowing the largest rose upon the gallant orchestra leader. Vaudeville needs Petrola.

The beginning of the show, appreciatively enough, was "The Beginning of the World," scenic novelty with living colors, with a girl doing interpretative dancing. Lloyd and Wells were on No. 2, an early spot, but weathered by title team, whose principal game was "The Rhythmic Pedals." They dance well enough to take any spot on the bill, and closed with a big band.

O'Donnell and Blair, with their sketch, "The Piano Tuner," proved the most hilarious act on the bill. The sketch is an elaboration of the Bert Flugelhorn-Hipp Raymond style of act, winding up with a ladder balanced on a piano instead of table juggling in each other. It is by far the superior of any act of its kind in vaudeville.

Ben K. Bonney, with tip and a fiddle, had no difficulty winning away his allotted time. Mr. Bonney has a nonchalant stage presence that is rather effective, and the house likes him largely because he doesn't need to care whether they do or not. Chesley and Henry Ripolito and the Swanson Sisters endeavor to illustrate the large variety of entertainment it is possible for four people to give, and they succeed admirably. The same pulls made their revolving table if you like yodelling, juggling (good if you like juggling), stunts posing (magnificent whether you like it or not), songs and dances, and an Italian madman street scene novelty (good). Unquestionably an ambitious and meritorious offering. Ernest Farmer talked and sang and hit in his mild way, preceding Petrola, who was followed by Capt. M. Gruber and Miss Adeline in a rather different animal act, in which there are used an elephant, horse, pony and dog. The act annoyed Petrola but pleased the house.

Selling.

## PALACE, CHICAGO.

Chicago, Oct. 15. Between Juliet and Sheila Terry the customers had no luck coming. From Juliet they get about all they could expect in the way of versatility and extensive repertoire in mimicry. From Sheila, fresh youth, nimble limbs and a cool voice all set in a pleasant routine entitled "There's a Crowd."

Miss Terry is assisted by Gail Jones and Harry Peterson, and they render able help in the song and dance offering, which is written around a bit of a story to make it more interesting. The Terry child is, in fact, only a child, yet she shows the unmistakable flashes of genius which assure for her a brilliant future. Quaintest Brothers, drawing hats and catching them, with many a comedy twist in doing it, opened the show nicely. As in the Majestic, a two-man dancing act held the No. 3 spot. Jack Levy and Al Rome—a couple of dancing bachelors, of the type that lends pep to a show. The team will likely be grabbed for a promotion before long.

Bessie and Baird followed Miss Terry, repeating previous successes in Chicago houses (including an engagement with the last Julian Klingsberg show that played here) and were followed by the Marie Morgan Dancers. The dancers are unquestionably there, and while they would probably go better in orchestra hall or on the lawn of Robert Clatfield-Clatfield Taylor's home in Lake Forest, yet they are admired if not appreciated here.

Following this ultra-classical and beautiful turn, Downman Brothers (in cork) didn't have much of an easy time of it. The inception of the Morgan Dancers' act led to the early Greek period. Some of the gags in the act used by the Downman's probably are somewhat later, but not much.

Leo Zarrell and Co., tumblers and hand balancers, and experts in this line, followed the wonderful Juliet and closed the show.

Selling.

## HIPPODROME, CHICAGO.

Chicago, Oct. 15. The daylight shift at this W. V. M. A. Downman is of the customary type of 30-cent (35-cent those tough days) continuous. Few houses

of genius in performance or inspiration in selection rise above the surface of the grind. If anything, curves house of this class it is the continual repetition, season after season, of the same faces and the same manoeuvres.

Arthur Ripley, minstrel king, did well enough with a stream of diabolical giggling and a waltz step for a finish. Nothing was going big except the White Sox scores between turns, and Ripley got about his quota, two hours. Kate Wiley, a maid and a girl in milk-white tights, performed as a small elevated turntable, doing pretty contortions. Then a rope was let down while the little lady executed a Dainty Marie routine, and not without skill and class. Finishing well with an interesting exhibit of strength on the girl's part.

The Byrd and Early Revue proved a mélange of girls and comics, all fair enough, but nothing at any time that stood forth. The Stanleys repeated their wooden shadowgraphing, jerky mechanical but at times heartily laughable. Orren and Drew, a stable team (man and woman) strong on the thin thread of talk a romsy bit, animal and instrument imitations, and Miss Drew did a fine whistling solo. Orren and Drew, with an old-fashioned but splendidly done run of entertainment. Evelyn May and Co. waded through a commonplace and tedious sketch amply played and just in focus for the audience, which was lethargic and lacking in attention.

What this house seems to need is a few failures, or a few successes, or something—something other than the everlasting grain of corn and the small-time bits, their inconsequential success, their odd tricks for cajoling unimportant applause, their vagrant parade of mediocrity.

Left.

## CUTTING "EXTRA" SHOW.

Chicago, Oct. 15. The first known instance where the schedule of performances has been changed directly as the result of the actors' strike settlement terms, comes in the announcement at the Colonial that hereafter no Wednesday matinees will be played. This gives a straight eight-performance week with Sunday night in. The Blackstone has been eliminating Sunday night shows, but this had from time to time been the policy of old, as that house is not a Sunday draw.

## "TAKE IT FROM ME" LEADS.

Chicago, Oct. 15. "Take It From Me" at the Studebaker will do \$21,000 this week smashing every known record for this house and, being blocks from the loop, outdistancing every other attraction in town. This show and "Tea for Three" being alone in that performance. The sensational publicity work of Frank Crutcher, as well as the spontaneous popularity of the piece kicked it across as this year's most rewarding money hit.

## "WOOD'S CORNER."

Chicago, Oct. 15. J. J. Rosenthal, manager of the Woods' Theatre, has caused to be placed on both sides of the theatre, which is located on the northwest corner of Dearborn and Randolph streets, a sign which reads "Wood's Corner."

## HERSCHEL HENDLER PLAY.

Chicago, Oct. 15. Herschel Hendler, who is doing a vaudeville single in the character of a French virtuoso, will appear in January in a new play written especially for him. It will be his first appearance as a legitimate actor.

## MANTELL AT OLYMPIC.

Chicago, Oct. 15. Following a two-weeks engagement of "Flo-Tio" at the Olympic next week, with Henders & Mills and Al Sheen featured, Robert H. Mantell will come in for a three weeks' season in Shakespear.

## BIG CONTRACT FOR DE BECK.

Chicago, Oct. 15. Billy de Beck, for whom Ernie Young has been in preparation a vaudeville act, has been signed by the King Features (newspaper syndicate) for a period of five years at \$500 a week.

## STATE-LAKE BANK OPENS NOV. 1.

Chicago, Oct. 15. The entire State street side of the second floor and one State street corner front of the State-Lake building, has been leased to the State-Lake bank for a term of years at a rental of \$125,000 by the Hool Realty company, agents of the building.

The building was 100 per cent leased when it opened May 1. This lease was contracted for in April, but publication was withheld until the directors of the bank had been chosen and all of the stock subscribed to.

The bank was promoted by W. M. Richards, formerly cashier of the Chicago Savings Bank & Trust company; Mort H. Singer, of the Western Vaudeville Managers' Association; and James A. Hool. Mr. Richards has been elected president; Albert Despres, vice-president; A. Vero Martin, second vice-president; W. B. Strong (formerly cashier of the First National Bank of Wilmette, cashier); E. M. Olson, assistant cashier and S. M. Fitch, assistant cashier.

Following are the directors: Stephen H. Bridges, Michael Coolish, Albert Despres, Oscar Heinemann, R. J. Kittredge, J. E. Ketch, Thos. H. Magnus, Vero Martin, Mort H. Singer and former Judge George A. Trude.

The space is now being equipped with the results of a \$100,000 cash offer and it is expected the institution will be open for business by November 1.

The capital is \$300,000, with \$75,000 surplus. All the stock has been subscribed except a small amount held for depositors. There are at present about 110 stockholders, most of whom are business men located in and near the building.

## WHO'LL PAINT SCENERY?

Chicago, Oct. 15. The Chicago Opera company is having its troubles because Herman Rosse, chief scenery painter of the company, is detained in Holland, and it is not known whether he will be given his passports to return to the United States. With the opera looming in the offing, "Mme Crysantheme," an opera to be presented here for the first time, and big feature of the coming season, is without scenery. Rosse was engaged to construct the scenery, and if he does not return in time, local scenery people will have a whack at a big contract.

## SINGER LOSES SUIT.

Chicago, Oct. 15. Dell Smith, awarded \$6,000 several months ago when she alleged she had lost her voice as the result of an operation performed by Dr. A. K. Steele, lost her case in a second hearing before Judge Brentano. A jury returned a verdict finding Dr. Steele not guilty as charged by Miss Nichols.

Consequently she will have no damages unless a new trial is granted and another jury finds in her favor. For a year the suit, in which Miss Nichols asked for \$50,000, was pending without a trial.

Johnsonville.

Chicago, Oct. 15. Tom Johnson, the attorney, and his wife, Frances Kennedy, started for New York in their auto in July with Tom Junior and Frances, Jr. They never arrived on that trip. They didn't get any further than the sand dunes in Indiana. They decided to stay there.

They pitched a tent, then built a shack, which they called "Chateau Frances." They learned they were in the city limits of Gary, so they got running water and electric light. Then they invited their friends to visit them. The friends, mostly actors and actresses, enjoyed the dunes so much that the Johnsons purchased 43 acres of land along the river, fixed it up in cottage sites, put a road through it, made plans for a community clubhouse, an "house and about 75 cottages. Next summer there will be an actors' colony in the sand dunes.

## NEWSPAPER WRITERS' UNION.

San Francisco, Oct. 15. With the arrival of their charter from Indianapolis affiliating them with the International Typographical Union, San Francisco Newspaper Writers' Union No. 7 is prepared to present its demands for better working conditions.

The San Francisco union has the backing of the S. F. Labor Council, the California State Federation of Labor and the I. T. U. chapters on the various papers, who have endorsed the union. It has been learned from authoritative sources that the new wage scale to be demanded by the San Francisco and Oakland reporters will be \$50 per week. There will be no distinction made between copy desk men and reporters. A vacation of two weeks with full pay out of every 52 weeks will be another demand made upon the publishers, although on the majority of the papers this condition exists. The executive committee of the S. F. Labor Council have recommended that non-union reporters be barred from all labor meetings.

It is also understood that all reporters holding publicity jobs in addition to their regular jobs will under orders from the union also adopt a minimum working scale. All copy handled by outside press agencies will, it is said, be considered non-union copy unless presented with a paid advertisement.

The members of the union include John F. Doran (Bulletin), president; Clarence Wilson (Oakland Bulletin), vice-president; Arthur M. Johnson, secretary-treasurer; General C. M. Jackson (Bulletin); Alan McDown, Frederick W. Ely, and Chas. Jacobs, members of the executive staff.

## Opening of Trilix Frignanza's Show.

San Francisco, Oct. 15. Tom O'Day's new show, "Poor Mama," with Trilix Frignanza, is reported to have opened successfully and doing a good business on the one nighters in the interior towns. The show is scheduled for one week at the Curran here opening Oct. 19.

In the cast are Bert Wessner, Three Dennis Sisters, George Elmer Wm. Wagner, James Pierce, Sweetie Dishi and Helen Craig.

## FONTANEL RESIGNS.

San Francisco, Oct. 15. Louis Fontanel, for several years manager of the Lyceum, resigned last week on account of the unsettled conditions through some misunderstanding between the Gowsy Brothers, proprietors of the theatre.

## SAN FRANCISCO NOTES.

Fatelman, Naps and Santa Rosa comprise a total of three spots for five acts, now booked by Bert Levy.

Sam and Goldie Harris were called in to rehearse the Hip show last week, following the opening day.

Jennie May Walsh returned to the cast of the Del Lawrence Co. after a vacation.

The San Francisco Symphony Orchestra, with Ralph Hertis as conductor, opened the season at the Curran last Thursday afternoon to capacity house.

Nelson and Chas. have been engaged for the vaudeville section of "Let's Go," which opens at Le Theatre, Oakland, next week.

The Maltland Playhouse has become a factor in the city's theatres. Formerly playing on the subscription plan, it is now catering to the general public and carries standing advertisements in the regular amusement columns of the papers. Four one-act plays are presented weekly, with all acts reserved at \$1. The players include Ann O'Day, William D. Howard, Thomas Miller, Rupert Drum, Arthur Maltland and others.

"A Regular Feller" is underlined for the Alcazar.

Tom Kelly, who has been resting here for several weeks, will leave for the West part of next month to resume bookings.



# IN PARIS

By E. G. KENDREW

Paris, Oct. 5.

A spectacular piece by Moussy-Ron, "Malkoko, Roi Nègre," will follow "Around the World in Eighty Days" at the Châtelet at the end of November.

Among the picture men who are returning to the United States in the near future is Albert Capellani, who is due to sail next week.

The reopening of the Gaite recalls a story of the Brothers Iola when they were running that house together with the Olympia. Orders were given to a stenographer to telegraph Tamagno that he was engaged to sing "Travara," and to confirm an agreement with a seal act that 10 pounds of gold would be supplied by the management daily. The Iolas were surprised to receive replies soon after, only from Tamagno indignantly stating he did not understand the joke, but "perhaps it was French to offer him fresh fish," while the seal act explained with many regrets that his animals did not sing during their performance. The stenographer had mixed his messages.

The Knights of Columbus are winding up affairs in France and expect to terminate at the end of this month, but the club in the Place de la Madeleine will continue until November 10. William J. Mulligan, chairman of the Committee on War Activities and on the K. C. board of directors, who had charge of the welfare work in France, is back in Paris superintending the salvaging of supplies. The Knights are already out of England, and intend closing up at Brest at the end of October.

It is reported Plateau is considering selling his lease of the Cigale and returning to his former jewelry business. The price wanted is about \$150,000.

Boss, lessee and conductor at the Bal Tabarin, has had a bad accident, but out shooting parties this week, and it is feared he may lose the use of one eye.

The Kursaal at Lyons is probably to be sold soon to a large dry goods concern.

Jean Ferier, who has been playing comedy with Sacha Guitry for the past three years, is returning to the Opera Comique and will appear as Jerome Colpand in the lyrical work "Recherches de la Faune Pedestre," adapted from the book of Anatole France by Dequocque, and for which Levade has composed the music.

"The Girl for the Boy," by Howard and Bernard Rott, being given in London as an operetta, is taken from the French comedy, "Le Petite Chocolatière," by Paul Gavault, now manager of the Odéon.

George W. Lattimore is in Paris looking over the field prior to bringing from London the Southern Syncopeated Orchestra, which has been under the direction of Will Marion Cook, formerly with Williams and Walker. Another Chariot handled the act in London. Chariot is also in Paris at present.

"Ches Fysher," 21 Rue d'Antin, Paris, opened in September making a specialty of tea parties. Fysher is singing there, together with Gaby Montreux and Cora Madou.

Maurice Chevalier, who is one of the prettiest at the present strike, like Boucot, Pollester, Georges, Dorville and a number of other music hall stars, has opened in the revue at the Concert Mayol.

Henry Batallie has rushed into print, after the interview of the delegates headed by Mme. Lara with the administrator of the Comedie Francaise, protesting at the threat of the Confederation of Labor to boycott the famous troupe if it decides to join the Actio Union. Of course M. Batallie would protest; he is one of the big guns in the Society of Authors, the greatest trust in France.

Fanny Heldy has returned to the

Opera Comique, and sang in "Madame Butterfly" on September 3.

The Theatre Michel, over which Trebor and Tricot reign with the same pride as a big house, has been repainted and was inaugurated with a splash September 18, a revival of Armont and Gerbidon's three-act comedy "Ecole des Cocottes" being the first program. This is a clever farce telling the story of the rise of a smart lady from a small room up Montmartre way to a rich mansion; the psychological probing into the life of a modern courtesan, with various phases of love. Quo non ascendam. It had a run which was interrupted by the war, and will probably remain at the tiny theatre for some weeks. Not many thousands will even have seen it. But it is worth the while, for it is a charming yarn, just sufficiently near the knuckle to be French. Jane Mar-nac, a vaudeville artist, is a real comedienne. Raim is the best in the cast, his love scenes being among the best seen on this stage. Signoret, Pierre Juvenot, Elicapare, Theres Dorny ally support this talented comedian. The evolution of a fashionable beauty with a past is ably told in the piece, and though the title may sound a trifle odd today it amply describes the plot.

The deaths are reported of: Jean Willem, a well-known playwright two decades ago, at Ville d'Avary, near Paris, aged 65. Lolety, a baritone at the Opera, after a short illness.

Hendy, composer, aged 54. Henry de Brisse, playwright. George Clairin, painter, aged 76.

Mlle. Spinsky, the French vaudeville actress, is to appear soon in London with Goulme as a partner. They played together in the former revue at the Casino de Paris and met with a certain degree of success.

"La Voile Dechirée" is the title of the new play to be created at the Comedie Francaise, the rehearsals of which have just commenced. M. de Max attending to the mise en scene. The cast will comprise Mmes. Berthe Corny, Ventura, Theres Kolb, M. Alexandre and Leon Bernard.

G. Bravard and Gabriel Trarieux, the new official directors of the Gaite, have arranged to reopen this house, after extensive cleaning, October 3, with a revival of "La Belle Helene" (as already reported some weeks ago).

The Colonne orchestra, which interrupted its performances during the war, will recommence operation October 19, and every Sunday afternoon following at the Theatre du Chatelet.

It is rumored Jay Gould will personally take over the management of the Palace, Rue Mogador. Rotterdam, the last in charge for Sir Alfred Butt when house closed in June, has returned to Paris.

Early in October "Nothing But the Truth" is to come off at the Femina Theatre, and will be replaced by a new piece, "Souris d'Hotel," in 4 acts by Armont and Gerbidon, with Jeanne Reinard.

Pierre Veber's Nouveau Theatre Libre will function this season, and commence with a trial performance of "La Maison Espagnole," in 3 acts, by Jean Jacques Bernard, son of Tristan author of "The Little Cafe." As this independent theatrical society has no regular home it is not yet known where the first show will be given.

William J. Mulligan, director of the Knights of Columbus, has returned here

from New York to superintend the winding-up of the work in France. Edward L. Hearn has left for Coblenz and Antwerp preparatory to sailing for the United States with the secretaries still in Europe. John E. Ferry, of the Y. M. C. A. is to remain this side another year with the International Board, organizing branches of the Triangle in central Europe.

Grand concerts are being given in the Zoological Gardens at Cologne to entertain the army of occupation. A native orchestra of the African French troops has made its appearance and is designated sat-music by the Americans. It is composed of drummers with an antiquated instruments and flute-like horns, emitting mournful strains. It may be a rival for the Rheinland jazz band, of which a lot has been heard.

The new program at the Grand Guignol includes a revival of "La Marque de la Bete," an adaptation of Rudyard Kipling's story presented at this little theatre three years ago.

F. J. Nettleford closes down on "Pygmalion" and "Gaiety" and also the "Lady of Lyons" at the Scala this week. His next bid for fortune will be a melodrama by Mark Ambient, entitled "The Destroying Angel," after which he will join the little West End coterie who will produce "Othello."

The pruders are once more on the prowl and gathering in force for an attack on several new productions. Letter writers in the professional press confine themselves to attacks on provincial shows of the "Tainted Lives" (one of the many, very many, shows suggested by Brieux) "Damaged Goods," while the daily lay press is singling out "Afgar" at the Pavillon for special attention. The critic of a big London daily, apparently not being quite certain of his own opinion, wastes a lot of space with a letter to his own editor in which he quotes bits of disjointed lines from the criticisms of all his seldoms in his earnest desire to prove that "Afgar" is of the type of entertainment that should have prompt attention from the powers that be. The play, the players, the dresses and the management all come under his scathing wrath. As a matter of fact it's all fine and inexpensive publicity for C. B. Cochran. Meanwhile the Pavillon is crowded to its roof at every show, and if only a well known bishop would denounce the piece from the pulpit the business would continue endlessly.

The Charles Coburn farewell benefit matinee will take place on Oct. 24 at the Alhambra. Among the guests Ethel Lyster, Violet Lorraine, Clarice Mayne, Delysia, Harry Tate, James W. Tate ("That") and George Robey. Although this is the official "good-by" the veterans will start on a lecture tour immediately afterwards.

## NAILING USHERS.

Patrons of the Olympia in Fourteenth street who have taken the habit of seeing the show from a box seat by slipping one of the boys a bit of change, were greatly surprised Tuesday afternoon when Mr. Dave Kraus glided into their midst and demanded seat coupons.

Not living up to Fourteenth street traditions one or two of the gang belched and told Kraus that they had been given the seat for a small gratuity to the usher. Dave said it made no difference. A few started to argue. The house special officers were called to the fore, the rebels were ejected and a few of the ushers later handed a pretty dressing down not minding their own business. Mr. Dave also gave the boys another chance.

Ziegfeld's Road Show Opens. The Ziegfeld "Follies" road show will open at Pittsburg, Nov. 7.

## LONDON FILM NOTES.

The title of Bolton's Mutual Films will shortly be changed to "Wardour Films." The reason for this is that they have not received the contracts with the American producing firms with whom since the R. M. F. have been associated since the foundation of the company. These contracts have gone to the Astra Company. Under their new title of "Wardour Films," the Bolton people will shortly open a big campaign with a big Leash Balad feature. "As a Man Thinks," a new Eddie Polo series, and a 15-part serial also with Leash Balad.

The outstanding British film event during the last week has been the premiere of the Violet Hopson Broadwest feature, "A Gentleman Rider." The photography is of a very fine quality, and the staging, as well as the acting, are worthy of it. Other British premieres have been "The Simple Man" (from the now-defunct British Lion Company), "The Secret of the Moss" (Gammels-Granger), and the Duncan Macrae adaption of W. J. Locke's "The Gypsies," in which Gertrude McCoy appears.

The Broadwest Company is contemplating important developments, and will shortly reconstitute with a capital of half a million pounds. A contract has been entered into whereby the whole of its output will be distributed by the whole of its pictures will go immediately to Canada on production. Meanwhile a large estate for the purpose of creating additional studios has been secured, and it is estimated that the new company will be able to turn out forty or fifty films per year.

Cornwall and Devon have long been used for screening pictures, the action of which takes place in Bally or other Continental countries. If the average British producer wanted to make a picture round a Cornish story he'd probably have gone to the British Empire or British. It has been left to the British and Colonial to take a picture on the rugged Cornish coast, round which the story was written. The story is one of smugglers, sea-men and all the romantic perennials of the "good old days." Geoffrey Tassie, Christine Millard, Laurence Maitland, Edward Borley, Janet Alexander are all in the cast. G. Edwards Hall was the producer.

The Ideal Company announces still another series of superpictures, adapted from famous plays and novels, these including Emily Bronte's "Wuthering Heights," Thackeray's "Newcomen" in dramatization of which George Beerborn "see one of his finest pieces will be re-titled, "The Perfect Gentleman"; George Eliot's "Mr. Gibb's Love Story," Sir James Barrie's "The Twelfth Night," and "The House of Commons" Collier will be featured. Beaumont's "Beyond the Dream of Avarice," and the George R. Sims melodrama, "The House of the Dead," originally produced at the Aldwych Theatre.

Fred Goodwin, who was making a name for himself in Los Angeles film circles until he enlisted last year, is out of the British army now, and has elected to remain in his native land, applying his American training to the film business on this side. Goodwin's California friends, who knew him best as a light comedian, may be interested to learn he has just turned out for Ideal a six-reel drama that has been voted by the trade press the best thing ever made in Great Britain. It is a screen version of "The Chinese Puzzle," a play that ran in London for over a year, and was adapted as well as directed by him. He is now trying his hand at two-reel comedies, featuring himself.

In these days of capitalization of anything from a million pounds up, private enterprises are becoming a thing of the past. Benjamin Priest, one of the big London silent magicians, however, is detouring of perpetuating the legends of Britain by means of cinematography. His first production is by S. Burton Gellert, "The House of the Stowpore," and is the story of the last woman buried at the stake for infidelity. The picture has been shot and has a historical source of the legend, and the players have been partly British, partly American. The picture being completed, they have returned to London and speak very highly not only of the production, but of the treatment they have received. "Blades" will be trade show within the next few weeks.

The picture, "Belshazzar," which was exhibited at Westminster to members of both the House of Lords and Commons, has been the cause of what easily may have been a serious riot. While showing in the early part of the week at the Majestic, Chapman, a determined attempt was made by labor extremists to prevent a repetition of the last performance, and, failing in that, to wreck the house. The following night another attack was made, but this time the Belshazzar Society, who were waiting, were in force, and the would-be wreckers retired heavily from the field. At a mass meeting held yesterday at Chapman Common to support the film, some extremists who interrupted were severely handled and had to be led away under police escort.

# FEDERAL INVESTIGATION.

(Continued from Page 1.)

In answer to a question by Mr. Goodman, the witness also stated positively that he had never paid Weber more than five per cent. for acting as personal representative. Some trouble developed when he wanted to sever his business relations with Weber, Rooney added. Weber it seems refused to be dismissed as the Rooney representative, and Rooney went to Mr. Albee and complained that Weber was acting for him against his wishes.

According to Rooney, he informed Mr. Albee that Weber, although supposedly engaged to look out for his (Rooney's) interests) was not doing so properly. Mr. Albee then called in Mr. Mumford, Harry Weber, and Lewis and Gordon, for whom Rooney was playing in a production "Over There" at the time (about September, 1918), and during a conference held to thresh out Rooney's disagreement with Weber, Mr. Albee told Weber that Rooney desired it Weber must immediately release him. Mr. Albee stated at this conference, Rooney continued, that no performer need have a personal representative. If he (the performer) felt that he didn't need one.

At the conclusion of the conference Mr. Albee summed up the personal representative question by addressing himself to Harry Weber and declaring in effect: "If I catch any of you fellows (agents) holding acts against their will, I will fire you (agents) out of the office."

Following this, Mr. Albee said, Rooney acted as his own booking manager. In reply to Goodman's question as to how Rooney booked himself, the witness explained in detail how he sometimes went up to the Keith Exchange and presented his card and sought out the booking managers of different circuits, such as Poll, Shea, Moore and others booking through the Keith Exchange. At other times he wrote letters, telegraphed or phoned, as occasion demanded, according to whether he was playing in the city or on the road.

Mr. Goodman interrupted at a moment at this point and asked if Rooney had ever heard any part of the Keith Exchange referred to as a "Bull Pen." Rooney replied he had not. The method of booking before the Keith Exchange was organized was then brought up and Rooney explained this method also. In the old days he (Rooney) was forced to write letters and get in touch with many different circuits by the best means possible in order to secure a route. With the old method of booking with each manager independently, Rooney said he had never been able to secure better than a twenty-week route. Under the system obtaining in the Keith Exchange since its inception, Rooney said he had frequently secured forty-four-week routes during the past few years. Other testimony brought out the advantages of the present over the old system of booking, in that long jumps were avoided.

## Rooney Defines Closed Shop.

Asked what was meant by the "closed shop," Rooney said at first he didn't know exactly. After a little questioning by Mr. Goodman, Rooney finally defined the closed shop as he understood it as applied to vaudeville, as a plan to utilize that branch of theatricals. An explanation of what the "closed shop" idea really meant followed, and Rooney stated he had never believed in the closed shop. Five extracts from an article by Harry Mountford, on the closed shop, printed in Variety around the period of the White Rats 1916 strike, were then read by Mr. Goodman, who queried Rooney regarding each clause separately.

The principal clause of the Mountford article was the one which stated that at previous hearings, in which Mountford stated that an actor couldn't play vaudeville after a certain period unless he belonged to the White Rats. Rooney stated in answer to Goodman's question that he was not in favor of such a plan as that proposed by Mountford and in effect that he, Rooney, had always gotten along very well by dealing individually with managers. He had never had

a cancellation in all his vaudeville experience and always knew what he was going to do a week ahead.

## Rooney Expresses Opinion.

Rooney said in his opinion that it was not a good plan to book up two years ahead, because if a performer made a hit he would be prevented from advancing his salary. Rooney's opinions on booking ahead, his reference to cancellations, and his general views as to how a performer could very well take care of his interests himself without the aid of a union, were all brought out as the result of queries made by Mr. Goodman as to the soundness and advisability of following Mountford's advice as contained in the "closed shop" article.

A contrasting of conditions as regards dressing rooms and general theatre facilities for the actor as they existed prior to the inception of the Keith Exchange, as outlined by witness, depicted most vaudeville houses in the old days as thoroughly inadequate. Many a time he (Rooney) dressed in a room with broken pieces of glass with a tin wash basin to wash up in. The houses booked by the Keith Exchange, Rooney explained, all contained ample and often times elaborate facilities for dressing, washing up, etc. In a word, there was utterly no comparison between the past and present days as far as general conditions for the actor was concerned.

Mr. McIntyre also testified that he belonged to the White Rats when it was first organized in 1901 and he resigned for the following reason: "The White Rats had started a movement prompted by George Fuller Golden to have 5 per cent. commission abolished. Mr. McIntyre was very strong for the idea, because the Rats' officials told him the money thus saved by actors was to create a fund for sick and needy White Rats."

Mr. McIntyre discovered, however, that when Kohl and Cassel abolished the 5 per cent. commission, shortly after the Rats started to lease theatres. The sick benefit fund never materialized.

## John Walsh Cross-examines.

Other testimony brought out that Rooney, after the National Vaudeville Artists, that his membership had never been made a condition of his securing time, that nobody in the booking office ever asked him to advertise in Variety. Harry Weber asked him to advertise in Variety and he (Rooney) refused. Since he started in vaudeville twenty-eight years ago, Rooney testified he had changed his act ten times in twenty-two years. His salary advanced from time to time Rooney explained in his opinion was because of increased popularity with the public.

John Walsh, chief counsel for the Trade Commission, then began his cross examination of the witness. Harry Mountford seated directly behind Mr. Walsh kept up a running-fire of whispered advice and suggestions throughout the witness's cross examination of Rooney, continuing the same tactics while Walsh was cross examining the other witnesses during the day. At times Walsh took on a serious expression, while listening to the Mountford fusillade of advice, but refrained from displaying the outspoken annoyance that he evidenced on several occasions, while Mountford was advising at previous sessions.

Mr. Walsh began by checking up Rooney's replies to Mr. Goodman's questions as to how long Rooney had been in vaudeville. Rooney testified that during the six years he was out of the vaudeville field he played in productions for Kiaw and Erlanger, the Sires and Rogers Brothers. His first vaudeville job in New York was with Tony Pastor. He did three shows a day.

## Played at Winter Garden.

Rooney's cross examination proceeded quietly without any unusual developments along these lines until Walsh suddenly brought up the subject of the recent Actors' Equity strike. "Did you play at any theatre during the Equity strike?" Inquired Walsh. "I did," replied Rooney. "I played the Winter Garden for one day, but as

soon as I found out there was a strike I played no further at the Winter Garden." "So you scabbed at the Winter Garden," observed Walsh.

The remark brought forth a storm of objections from Goodman and Kelly, counsel for the respondents and a lively argument between the opposing attorneys ensued. Mr. Goodman moved that the characterization of Rooney's Winter Garden engagement be expunged from the record.

While the argument was going on Mr. Walsh inquired of Rooney whether he knew that the Actors' Equity strike was going on when he accepted the Winter Garden engagement from the Keith Exchange. Rooney answered that he just came up from the country on the day he took the Winter Garden engagement and he did not know a strike was in progress. Despite Goodman's objections, Examiner Moore overruled his motion to expunge the objectionable "scabbing" characterization from the record. Rooney said he did not belong to either the Equity or the Fidelity.

"Why did you select Harry Weber out of all the agents you knew, when you decided to get a personal representative five years ago?" Mr. Walsh queried.

"Because I thought him a good man, and I had read a lot about him handling acts in the papers," Rooney returned. "The reasons for my negotiating with Weber were repeated. No written contract existed between him and Weber. He did have a verbal agreement, but thought inasmuch as Weber was not handling him, right he was right in dismissing him."

## Believed in Actors' Union.

Rooney, according to his answers to Walsh's cross questioning as to the closed shop, stated he believed in an actors' union but not an actors' union in the form of a labor union. The rubber stamped N. V. A. contract, offered in evidence at almost every previous session, was then shown to Rooney and Walsh asked him directly if he (Rooney) would sign such a contract, containing the provision that the signer must belong to the N. V. A.

After explaining that he did not believe a contract should call upon any actor to belong to any organization Rooney answered directly that he would not sign a contract such as the N. V. A. rubber stamped contract shown him by Walsh. In further explanation Rooney added he didn't believe any actor should be forced to join any organization he didn't want to join. He didn't see his membership of the White Rats, he believed, as he had been sued by the Rats for \$150, the payment of which he understood gave him life membership in the organization. The \$150 law suit against him by the Rats was explained by Rooney, by the fact that he had been asked to become a life member five years ago and had sent a check to the Rats for \$50. Later, owing to the manner in which the organization was being conducted, Rooney had withdrawn his life membership and resigned. The Rats refused to accept his withdrawal and sued for the \$100 balance and received judgment, which he paid.

He was in vaudeville during the Rats 1916 strike, but did not play in any city affected by the strike, while it was on. Rooney stated he had never played for Loew, Fox or the Pantages Circuit.

The rest of Rooney's cross-examination taken up with legal descriptions of methods of booking acts by the actor himself through an agent, etc. A long explanation as to who Carlton Hoagland is, his past relations with the Keith Exchange and his previous relations with Rooney took up considerable time, without developing anything of vital importance.

Chas. B. Grapewin followed Rooney as a witness for the respondents. He stated he was 50 years old and in show business 45 years. He started as an acrobat, and at one time in his early career made balloon ascensions and jumped from a balloon in mid-air in a parachute, at \$5 a jump. He was with Frank Daniels and also starred in his own show, "Mr. Pipp," the witness stated.

For the past 23 years he has been playing sketches in vaudeville, except for the period in which he had his own show out. As a single he received \$25 to \$40 a week 23 years ago. He played 13 shows a day for Hubert's, as a team with his wife, Anna Chas., for \$30. He had received as high as \$750 for a single week from the Keith Exchange. In modern vaudeville Grapewin stated that his regular playing salary for consecutive time was considerably less.

## Counter Play by Attorneys.

Grapewin always booked himself, with one exception that was for four weeks when he had M. S. Benham act as personal representative. He was a White Rat 15 or 16 years ago. He dropped his Rats membership about 12 years ago, the witness stated. He is a member of the N. V. A. Questions similar to those put to Rooney regarding the old days and the present were also asked Grapewin, with the answers in the main paralleling those of Rooney, both agreeing that they were so far superior in vaudeville than comparisons seemed ridiculous. A million times better was the way Grapewin sized up present conditions for an actor playing for the Keith Exchange as compared with conditions five years before the agency came into being.

The rental of Grapewin's sketch "Poughkeepsie," brought forth a bit of amusing counter play by the attorneys and Grapewin. Walsh asked how he knew when a sketch was too old for big time consumption. Grapewin replied that he knew by the attitude taken by the audience, adding that he didn't need any one to tell him his wardrobe smelled when it came time to change it. The rally produced a general laugh in which even Examiner Moore joined. He was not in favor of the closed shop the witness stated.

Loney Haskell went on the stand after recess. Mr. Haskell said he was 49 years of age and twenty-two years in the show game. Most of his time was in vaudeville, with some time in burlesque and the legit. He was a White Rat many years ago, but dropped out and later returned. Later he resigned again. Mr. Haskell was also opposed to the closed shop idea for vaudeville. He was receiving from \$250 to \$300 a week in vaudeville at present, Haskell said. He got his start at Keith's Union Square in 1897, after J. Austin Fox had sent him play at a club show. Mr. Haskell's description of how he was working at a commercial job and his method of stealing off to play the three shows a day, Keith's without giving up his commercial position, caused a big laugh.

## Mr. Goodman Objects.

When he was booking manager at Hammerstein's, Haskell said he went to the U. S. O. frequently, and saw a great deal of what took place at the booking offices. He had never seen a blacklist, Haskell said. Mr. Walsh went deeply into the subject of what the Keith booking offices did to earn the five per cent. commission charged artists for securing engagements. In answer to Walsh's queries along these lines, Haskell stated that the Keith Agency's position was very similar to that of an employment agency that furnished cooks. If he (Haskell) went to secure a cook from an employment agency he would expect to pay for the services rendered him by the agency, and he was sure the cook would have no objection to paying the agency a lawful commission for having been placed in a job.

Mr. Goodman interrupted here to register an objection, stating that the Keith Exchange was operating under a specific law of New York State and implying that its position was entirely legal and needed no explanation.

Harry Mountford then sat in with an offer to show Goodman where he was wrong regarding the law under which the Keith Exchange was operating, whereupon Goodman curtly informed Mountford that any explanations necessary would have to be made by the accredited counsel for the Federal Trade Commission. A bit of chatter at losing an opportunity to spread himself on the agency law, Mountford sat down.

An inquiry as to whether Hammerstein ever received a "kick back" of

25 per cent. of the 5 per cent. commission charged artists booked for "the corner" by the U. E. O. brought forth an answer from Haskell that he had heard of such a practice, but never knew positively that such a thing existed.

Jim McIntyre, of McIntyre and Heath, then was sworn. Mr. McIntyre said he was not far from 42, had been an actor since 1868, joined Heath in Texas in 1874 and the partnership was still in existence. A recital of how he danced in the concert of a circus, had done a turn with a show with Heath for \$5 a week for the team in 1874, how he and Heath arrived in New York in 1878, their first engagement in the metropolis at the old London for \$10 a week, and the playing of "Hello Alexander" on Saturday last week at the 44th Street to a gross of \$5,000 on the two shows, kept the attorneys as well as the spectators as interested as if they had been enjoying a show instead of listening to legal proceedings.

#### Jim McIntyre Serious.

During his testimony McIntyre maintained a distinctly serious manner, but his marked Southern drawl and amusing descriptions of the actor's life on the road when vaudeville was in its infancy, related in anecdotal style, proved a constant source of laughter, in which the entire court room joined. Among other things McIntyre testified that the Heath introduced him to New York in 1879, the first he knew of Keith was the Keith & Batchelor store show in Boston in 1888, where the team did six shows a day and the Rogers Brothers 17 one day. The team received \$200 a week for their first Keith engagement. They were headliners. He first met Mr. Albee in 1888, McIntyre said, both being with a circus, McIntyre and Heath as performers and Mr. Albee in the business end of the show.

The salary received by McIntyre and Heath varied between \$1,500 and \$2,000 on the Keith time during the last few years, McIntyre said.

Queried as to why McIntyre and Heath had an agent, McIntyre said he found the team needed one because he had lived down at Southampton, some 80 miles from New York, and a representative was necessary to look after the team's business. When he lived in Brooklyn he had no agent for vaudeville, McIntyre added. As to his choice of Frank Evans, as his personal representative, the witness stated no one had asked him to engage Evans, but that he had picked the latter because he knew him to be square.

#### Vaudeville Actors' Prosperous.

George Fuller Golden made him the first White Rat in 1901, when the Rats were organized. He does not belong to the Rats now, but does belong to the N. V. A.'s. Pat Casey's testimony that most vaudeville actors were always about two jumps ahead of the sheriff, given on the first day of the hearings last fall, was called to McIntyre's attention, after the latter had stated that nowadays most vaudeville actors were so prosperous that they owned their own homes.

Mr. McIntyre said in reply that he was not in a position to know the financial condition of every actor playing vaudeville at the present day, but he was sure that the majority were highly prosperous, as compared to the days when he started. A query as to the general financial condition of actors in the early days of McIntyre and Heath brought the biggest laugh of the afternoon when McIntyre burst out with, "Well I'll tell you something and then you can judge. Our 'Georgia Minstrels' act was founded on an actual experience we had ourselves, when we were with a show that busted and we had to walk from Terre Haute to Evansville."

Mr. McIntyre's testimony was chiefly directed toward showing the advantages gained by the actor under the present Keith Exchange booking system as against the disorganized booking methods of the old days.

Joe Laurie, formerly of Laurie & Bronson, was the last witness of the day. Laurie said he was 28 years old, and had

been in vaudeville for 10 years, starting on the main line at \$40 weekly for the team and working his way up to his present single salary of \$450 a week. He had formerly belonged to the White Rats, but was no longer a member. A letter from Gene Hughes asking that Laurie join the N. V. A. was shown the witness, but he stated he did not remember receiving it. He paid Gene Hughes 5 per cent. only for handling his interests as personal representative. Hughes had never asked for or received any more than the stated 5 per cent. Laurie said. The proceeding were then adjourned until 10 a. m. Wednesday.

#### Wednesday's Session.

All of Wednesday morning's session was taken up by the examination of Valerie Bergere, Elizabeth Murray, Roger Imhoff, Al Herman, Lee Kohlmar and Tony Hunting, witnesses for the respondents. Mr. Goodman, attorney for the managerial respondents, put practically the same questions to each witness. These were of a similar nature to the questions asked the witnesses who testified Tuesday.

Valerie Bergere, the initial witness of the morning, in response to queries stated she had been in vaudeville 16 years. Before that Miss Bergere played in a Brooklyn stock. Percy Williams gave her the first vaudeville engagement. She started at \$250 and was now getting \$1,500 a week for current sketches. She was never a White Rat, but now belongs to the N. V. A. Miss Bergere was a trifle puzzled as to the meaning of the term "closed shop." After it had been explained to her, Miss Bergere declared she was not in favor of the closed shop idea, as applied to vaudeville.

Miss Bergere stated she had always booked herself with the exception of two seasons, when she employed a personal representative. She paid but five per cent. for the agent's services. Miss Bergere further testified that she was never compelled to try out and had never been cancelled. She believed in the try out method of breaking in an act, the witness stated as that was the only way an artist could test his or her material. If it was felt that a test was needed.

Elizabeth Murray, Lee Kohlmar, Roger Imhoff, Al Herman and Tony Hunting all testified they were not in favor of the closed shop, and each gave testimony practically in accord with Miss Bergere's as to the advantage of trying out an act before it was offered for an engagement in the better class of houses.

Elizabeth Murray testified she held a life membership in the White Rats, that she started at \$35 a week, singing with the "human song sheet" in Keith's Philadelphia 15 years ago. She is getting \$500 and \$600 a week for her vaudeville act at the present time. Miss Murray has no agent now. She formerly employed Alf Wilton, but objected to his method of handling her business and took the matter up with E. F. Albee last May. Mr. Albee told Miss Murray she could dispense with Wilton as an agent, if she wanted to. Following her severance of relations with Wilton, Miss Murray personally booked herself with Mr. Albee for 31 weeks. She is now playing out this time. She never paid any strike levies to the White Rats. At the time of the Rats 1916 strike she was playing in George M. Cohan's Revue and was not affected.

#### Imhoff Had Trouble.

Roger Imhoff, following a brief history covering 20 years of his stage activities, testified he started in vaudeville eight years ago with his present act, at \$350. He is now getting \$503. When Hugh Conn played with the team, the money was split three ways. Since Conn has been ill, Imhoff pays him a sum weekly equivalent to his third, minus the salary paid to Conn's substitute in the act. Imhoff belonged to the Rats at one time, but was never an active member, because he owned a half interest in a burlesque show.

Asked whether he ever had any trouble with a stage manager or theatre manager while playing in vaudeville, Imhoff replied that he had several times. He had arguments over spots on the bill, etc., but these affairs never

affected his booking. Asked what remedy he applied if he got into an argument with a manager over his spot, etc., Imhoff stated he always asked for what he thought was right, and if he didn't get it he refused to play. Imhoff further testified that he played all kinds of time, big and small, and at the moment had contracts in his pocket for a tour of the Pantages Circuit for next year, at \$470 a week, net. He had not yet signed the Pantages contracts. He has always had a personal representative since he has played vaudeville. He never paid more than five per cent.

Al Herman's biographical testimony disclosed that he started in as a singer of illustrated songs fifteen years ago at \$20 a week. He played small time for 13 years with his present act, starting at \$25. When he reached the Low and Fox time, Herman raised his salary to \$250 a week. He started to work for Keith Agency six years ago at \$250, and just before entering the "Greenwich Village Follies" show was receiving \$400 on the Keith time. This was his salary on the Orpheum Circuit also. He is getting \$500 a week with the "Greenwich Village Follies" at present.

#### Herman's Opinion of Profession.

Herman belongs to the Actors' Equity Association he stated. Mr. Goodman asked whether Herman had heard of any unrest among the vaudeville professionals. Herman's reply to this, in effect was: "There are men in our profession who can't deliver the goods. They cause all the trouble." Herman pays five per cent to Moryn & Fell, and never paid any more commission to any other agent, he states.

The average actor could not talk for himself in doing business with a manager, Herman testified, and therefore it was advisable for an artist to have an agent transact his business. The five per cent. he did not consider excessive. He was a member of the Rats, but resigned.

Lee Kohlmar and Tony Hunting testified practically along similar lines, both stating they did not believe in the closed shop. Hunting dropped his Rats membership because he did not believe in the principles expounded by the people in power in the Rats at the time of the strike, he said. The methods of the persons running the Rats, Hunting added, were getting the actor nowhere and causing unlimited trouble.

Hunting is 34 years old and was born in a circus tent. Coming of a theatrical family he started to act at the age of three. He received \$16 a week when 15, as a member of the Four Huntings. The last four years the Four Huntings played he received a fourth of the \$500 salary the turn was paid.

#### SPORTS.

George O'Brien, of the Harry Weber outfit, is now the manager of Johnny Dundee, the lightweight title contender. Under O'Brien's management the Scotch-Wop has been dragging down the largest purses of his career. His last engagement was with "Young" Kloby, Lawrence, Mass., welterweight. Dundee conceded about fifteen rounds and gave Kloby an artistic boxing. Kloby resorted to everything to stave off defeat and was accused of sprinkling resin on his gloves.

15,000 fans, the largest crowd that ever attended a bout in that section, were on hand. The gate receipts ran to \$19,000, from which Dundee got \$7,800 for his end.

#### SAILING FOR F. P. L.

Milton Hoffman, who has been for several years manager of the F. P. L. Lasty studios on the coast, is here and sails on Oct. 28 for a two-year stay in London, studying conditions and reporting possibilities for exportation of films abroad and importation of ideas and talent therefrom.

#### KEOUGH WITH BROADWAY.

Chicago, Oct. 15. Ed Keough, who left McCarthy & Fisher last week, was snapped up by the Broadway Musc Corporation. He now occupies the position of professional manager for this music firm.

## A NEW ACT

Just  
arrived  
from  
Australia  
with  
a carload  
of scenery

## HECTOR PETTIGREW

Watch  
for  
future  
announcements

# FEDERAL INVESTIGATION

The verbatim testimony in the proceedings of the Federal Trade Commission in the matter of the vaudeville investigation.

The hearing was resumed, pursuant to notice, before EXAMINER CHARLES B. MOORE, ESQ.

Appearance as heretofore noted.

20 West 88th Street, New York City.

The report below is of the proceedings

TUESDAY, OCTOBER 14.

PATRICK J. ROONEY

ON THE STAND.

Examiner Moore: You may proceed, gentlemen?

Mr. Goodman: Mr. Examiner, after the close of the Commission's case, the respondent addressed to the Commission itself a motion to dismiss the complaint and for rulings of the Commission in regard to objections and motions made during the Commission's case. That motion was filed with the Commission about September 11, 1918, and I would like to know whether that motion has been disposed of, if he knew.

Examiner Moore: So far as I know it has not been disposed of. Mr. Goodman: May I offer in evidence now for the record in order to have it complete a copy of the motion papers so filed with the Commission, or are they a part of the record now?

Examiner Moore: I think it is a part of the record. It is filed in the docket here, is it not?

Mr. Reeves: No, I have it.

Examiner Moore: Well, it is a part of the record. Mr. Reeves: It is a part of the record, but it is not attached to the file which you have.

Examiner Moore: I do not believe there is any need of filing it again. It is a part of the record, of course, and properly belongs in this docket.

Mr. Goodman: Mr. Rooney, will you take the stand.

PATRICK J. ROONEY was thereupon called as a witness, and having been duly sworn, testified as follows:

## DIRECT EXAMINATION.

By Mr. Goodman:

Q. Let us have your full name and age and address.

A. Patrick J. Rooney; 20 years old; 540 West 147th street.

Q. Are you married?

A. Yes, sir.

Q. What is your profession?

A. I am an actor.

Q. How long have you been an actor?

A. Twenty-eight years.

Q. Is your wife also in the profession?

A. Yes, sir.

Q. You come of a family of actors?

A. Yes, sir.

Q. The old Irish comedian, Pat Rooney?

A. Yes, sir.

Q. Are you a member of the White Rat Actors Union?

A. I am supposed to be a life member.

Q. Now, how did you originally start in the show business of any kind?

A. I started with my sister.

Q. What is her name?

A. Mattie Rooney; Pat and Mattie Rooney.

Q. And what did you do?

A. I worked in vaudeville, Tony Pastor's house, we originally broke in, and in the old Keith houses in those days.

Q. About when was that? About how many years ago?

A. That is about twenty-six years ago.

Q. When you played in Tony Pastor's house how many shows a day did you do?

A. We used to do three.

Q. And in Keith's many shows a day?

A. Three in those days.

Q. And what salary did you and your sister get a week for the act?

A. Between seventy-five and eighty dollars; I don't remember just exactly, \$75 or \$80.

Q. Will you please tell us the steps in your career from that time on and where you played, what kind of shows, whether vaudeville or otherwise, and what your salary was from time to time?

A. As I stated, I started with my sister and we were getting \$80 a week, and I played at that salary for about two or three years, and then, as I said, we were doing three shows a day, and I was turning very hard in those days, and one Saturday I remember playing the Union Square; I think Mr. Rogers was manager there then, if I am not mistaken, or before that time, and—

Q. Keith's Union Square?

A. Yes; when I got my envelope on Saturday night there was a note in it of \$25. And I went to the manager and told him there was a mistake in my salary, and he says, so that is all right, the office has raised my salary. And I was taken out of the three shows a day and given two shows a day. From then I went to the New York Theatre with my sister and played for Hirs Brothers at the New York Theatre.

Q. That was not vaudeville?

A. No, it was vaudeville in a way, but it was combination, like the Folies now, and your actors put in; and we got \$80 up there for the two. Finally they wanted me alone, and they said, let your sister go home, and we will give you the \$80 alone. So I stayed there alone for \$80. Then I went to the Rogers Brothers and stayed with them for three years.

Q. That was a musical comedy production?

A. Yes, I was with them for three years.

Q. What salary did you get from them?

A. I got \$100, my first salary. The second year I got \$125. The third year I got \$150. In the Rogers show I worked with a partner by the name of Emma Francis. After we left that company we were offered an engagement with the Chicago Opera House in Chicago, vaudeville house, and we received \$800 salary. I worked with Miss Francis for about two years.

Q. How long ago was this, Mr. Rooney?

A. I should judge let me see—that is about eighteen years ago, twenty years ago. And there, or rather at that time, we worked two years, and Miss Francis left me, and I had contracts booked for the Orpheum Circuit, and at the last moment she

signed to go to Europe, and I went in the booking office one morning, and told them about my partner leaving me, and Mr. Beck mid to me, "You have a wife, have you not?" I said, "Yes." He said, "Why don't you put her in the act, and go out and play the time?" I says, "The doesn't dance much." He says, "Put a little talk in the act." I says, "Suppose the talk is so good?" He said, "Never mind the talk," he says, "It is booking you for your feet, that is all I care about." I will give you the same salary, like your wife and go out." So we started in the Orpheum act, which was the start really of the time of Rooney and Beck.

Q. That being your wife's maiden name?

A. Marion L. Beck.

Q. By the way, your specialty in vaudeville is your dancing, is it not?

A. Well, it was in those days, but now it is a little of everything.

Q. That is what Mr. Beck meant?

A. Yes, in those days that is all I was known in, as dancing. I did not do much dancing.

Q. When was this?

A. I think that is around about 1890 or 1900, I cannot remember the year exactly.

Q. What did you get on the Orpheum Circuit at that time?

A. I think we opened up for our original salary—

Q. \$300?

A. I don't know whether it was exactly \$300 or \$250, I forget what it was. I know I shared it some. I don't remember exactly what it was, to have the wife go along and have them

Q. What was your next step in your career as a vaudeville actor?

A. I kept on in vaudeville continually.

Q. Right down to date?

A. Yes, right down to date.

Q. With salaries have you been receiving since then, and from whom in vaudeville?

A. From the United Booking Office and the Orpheum Circuit.

Q. What was your first salary around \$50 or \$60, and I remember our first rate was \$50, a—at two years after—

Q. Then I remember the year after that we got \$350, then \$400; then we were raised to \$5, and then I put on an act, and I had an extra man and we got \$600. I finally let the extra man go and I still get the \$600. And today I opened—or not today, but about five weeks, I opened in a single act.

Q. By that you mean about your wife?

A. Without my wife, yes.

Q. Just you and who else?

A. I had an accompanist and myself.

Q. What did you get for that act?

A. I started in at \$300 an—played for three weeks at \$600, and they raised my salary to \$700 the last two weeks. I refused to take any more at six, and received \$700 for the last two weeks.

Q. Through what office was that booked or by whom?

A. That was with the Keith Exchange.

Q. Formerly the United Booking Office.

A. Yes.

Q. What are you doing now?

A. Rehearsing a new act which opens Thursday, which I explained to the office, and told them about a big review with twelve people in it, which I have taken them \$2,250 a week.

Q. With whom have you contracted that act?

A. With the Keith Exchange.

Q. Now, during these various vaudeville engagements did you have a personal agent or personal representative handle your business?

A. I did have for about three years, up to—

Q. What three years?

A. When I first started, I did not, but I should say about four years ago I had an agent for about three years.

Q. What was his name?

A. Harry Weber.

Q. Did Mr. Murdoch or Mr. Albee or anybody connected with the B. F. Keith Vaudeville Exchange state to you or suggest to you to have Mr. Weber, or any other person or agent?

A. No, sir.

Q. Why did you employ Mr. Weber, if you had theretofore been booking without an agent?

A. About five years ago, four or five years ago, I thought it best to have somebody look after my business. I did not care to run up to the office and worry about my own business, so I thought it best to have somebody else, an outsider, to do it, because I did not believe in that thing of going up and troubling your own book after your act, so I thought I would have a third party do it.

Q. How much did you pay Mr. Weber for his services?

A. A regular five per cent.

Q. Did you pay him any more than that?

A. No.

By Mr. Walsh:

Q. When did you hire Weber?

A. About five years ago, four or five years ago.

By Mr. Goodman:

Q. Outside of the five per cent. you paid Weber during that period that he was hired, you paid the United Booking Office, I suppose five per cent. for booking?

A. It was ten in all, I suppose five to the booking office and five to the agent, but prior to—

Q. But prior to having Weber for your agent, how much did you pay for booking?

A. To the United Booking Office?

A. That is all.

Q. You paid no more to anybody?

A. No.

Q. Then, as I understand it, you gave up Weber as your agent, did you not?

A. Yes, sir.

Q. When did you give him up?

A. I let Weber go the early part of last season.

Q. And will you explain the circumstances in connection with that, why you gave him up?

A. Well, he was supposed to look after my bookings, and he did not do it as well as I thought he ought, so I went back to the job and started to book myself again. And after I tried to get away, he tried to hold me and make a claim on me, so I put it up to Mr. Albee. I want into the office one morning and told him that this man Weber wanted me to stay with him. I said I had signed no contract to stay with him, and did not see why I had to stay with an agent. So he listened to me and gave me a pusher A button in his room, and called in Mr. Gordon, of Lewis & Gordon, and then with their act over here, and he called in Harry Weber and also Mr. Murdoch, and he had me

state my case, and he asked Mr. Weber why, and Mr. Weber says, "I have always handled him, and I feel I ought to handle him still." He says, "This boy does not have to have an agent if he does not want him." He says, "That is my rule. Nobody has to have an agent if they do not want them." He says, "Now, he wants to get away, and he booked himself for years before, and he is able to book himself now." And I remember his words distinctly. He got very angry and he says, "If I catch any of you fellows in here trying to in any act that want to get away I will fire you out of the office, you cannot operate in this office." Those are the very words Mr. Albee said. From that day on I worked without an agent and have been working without since.

Q. What has been your experience with regard to contracts? Have you had any controversies over contracts in your experience in booking with the United Booking Office?

A. No, sir; never.

Q. Have you ever had occasion to work in any of your engagements without a written contract, but merely on the verbal promise of the booking office?

A. Yes.

Q. Have those promises been kept?

A. Yes, sir; absolutely.

Q. In your booking of your own act, or rather in booking for yourself, how did you do that, by mail or just what did you do to get your time?

A. I have had occasion to do it in different ways. I have gone by myself into the office when I was in New York. If I was in the road I would telegraph to fill dates with the booking office. If they could fill them for me, I would like to have them filled, word of course, most of the time they were. Sometimes, of course, I would have to lose time.

Q. How would you get into the booking office to talk to anybody?

A. By sending my card in.

Q. Did you ever have any difficulty in getting into the office?

A. No.

Q. Did you ever hear of any part of the booking office being called the bull pen or a bull pen?

A. No.

Q. Did you ever have occasion to ask any of the managers with whom you had contracts to caution them?

A. Yes, at times of sickness and things of that kind.

Q. Did you ever ask to be relieved, or a contract because of a desire to go in a production of some kind?

A. I have never had that experience.

Q. When you first went to vaudeville, will you please explain the method employed by you to get to time, or engagements, and then compare it with the methods employed now?

A. From the time I went in the business we used to have to write to each theatre individually and get our bookings, and book from week to week. Now, we go up to one office and contract all our business there where all the theatre companies, and I figure it is much easier now than it used to be years ago to do it. We used to write individually; if we wanted Buffalo, we would write to Buffalo, and if we wanted Pittsburgh, we would write to Pittsburgh, and so on.

Q. When you say going to one office, you mean by that, do you not, that if you wanted the bookings of the United Booking Office, you would go to that office?

A. To that office.

Q. But you do not mean to convey the idea that you would have to get all the vaudeville bookings in one office?

A. No, of course there are the Fox Circuit, the Lowy Circuit, the Orpheum Circuit, and so on.

Q. You know if I did I know it, but this Commission is not in the show business, and we have to make it clear to them.

A. Yes.

Q. Was it or was it not a difficult matter to procure consecutive routes in the early days when you were in vaudeville?

A. It was a difficult matter.

Q. What was the longest job you had in the early days?

A. The longest I have figured around here, if I could get 15 or 20 weeks a season, I would be doing wonderfully.

Q. Could you get as many as that, 20 years ago?

A. Well, hardly, unless you repeated a great deal.

Q. How many consecutive weeks have you been able to get, and have you had, in the past four or five years?

A. I have been averaging around 40 to 44 weeks.

Q. What is your opinion about the advantage or disadvantage of a booking office such as the B. F. Keith's Vaudeville Exchange from the actors' standpoint?

A. I think it is an advantage to them.

Q. Tell us why.

A. For the simple reason, as I said before, he does not have to worry writing all over the country. He can write to these different offices and get a connection for different circuits, and things of that kind. I find it an advantage rather than to go all over the country, writing one man and another man trying to fill a week in here and there.

Q. How about economy as to jumps?

A. I think the economy must be a great deal, because in that way he would have to take a week wherever he happened to get it, and would have to jump naturally, and now our route can be laid out ahead, and we get small jumps.

Q. With reference to try-outs, have you ever had any experience in trying your act out before playing a route, a new act?

A. Do you mean breaking it in somewhere?

Q. Yes.

A. Yes, I have broken my act in in little houses out of town and things of that kind.

Q. Little houses out of town, and usually at a very much reduced salary?

A. Naturally.

Q. Why do you say naturally?

A. Well, if anybody is going to try something, they are glad to try it, so they try it.

Q. How about yourself, take your own case? Did you find that trying out an act was a good thing for you?

A. Naturally, it has to be a good thing.

Q. Did you want to be tried out?

A. Certainly.

Q. Or would you prefer to go out fresh?

A. No, I want to be tried out first.

Q. Do you mind in trying out your acts that you discover corrections to the act and improvements?

A. Absolutely. It is an advantage. I would not want to come into a big city with something new.

Q. Do you know what is meant by the closed shop in vaudeville?

A. No, I do not really know exactly what it means. It is, I suppose, that they are trying to make it what I read around

in the papers and things, trying to make it a union proposition, from what I can understand.

Q. Mr. Rooney, I call your attention to Respondent's Exhibit No. 3, an article by Harry Mountford, entitled "The Union Shop and Its Advantages to All." "The Union Shop means that no person can work in any theatre unless he or she carries a fully paid-up card of the White Rats Actors' Union of America, the Associated Actors of America, or any of its affiliated organizations." Do I make clear to you now what the closed shop means? Are you in favor of that sort of thing?

A. I never believed in the closed shop myself.

Q. In this article Mr. Mountford sets forth the advantages of that union shop to the actors. I'd be sure that, barring death or bankruptcy, his contract is equivalent to cash. Now, what has been your experience in the 25 years as to the value of your vaudeville contracts?

A. Well, as I stated before, I have never had any trouble with mine. I have always been able to carry them out, and so my advantage.

Q. Always paid?

A. Yes, sir.

Q. The second advantage stated by Mr. Mountford is: "No argument with any manager or stage manager after the contract has been signed. All discussion will be previous to the signing of the contract." Have you had any arguments with managers or stage managers after your contract had been signed in your experience?

A. Not that I remember, no, sir.

Q. The third advantage stated by Mr. Mountford is: "The elimination of the bankrupt and dishonest manager." I take it from what you have already indicated to me that you have never had any experience with any bankrupt or dishonest manager?

A. No.

Q. Those that you have dealt with have all been on the level with you?

A. Yes.

Q. The fourth advantage of this union shop as stated by Mr. Mountford is: "No arbitrary cancellation of act at the whim of the manager." What has been your experience with respect to arbitrary cancellations?

A. I have never really had a cancellation. I have had a shift made in my time something like that; for instance, like if I had one week and I was taken out, they would send me somewhere else to fill the week.

Q. The fifth act, that advantage as stated by Mr. Mountford in this article is: "In a short time the actor will know not only what he is going to do next week, but where he is booked for one, two or three years ahead." What is your judgment about that? What has been your experience about it?

A. I have never had any two or three years ahead booking.

Q. You have always known what you were going to do next week, though, as far as bookings were concerned?

A. Yes, sir.

Q. Do you think it is a good thing for a vaudeville actor to be booked as much as two and three years ahead?

A. No, sir, I don't.

Q. Why not?

A. Because, supposing he strikes a big success and wants to get a certain amount of money, if he is signed up, he cannot do it, can he?

Q. Will you tell us what you have noticed with regard to the conditions in vaudeville between the early days and the present time with regard to the actors' side of it, the houses and the treatment and the condition of dressing rooms?

A. I guess every actor knows that, that is, any of the old timers. We used to go around to theatres and play on the road, with broken window panes and old wash basins and stuff. Now we have fairly up-to-date buildings in every respect, every comfort that you can have. So far as that is concerned, I think everybody knows that.

Q. Mr. Rooney, are you a member of the N. Y. A.?

A. Yes, sir.

Q. Was that ever made a condition of your signing any contracts that you should join?

A. Not to me. In fact, I have not been in there very lately.

Q. Has anybody in the booking office ever asked you to advertise in Variety or any other medium?

A. No. I have only had one person who ever asked me to advertise in Variety.

Q. Who was that?

A. That was my agent at that time, Weber, and I refused to do it.

Q. Did you get any booking after?

A. He had nothing to do with my bookings.

Q. Well, that is to say by reason of the fact that you did not comply with his request, you said, no, I have any bookings after that time, or engagement?

A. Not a bit.

Q. Do you recall the strike in 1916-17?

A. Yes.

Q. You recall there was a so-called White Rats strike of actors?

A. Yes.

Q. Were you working during that period?

A. I was at the New York Theatre.

Q. The New York Theatre?

A. In 1915-17.

Q. Yes.

Q. Oh, no! I was not working at that period. I thought you meant the early years ago.

Q. How was your salary arrived at in these progressive increases, can you tell us?

A. Changing my act getting new acts.

Q. How was the value arrived at?

A. I suppose by popularity, drawing with the public and building my act up and working hard to keep up-to-date and I felt that I wanted raises and I asked for them myself.

Q. How many times did you change your act since you started in vaudeville?

A. Since I started in vaudeville acting?

Q. Yes?

A. About ten or eleven times.

Q. That would be about every two years or so, would it not?

A. Yes.

Q. All that time a vaudeville actor?

A. Well, I was out, as I stated, about six years.

Q. For whom did you play then?

A. I played then for Klaw & Bringer and Bird Brothers.

Q. And what was that, legitimate?

A. Musical comedy.

Q. But your first employment as a vaudeville actor was with whom?

A. My very first engagement was with Tony Pastor.

Q. Tony Pastor?

A. Yes, sir.

Q. How many vaudeville theatres did he conduct at that time?

A. Only one.

Q. Here in the City of New York?

A. Yes, sir; on Fourteenth Street.

Q. And he was the original vaudeville theatre man in New York?

A. Well, I don't think he was the only one at that time.

Q. I say, he was the original.

A. He was one of the originals, I know; Tony Pastor was one of the old, old houses, everybody knows that, down on Fourteenth Street.

Q. Fourteenth Street?

A. Yes, sir.

Q. Was he called the father of vaudeville?

A. In those days they used to term him very high. I don't know just what name they gave him. I was only a kid, you understand, when I was at that age, and I have not the memory that far.

Q. You say he was termed very high. In what respect?

A. A first-class vaudeville house.

Q. Did he have two shows a day?

A. There shows a day.

Q. Did he afterwards cut them down to two?

A. No, sir. Tony Pastor never cut it down to two.

Q. Always three when I was at Pastors?

Q. But in those days he had the only first-class vaudeville theatre in New York?

A. Well, in those days it was not the only theatre in New York.

Q. I mean the only first-class theatre; it was regarded as the first-class or top-notch theatre in vaudeville here?

A. There were other theatres, but it was considered a first-class theatre.

Q. There were no Sunday shows then, were there?

A. At Pastors?

Q. Yes?

A. No, sir.

Q. When was that initiated as a practice in New York?

A. Sunday shows?

Q. Yes. In vaudeville, I am referring to, particularly?

A. I think it has been a practice now eight years or around that time, has it not?

Q. When did the vaudeville show business come to the front quite extensively in the city of New York, Mr. Rooney?

A. To my knowledge, it has been twelve or fourteen years.

Q. The public has been gradually educated to appreciate the vaudeville shows; that is true?

A. Yes.

Q. And the character of shows has become very much better, of course?

A. Yes, sir.

Q. And the type of audience is better and more appreciative than used to be in years gone by; that is true, is it not?

A. Yes.

Q. And that is true generally all throughout the United States, is it not?

A. Throughout the country.

Q. The public demands first-class vaudeville entertainment; that is true, is it not?

A. Yes, they seem to like it.

Q. And the managers and the actors are attempting to cater to the demand on the part of the public?

A. It has been brought up to a high standard.

Q. And as a matter of course the audiences have become greater that attend these vaudeville shows?

A. Yes, sir.

Q. And apparently more money has been made in the vaudeville industry?

A. Yes, sir.

Q. When did you first procure an agent, Mr. Rooney?

A. An agent?

Q. Yes?

A. About five or six years ago.

Q. Was Weber your first agent?

A. Yes, sir.

Q. What were the circumstances under which you came to go to Weber?

A. Because I felt I would like to have some one else do my business for me.

Q. Why did you select Weber as against any of the other agents? I understand there were some fifty or seventy-five agents doing business at the United Booking Office?

A. I selected him because I felt he was a good man.

Q. In what respect?

A. In a business respect, in vaudeville booking.

Q. How did you know it? How did that come to you that he was a good man to act as an agent?

A. I would naturally hear other actors talk and read the papers a bit. I would see his name as representing different acts, so I thought I would let him represent me the same as any other vaudeville manager would do.

Q. Do you recall when Mr. Weber began doing business at the United Booking Office?

A. No.

Q. You have no recollection of the time.

A. No.

Q. Do you know whether or not Weber had a partner at that time?

A. When I was with him?

A. No.

Q. He never had any partners, not when I was with him. He had a partner years ago from what I understand, but not when I was with him.

Q. At the time you started to book with him was Mr. Albee's son his partner?

A. No.

Q. Or connected with him so far as you recollect now?

A. No.

Q. How long did you book with Mr. Weber?

A. About three seasons.

Q. Three seasons?

A. Two and a half or three seasons.

Q. And what was the circumstance under which you quit?

A. I did not like the way he was handling me. Made the time

I would have to go and arrange my own bookings. He would not attend to it the way he should, and I got disgusted and simply asked to be relieved.

Q. What salary were you getting at that time?

A. With Weber?

Q. When he was booking you, what salary were you getting?

A. Four hundred, four hundred and seventy-five and five hundred dollars.

Q. What?

A. Three different salaries, four hundred, four hundred and seventy-five and five hundred dollars.

Q. About what did it average?

A. I say there were three different raises. At first I started at four hundred, and then the next year I asked for four hundred and seventy-five, and then five hundred.

Q. How many weeks would you get out in a season in those three seasons?

A. I would play about twenty-five or thirty.

Q. You were paying Mr. Weber between twenty and twenty-five dollars a week for his services?

A. His regular five per cent.

Q. Yes, five per cent. That was, of course, deducted at the theatre at which you played, Mr. Weber's five per cent?

A. Yes, there were two slips, the booking office slip and the agent's slip.

Q. And you did not think he was doing you from about dollars to one hundred dollars a month worth of good?

A. No.

Q. That was it, wasn't it?

A. Absolutely.

Q. And you went to the booking office and complained about it?

A. Yes, and asked to be relieved. I asked to let him off.

Q. That is, you asked Mr. Albee to take him off?

A. Yes.

Q. And he called Mr. Weber in?

A. Yes.

Q. And called Mr. Murdoch in?

A. Mr. Murdoch in and Mr. Gordon.

Q. Mr. Murdoch?

Q. Who is Max Gordon?

A. A producing manager. I was working for at that time. I had an act with him. I worked about two weeks with the act.

Q. He was interested in the act that you were in?

A. In the act I was in.

Q. And what did you say, Mr. Rooney? Did you go in Mr. Weber first and tell him you wanted to get away?

A. Yes.

Q. Did you have a contract with Weber?

A. No, never signed one.

Q. You had no contract at all?

A. Just a verbal agreement.

Q. When you thought he was not attending to your business and you were not getting your money's worth—

A. I thought I would like to get away from him.

Q. You went straight to Mr. Albee?

A. Yes. I tried to do it with him, and he seemed to be a little obstinate about it, so I went to Mr. Albee.

Q. What was said there?

A. At that meeting?

Q. Yes?

A. Mr. Albee told his men that he did not see why I had to have before that everybody knew me, and I had booked with the office before and I was dissatisfied, and he said if he thought that Mr. Weber or any other agent in the building tried to book acts when they wanted to be relieved he would fire them out of the building. Those are the very words he said.

Q. Mr. Weber at that time had an office in the Keith Theatre building?

A. On the eighth floor.

Q. What I am trying to get at is this: You had no contract at all with Mr. Weber?

A. No.

Q. Under what theory or plan was Weber trying to hold you to stay with him?

A. That is what I tried to find out. He was trying to tell me he could hold me because he was doing my booking, and I wanted to see if he could, so I went into Mr. Albee about it. I did not see how he could hold me when it was a verbal agreement.

Q. But what did Mr. Albee have to do with you and your agent?

A. Because I was playing around in his theatres, different theatres throughout the country.

Q. Did you ever sign any sort of an order for Weber to get five per cent. of your salary?

A. No, sir.

Q. How did that come about that the five per cent. was deducted from your salary?

A. That was my verbal agreement to give him five per cent. to handle me as a business representative for me.

Q. But how was it passed over to the theatres in which you played?

A. How was it passed over?

Q. Yes, what authority did the theatres have to pay five per cent. out of your salary to Mr. Weber. That is what I am trying to get at. I am trying to get the mechanism how it worked out.

A. That I don't know anything about. Simply I had a slip one for Mr. Weber with his name on it and one for Mr. Albee that I agreed to give Weber his; one was a yellow slip and the other a white slip.

Q. Did Mr. Weber's commission go through the vaudeville collector agency?

A. That I did not know about. I simply paid it out of my salary, and that is all I know about it.

Q. What was this that Mr. Albee said, that he would fire him out of the building, what was that statement?

A. He said if he thought any agent in his building were trying to hold actors when they wanted to be relieved and trying to keep them and do that kind of work he would throw them out of the building.

Q. Of course, what Mr. Albee says in the office goes, does it not?

A. No.

Q. No.

Q. How long did you book with Mr. Weber?

A. About three seasons.

Q. Three seasons?

A. Two and a half or three seasons.

Q. And what was the circumstance under which you quit?

A. I did not like the way he was handling me. Made the time

The verbatim report of the investigation will be continued in next week's issue of VARIETY.





This image shows a vertical strip of a document page. On the left side, there is a decorative border with a repeating pattern of small, stylized floral or geometric motifs. To the right of the border, there is a narrow column of text, which appears to be a list or a series of entries. The text is written in a serif font and is partially obscured by the narrowness of the strip. The overall appearance is that of a page from an old book or manuscript.



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all I've been with - out to - day I could  
A - way out on the breast Of the

And where the west winds call -  
A - way from the great Di - vide.

me  
A - get good and true, I'd like to have it

all he - hind - and go and find some place that's known to God a -  
love, Just a spot to call our own. We'll find per - fect  
peace, Where you are at ease, Out there be - hold a land - ly abode.  
We'll build a sweet lit - tle nest some - where to the west, And let the  
part of the world go by. With by

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### ATLANTIC CITY.

The Atlantic City is becoming crowded with new attractions making opening locations near New York city, so much so that the Shubert office in New York have been endeavoring to persuade the Stanley Co. to open its Keith Theatre to provide an additional stage during the period when this house is closed to vaudeville. It is hardly likely, however, that the house will be opened, as it would mean competition to the neighboring Orpheum, operated also by the Stanley Co., and at a very short period of the year when profitable audiences are always questionable.

Victor Mackay's new operetta, "Angel Face," will play here the week of Oct. 23. This is probably the first full week engagement ever played here in October—at least this late in the month. The Apollo will house the attraction, "All the Globe," "The Dream Girl," "1818," with Russell Christie, the screen star, in the title role, to be followed 22-25 with Wilton Laughey in the new Charles Hopkins production of Augustus Thomas' play, "Gentle."

The Steel Pier closes Oct. 13 and will probably remain closed until Christmas. The project for a symphony orchestra to be conducted by J. W. P. Leman on a permanent basis is now actively being negotiated, and it is thought that the scheme will succeed. If so the association of the Steel Pier's Orchestra conductor with the project might reach the pier.

### BALTIMORE.

By F. D. OTTOLE. AUDITORIUM—"The Girls Blue Devil" is getting a work-out here preparatory to its Broadway try. There seems to be something lacking about the whole production. Minor because it is out of date in most of its situations, and because the music hasn't the popular tilt that makes a coming hit immediately recognizable. Bernard Graunville and Lillian Lawrence are about the whole show and were responsible for the presence of 98 per cent. of the large audience the first night.

ACADEMY—Return engagement of John Cost's "Fiddlers Three." A cheerful and delightful afternoon opera with little songs. Well sung and sufficiently entertaining, but will have no great rush of crowds during its stay here, according to advance sales and indications.

FORD'S—Frances Starr and Lionel Atwell return in "Clare, Elvira," which had its premiere here over a year ago. They opened their one week stay here to a packed house.

### MANHATTAN—Vaudeville.

COLUMBIAN—"A Little Mother to Be," in a drama dealing with a question supposed to have grown out of the war. The play is by Edward W. Rowland, and opened to an immense large house for the theatre. The cast should be commended for the earnestness with which they presented the offering. Middle Day and Lester A. Smith play the leads and prove very capable.

LEWIS'S HOP—Vaudeville.

PALACE—Dave Marston show.

GARDEN—Vaudeville.

GAYETY—"The Monte Carlo Girls."

VICTORIA—Vaudeville and pictures.

FOLLY—"Queen of the Mistletoe."

PARKWAY—Little Foppe in "The Whirls for the Deaf."

NEW—Norma Talmadge in "The Tempest."

STANDARD—Walden Field in "The Valley of the Giants."

THE opening bill for the THEATRE season of the Vagabond House has been announced. The new house for these players on Hamilton street has not yet been finished, but is expected to be ready for the opening next month. The first bill will consist of three one-act plays. These will be "The Brotherhood of Man," a propaganda in one act, by Kenneth L. Roberts and Robert Garland, which appeared recently in the Saturday Evening Post. The little playlet is a tragedy dealing with the last hours of the Czar's family in Russia, and the adventure of the daughter Tatiana. The scene is laid in Krasnoluzhsk on the eve of its capture from the Bolsheviks. Both of the authors were with the A. R. F. in Siberia and will personally stage this premiere presentation. There will also be two one-acts, "The Finest Ship" and "Law's Leg." The entire seating capacity of this house has been subscribed for in advance for the whole season.

BOSTON.  
BY BEN LIBERT.  
ORPHEUM—LOREY—Vaudeville.  
DORSEY—Vaudeville.  
HJOTT—Pictures.  
GORDON'S OLYMPIA—Film and vaudeville.  
SCOLLAY OLYMPIA—Vaudeville with film.  
GORDON'S CENTRAL SQUARE—A feature film and vaudeville which includes Helen Glendon, McWaters and Tyrone, Mary Hayes, "The Volunteers" and Tracey and McBride.  
PARK—"Checkers" for a film.  
ST. JAMES—Vaudeville and pictures.

that super-shine hair on the under-arms, spoils the effect of a smart suit. That is why she uses **The Famous French Depilatory Powder**. With this the hair does not grow back but five minutes—Leaves the skin white and smooth—will not stimulate later growth. Guaranteed harmless. For sale at drug and department stores, prices 40c and \$1.00 in U.S.A. Elsewhere 75c and \$1.50, or you will mail direct if preferred on receipt of price. HALL & SUGGILL, INC., 225 Washington St., New York

LANCASTER, STRAND, GLOBE, PENWAY, COGNAC SQUARE, FRANKS PARK, MODERN, BEACON, EXETER STREET, COLUMBIAN, Pictures.  
MAJESTIC—Second and last week of "Seven Miles to Eden."  
REVERENT—Opening of Lew Fields in "A Lovely Romance."  
TREMONT—Fourth week of Grant Mitchell in "A Tycoon's Three Wives."  
COLUMBIAN—Second week of Cecil Ross and Chas. Hays in "Lash Who's Here."  
PARK SQUARE—First week of "Fiddlers."  
which has had a wonderful run.  
PEPPOUTER—Starting on the eighth week of "Bess, Cast in Red."  
WELCH—William Hedges opened in his new show, "The Guest of Honor."  
BOSTON OPERA HOUSE—"Monte Cristo, Jr." for the second week.  
COMET—"The Breadth of Manhattan."  
ARLINGTON—Double bill of Shakespearean plays, "Romeo and Juliet" and "Hamlet."  
GAYETY—"The Twentieth Century Bride."  
CASINO—"Big Barbecue Review."

BUFFALO.  
BY GEORGE BUSHONG.  
REVERENT—TRICK—Bertha Kallish in "The Middle Woman." Doing close to capacity. Management circulated the town last week.

and covered the East Side with Tishie posters. MAJESTIC—"La La Lucille" claims heaviest advance sale of any musical show here this season. First time in Buffalo.  
SHERA'S—Vaudeville.  
SHERA'S KIFF—Maestro Tarnowski "The Life Line."  
STAR—Orville's "The Mother and the Law."  
OLYMPIC and LEMIC—Picture and vaudeville.  
FAMILY—"Checkers."  
GAYETY—"The Beauty Trust."  
ACADEMY—"Big Review."  
GARDEN—"Oh, French."  
STANDARD—"Daddy Long Legs."

Paul A. Sweeney, formerly with Fox Film at Syracuse, has been made manager of the Star. Sweeney is a Buffalo boy and has been long connected with pictures.

Between Manager Carver of the Family and Manager Innes of the Academy, Buffalo's streets resembled a country fair this week.

Carver had six girl jockeys on horseback on the street daily and Innes staged a six automobile parade of the cast and chorus of "The Big Review" at the Academy.

George "Lefty" Miller, manager of "The Big Chorus" at the York last week, and Gerald K. Kallish, who conducts the "Fort Walsh"

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**ON THE OLD CLOTHES LINE**

SOMETHING NEW ASK BEN HASSAN HE KNOWS



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**LEWIS and GORDON**

# Sylvia Mora and Reckless Duo

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Now Playing in the West

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# ALEEN BRONSON

The Creator of "Let 'Er Go" and "What I Care"

The Foremost American Critics are unanimous in their approval and recommend her as a production find.

Los Angeles "Examiner" (Otherman Stevens)—"ALEEN BRONSON IS A WISPIH LITTLE GIRL WHO REMINDS YOU OF MAUD FULTON—she is brilliant in her characterization. IN A GOOD TRAVESTY OR COMEDY PLAY SHE WOULD BE WONDERFUL AND EVEN MORE SPARKLING THAN in vaudeville."

VARIETY (Sime) (Columbia)—"This girl especially has plenty of personality with a real cute delivery that SHOULD LAND HER IN A PRODUCTION."

Oregon "Journal" (Rex Lampman) (Orpheum)—"I saw an act at the Orpheum yesterday. The girl's name is ALEEN BRONSON. I don't remember the boy's. But he is lucky to be her team-mate. Aleen is so funny, and has proved that there is something new under the sun."

VARIETY (Sime) (5th Avenue)—"The girl is a peach in her work; she's never mechanical for a moment."

Philadelphia "Transcript" (Keith's, Philadelphia)—"The riot hit was due to the electrifying personality of Miss Bronson."

Variety (Jack Lait) (Palace, Chicago)—"Miss Bronson, called the pint-size comedienne, is a pint, but a pint of champagne, sparkling, bubbling, merry, rich and effervescent. IF MISS BRONSON ISN'T THE BEST AND CUTEST KID-COMEDIENNE IN THE

WORLD, then some thousand or more who were in at the Monday matinee would like to hear of the name of the girl who is: NO HEAD-LINER EVER GOT MORE RECOGNITION in howls and applause. With this material, so thin that it never veiled the personality of this little giant of sterling comedy, she Jimmy Valentiné the honors of the day and stopped the proceedings even after the speech."

Majestic (Chicago)—"For contrast the world probably could not supply a wider range from Marie Dressler to ALEEN BRONSON. Tiny Aleen easily bridged the elision and in a minute every one had forgotten that any other act had ever played on that stage. 'Let 'Er Go,' she said, and she went. She went with a swing and with a zip and to a crash at the finish."

Palace (New York)—"ALEEN BRONSON IS ONE OF THOSE RARE FINDS, who, every once in a while, tries to remind the public that women can make the public laugh heartily at wholesome comedy—always welcome at the Palace because of method and presentation that is different."

"... Largely put across by the unusual personality of a girl whose showmanship is impeccable. One false move on her part would crab the act, but she never makes it."

ZIT (N.-Y. Journal)—"There is only one ALEEN BRONSON, and it will be many moons before there is another. I am glad that I have the power to shout her praise to two and a half million readers of this paper."

## DIRECTION ROSALIE STEWART

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IVAN TORASOFF

# John Giuran AND Mlle. Marguerite

Costumes by  
ANNA SPENCER, Inc.

Extend a Cordial Invitation to Those Interested to Look Over Our New Act at the

**RIVERSIDE NEXT WEEK (OCTOBER 20)**

Scenery by  
F. RALPH LANGSFELD

We Have Something Unique to Offer and Hope You Will Like It

Produced by  
JOHN GIURAN

## WICHITA, KAN. CRAWFORD THEATRE E. L. MARTLING, Manager ATTRACTIONS WANTED

AT ONCE for season 1919-20. Nearly every show has played to capacity so far this season. WICHITA is the centre of the country's greatest wheat belt and oil district.

DRAWING POPULATION, OVER HALF A MILLION  
THANKSGIVING AND CHRISTMAS OPEN.

columns of the Buffalo "Enquirer," had a verbal altercation in the columns of that paper which started most of the week and which had the cheering pupils of the town by the ears.

34 West 34th Street

A. RATKOWSKY, Inc.

# FURS

Smartest Fall Models

If it's fashionable it's here—but at a difference. The price will be even one-third less than you would have to pay wholesale.

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It appears that Rudolph, whose column is a sort of cross between Kaufman's "Round the Town" and Jimmie Simot's "Mid-Channel," took occasion to pen the show, saying that it was immoral and left a bad taste in his mouth. To add insult to injury, Rudolph admitted that he had seen the show on "paper." Rudolph's panning got under Miller's skin and Lefty came back with a reply that was stinging. He first accused Rudolph of being a relative of the Crows-Prince, which Rudolph denied vigorously by saying that his forebears were all sinners bred. Most of Miller's letter Rudolph did not print. Lefty gave a history of the play and called Rudolph a "snicker" by "insulting." He also intimated a few other unpleasant things, suggesting that Rudolph was talking mostly through his "brown derby" and writing the "Roughies" to confuse his dramatic criticism to its dramatic columns. Although it did not appear clearly in the "Fort Column," Lefty seems to have put the situation on Rudolph's gun. Rudolph, by printing only parts of Miller's letter, made it appear that he (Rudolph) was the victor. The upshot of the whole matter was that Lefty left town in high spirits, thinking he had won a moral victory, and Rudolph meandered to press Saturday stating that the barrels of the battle were then adorning his brow.

If it means anything, "The Big Chance" did be business the end of the week.

CLEVELAND.

By LILY CARTHEW.

Mr. and Mrs. Daniel Hanna (Cluth Randall, who married Mr. Hanna when she was playing with "Betty") are expecting a visit from the comedian here in December.

The Rialto, a new film house on the West

Side, will open Oct. 18 under the management of P. E. Smith and Howard Rait, Organists under the direction of Arnold Newman, formerly in vaudeville as "The Man with the Gold Violin." The management may book independently.

The Keith management is evidently determined to have Cleveland return the name of its favorite vaudeville house. On every possible occasion one sees B. F. Keith's (formerly the Hippodrome).

Plain Dealer's Film Topics continue to arouse much enthusiasm. Lord. B. W. Maxwell, known as "The Flying Parson," was perhaps the most sensational of the close-ups.

Cleveland is much pleased that one of its daughters, Claire Hanna, has scored so heavily in "Declaimers." Miss Hanna is the daughter of Hayden Hanna, of Euclid Heights, and niece of Emma Hanna, who also resembles. She was graduated from the Laurel School, one of the best known private schools here.

Seiner Jackson, Cleveland's new matinee idol says that pipes are his hobby.

The new juvenile men at the Prospect in Hollingworth Pitt.

Work was started on the Hoffman Palace Monday. The plans for the house are most elaborate, and it is to be situated on Euclid avenue and 100th. This district is becoming the Harlem of Cleveland. The house will seat 3,000 patrons.

The C. C. Hite Attraction Co., of Cincinnati, is to open a Cleveland branch. C. D. Scherer, who will manage the local office, has been looking over the field with an eye to office and storage space. The Cincinnati firm was incorporated last July. C. C. Hite is president.

Frank Goodale, former pilot of dirigibles and captain of balloon crews, is house manager of Loew's Liberty. He made his first flight over Cleveland in a dirigible Aug. 11, 1918. During the war he was stationed at the Omaha balloon



## Booked Solid!

McK & R Albolene is booked solid with the theatrical profession. It cuts right into the grease and removes make-up in half a minute. McK & R Albolene is a headlining big-timer compared to cold cream and toilet creams because it's not watery or sticky. In 1 and 2 ounce tubes and half-pint and quart cans, of druggists and dealers. Send for free sample.

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# ALBOLENE

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MANUFACTURERS  
ESTABLISHED 1833 NEW YORK

school, and following an injury was sent to Akron to inspect machines and test them out.

Milton Hoffman, who is going over to the other side to show the English how to make pictures, was formerly a Cleveland man.

DENVER.

By R. G. DAY.

RIVOLI—First talk Bert Lytell is "Zemba-

HEAR YE!

The Caravanaria of the Elect; dining room of the Thespian Immortals; food, my friends, as 18 food; when we another onions, we SMOTHER 'em; Friend, you have not lived if you have not eaten at

HEAR YE!

HEAR YE!

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## I AM CLIMBING MOUNTAINS

SUCCESSOR TO "I'M FOREVER BLOWING BUBBLES"

**SECOND-AL JOLSON'S OWN SONG HIT: RELEASED**

## "YOU AIN'T HEARD NOTHING YET"

BY JOLSON-KAHN & DESYLVA <sup>AS CLEVER AS</sup> "I'LL SAY SHE DOES 'E'N EVERYTHING"

**THIRD-THAT BALLAD FOX TROT SENSATION HIT:**

LYRICS BY  
J. WILL CALLAHAN

## TELL ME

MUSIC BY  
MAX KORTLANDER

POSITIVELY THE GREATEST AND BEST SONG YOU COULD EVER USE

**FOURTH-ANOTHER "SMILES" AND "KISSES" SONG**

## GIVE ME A SMILE AND KISS

BY SULLIVAN AND HANDMAN

**FIFTH-THAT BEAUTIFUL HIGH CLASS WALTZ BALLAD HIT**

## YOUR EYES HAVE TOLD ME SO

BY BLAUFUSS, KAHN & VAN ALSTYNE

**SIXTH-ALSO THE JAZZY NUMBER BY THE WRITERS OF "DIXIE HITS"**

## ALEXANDER'S BAND <sup>IS BACK IN</sup> DIXIELAND

BY GUMBLE & YELLEN. WITH PLENTY OF NOVELTY EFFECTS AND A FINE PATTER CHORUS.

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CHICAGO 1100 14th St. N.W.  
SEATTLE 301 1st Ave. S.W.  
ATLANTA 301 1st Ave. S.W.  
BIRMINGHAM 1100 14th St. N.W.

DETROIT 1100 14th St. N.W.  
CINCINNATI 1100 14th St. N.W.  
ST. LOUIS 1100 14th St. N.W.  
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HARRY

JACK

BACK IN VAUDEVILLE AND HAPPY

Because

SEPT. 29—COLONIAL, NEW YORK.

OCT. 13—ROYAL, NEW YORK.

OCT. 6—ALHAMBRA, NEW YORK.

OCT. 20—PALACE, NEW YORK.

Oct. 17—Providence  
Nov. 2—Boston  
16—Newmarket  
17—Montreal  
18—Ottawa  
Dec. 2—Buffalo  
8—Toronto  
15—Detroit

Dec. 15—Rochester  
16—Albany-Troy  
1920  
Jan. 2—Schenectady  
15—Madison, Chicago  
16—Milwaukee  
18—Pittsburgh  
Feb. 2—Indianapolis

Feb. 8—Louisville  
11—Cincinnati  
13—Columbus  
Mar. 1—Youngstown  
2—Toledo  
10—Grand Rapids  
12—State-Lake  
13—Dayton

Apr. 5—Cleveland  
11—Pitts.-Johnstown  
16—Philadelphia  
26—Orphans, Brooklyn  
May 2—Baltimore, Brooklyn  
15—Lowell  
17—Portland  
24—Baltimore  
And 19 weeks South for Delmar.

AND OTHER REASONS

Thanks to Mr. E. F. ALBEE and Mr. EDWARD DARLING.

Direction, ROSE and CURTIS.

at L.A.—Second half, Viola Dana in "Please Get Married."

AMERICA.—Zane Grey in "Desert Gold."

THE.—First half, Theda Bara in "Kathleen Mavourneen." Second half, Bessie Love in "Over the Garden Wall."

STANDARD.—First half, Norma Talmadge in "New Moon." Second half, Harry Carey in "Hiders of the Law."

PRINCESS.—Robert Warwick in "In Mis-sion."

BROADWAY.—Dark.

REALTY.—Billie Burke in "Sadie Love."

LABOR.—All-star cast in "Diane of the Green Van" and vaudeville.

ORPHEUM.—Vaudeville.

DENHAM.—Wilkes stock players in "De Luxe Amuse."

EMPERESS.—Pantages' vaudeville.

The Broadway Theatre, Denver's only legitimate house, is dark this week, due to an eleven-hour cancellation of the Lee Dittschstein show.

Mrs. Anna Wrightman, wife of John E. Wrightman, former owner of two Fort Collins theatres and now in the picture business in Los Angeles, was denied a divorce in the district court this week. She testified that she filed suit to give her husband freedom so that he might marry another. The court thereupon delivered a scorching denunciation of husbands "who wreck their own homes and have relations with other women." He threatened to turn the facts over to the district attorney, with a view to having Wrightman prosecuted.

Mrs. Emma J. Brown was granted a divorce

from Emil Brown, a performer with the Sells-Floto circus.

The Baker Theatre Building that has served variously in the last few years as the home of German spoken plays, pictures and boxing matches, has been sold and will be dismantled as a theatre. The property was sold for \$80,000. It will be remodeled into a store.

When Phil Glassman, of Philadelphia, read in a current issue of VARIETY that Benny Leonard, lightweight champion, planned to retire and turn his title over to Johnny Dundee, the manager of Lew Tendler declared that he "dared Gibson to go through with the plan."

"If Leonard attempts to go through with this scheme I will spill some stuff that not only will be a revelation to the boxing fans of the country but will send the ringleaders of the fight monopoly scurrying to cover," said Glassman.

"I know what their game is. They think that, by turning the title over to Dundee and allowing Billy Gibson to manage him, Tendler will be unable to get a crack at the title. They have not reckoned with public opinion, however. If they ever attempt such a scheme, I will reveal some of the secret workings of this clique. And in the face of these revelations they will not have the nerve to face the public. I have been lying low just waiting for such a move. When I cut loose the fight game will experience a shock such as it has seldom felt."

"I told Billy Gibson several weeks ago that Lew Tendler didn't have to fight Gibson's welterweight to win the lightweight title. I told him that before I got through with him he would be glad to get rid of the title. Now it appears that he is trying to get Leonard out from under and still retain strings on the crown to prevent Tendler from getting a chance." Glassman is in Denver with Tendler. The

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TREAT

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# MORETTE SISTERS

ANNETTE

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Irons &amp; Clamage

"ALL JAZZ REVUE"

Watch for Shubert Number of "Variety"

# J. J. SHUBERT

WHO ENGAGED

## J. FRANCIS DOOLEY AND CORINNE SALES

FOR

# "Monte Cristo, Jr."

MADE NO MISTAKE

OPENED AT BOSTON OPERA HOUSE, BOSTON, MONDAY, OCTOBER SIXTH

A TREMENDOUS SUCCESS

#### BOSTON POST

Another couple that just about took down the house was Corinne Sales and J. Francis Dooley. They danced around and told a lot of funny stories, and that Sales girl—well, first row seats ought to sell out, war tax or no war tax, while she's up and able to keep on taking nourishment. And then some.

#### BOSTON TRAVELER

J. Francis Dooley was also among those present, enacting the role of a pickpocket with a naturalness and ease of execution that was amazing. Late in the show he produced his popular partner, Corinne Sales, and they put on a combination of new stuff and the "Will Yer, Jim?" act of vaudeville fame that delighted every one.

OUR PERSONAL THANKS TO MR. E. F. ALBEE FOR ROUTE OFFERED  
BOOKING DIRECT UNDER PERSONAL MANAGEMENT

# MAX HART

BOSTON OPERA HOUSE FOUR WEEKS

# SYLVIA CLARK

Scores on Broadway With

## RAYMOND HITCHCOCK

IN

## "HITCHY KOO 1919"

**LIBERTY  
THEATRE,  
NEW YORK,  
INDEF.**



**Management  
CHAS.  
DILLINGHAM**

N. Y. American (ALAN DALE)—"Miss SYLVIA CLARK a CLEVER little person."

Eve. Sun.—"Next to Raymond himself, SYLVIA CLARK scored the biggest hit."

Eve. Mail—"SYLVIA CLARK, who is a mixture of Frances White and Fannie Brice seemed to catch the fancy of the audience."

New York Times—"First—must be listed a young woman programmed as SYLVIA CLARK. She is a younger edition of Fannie Brice, with the same genius for nonsense and an excellent chance to go a long way with it."

New York Herald—"Miss SYLVIA CLARK clever and genuinely funny."

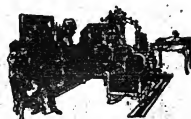
New York World—"SYLVIA CLARK who has a fine sense of nonsense, carried off the honors in this field (burlesque). Her interpretation of 'I'm An Anesthetic Dance' was excellent tomfoolery."

Eve. Journal—"Diminutive SYLVIA CLARK, who plays as many character roles as there are scenes, is an able first assistant to Mr. Hitchcock, who insisted on sharing the honors with this pretty little girl WHO CREATES A LAUGH WITH A GLANCE OR A MOTION. Her burlesque dance was one of the best bits of the evening."

New York Telegraph—"SYLVIA CLARK was without a peer—a rollicking comedienne who understands her role and enjoys it thoroughly."

VARIETY—"Among the feminine principals—stood out most prominently—SYLVIA CLARK, who essayed a number of comedy roles, including the rural and Indian. But in her classical dance burlesque, Miss Clark was at her best. She called the number an 'Anesthetic' dance which called for a quartet of encores."

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1423 THIRD AVENUE  
NEAR 80TH STREET

Philadelphia boxer met Stanley Tokum here Friday night and is booked to box Johnny Noye before the same club within two weeks.

Claire Hutton and F. H. Gallagher, formerly members of the Denham stock company, Denver, have signed contracts to appear with the A.R.O. Graf Motion Picture Corporation. They are now located at the company's headquarters in Steamboat Springs, Colo.

Thomas Horsey Fervill, former second lieutenant in the aviation corps, has been engaged as dramatic critic for the Denver Times.

### DETROIT, MICH.

By JACOB SMITH.

Latest report is that a combination theatre and hotel is to be erected on Broadway and John R street, where the property was recently sold.

That Mary Nash is popular in Detroit was proven by the voting contest recently conducted among the patrons of the Garrick Theatre. People were asked to express their favorite of Mary Nash and Ethel Trust. They selected Miss Nash in "The Big Chance." It opened Sunday to capacity and received enthusiastic applause throughout. Local papers, however, said it was not a good vehicle for so capable a woman as Miss Nash, and particularly now that the war was over. Next week, "Lambert, Ltd."

"The Velvet Lady" at the New Derby. Next, "She's a Good Fellow."

"Rose of China" at the Shubert-Detroit, being the premier. Cast includes Frank McIntyre, Credit Cunningham, Oscar Shaw, George E. Mack, Thak by Guy Bolton and Lynn of Wyndhouse, Music by Armand Vescy. Staged by Julian Mitchell. Whole company came on directly from New York. Were scheduled to open Sunday night, but could not get here before Monday morning. Morris Gost here for premier. Next, Lucius Kalch in "The Riddle: Woman."

It looks like \$2.00 all this season for the musical shows. Both "The Velvet Lady" and "The Rose of China" are charging it, while the same applies to "She's a Good Fellow," here next week.

Rouss and his band played to big houses Sunday at the Arcadia.

Farrar drew capacity Monday night at the Arcadia.

Temple Theatre had an unusually big week with Belle Baker headlining last week. This girl is sure popular here.

At the photoplay house: "The Miracle Man," second week at the Broadway-Broad; "The Lottery Man," at the Adams; two features at the

WALTER HAST presents

**EMMA BUNTING**

In Mr. Cosmo Hamilton's

"SCANDAL"

Touring Southern cities, foremost theatres, with gratifying success.

## DOROTHY PHILLIPS

In the star role of

"SCANDAL"

Management WALTER HAST

Central Metropolitan Company

## HARRINGTON REYNOLDS

after two years with the American Army, is anxious to secure a legitimate engagement as

**LIGHT COMEDIAN**

a field in which he was highly successful before he left for France with the A. E. F.

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# "I KNOW WHY"

(Ballad Fox Trot)

and when you hear this sensational song, you'll know why this positively is our next big hit.

Lyrics by **BENNY DAVIS**

Melody by **JIMMY MORGAN**



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115 WEST 37th ST.  
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PUBLISHERS OF

## "IN YOUR ARMS"

(Ballad Fox Trot)

FEATURE Q. R. S. ROLLS FOR NOVEMBER

Professional and Orchestra Dept., 1552 Broadway

**JACK ROBBINS**, General Manager

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London Hippodrome

**MARIA**

Personality Accordionist

Direction LEW. GOLDER

Washington (Fox) and "The Thunderbolt" at the Madison.

J. C. Bullock is the new Triangle manager in Detroit, succeeding H. K. Moss, who went to Omaha for the B. A. Lynch enterprises.

Otto Madsen, ex. Ch., handling this week at the Regent: "The Rose Revue," headlining at the Orpheum and Watson Sisters in Revue at the Majestic.

John E. MacBroom, of the Biltmore Hotel, New York, was here last week and spoke before the Detroit Board of Commerce, describing the new hotel which will be erected for him here on Grand Circus Park. It will be completed in 1921.

W. A. Haynes will remain in charge of Hallmark; film exchange here, and George DeSole, formerly manager of the Exhibitors' Mutual, goes to the Robertson-Cole exchange.

H. E. Gallup, general manager of the Delt theatre, Marquette, announces that the seating capacity will be increased to 1,700.

Phil Gleichman, managing director of the Broadway-Strand, has bought out the interest of Harry I. Garson and Mrs. Garson in that playhouse, and is now the sole owner. Mr. Gleichman is giving his entire time to picture production on the coast.

J. W. Allen, district manager for Paramount, was here this week.

Fitzpatrick & McIlroy, who are building a new theatre in Cheboygan, expect to open it Thanksgiving Day.

Pictures going over exceptionally big in Michigan at present are "Daddy Long Legs," "Hoodlum," "Tillie's Punctured Romance," "Birth of a Race," "The Spoilers" and "Mickey." This does not include the regular features and programs of the established exchanges.

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HIMSELF

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DIRECTOR, LEW GOLDER

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Club planned to start its performance at the  
Indiana theatre at 11 o'clock Saturday night.  
This would have caused the performance to run  
over until some time Sunday morning. Theat-  
rical circles were further upset when the Spurr  
family, heading the Mutual Theatre Co., which  
operates three local picture shows, announced  
that it would make the fifth attempt in the last  
three or four years to open on Sunday.

Mayor Eleanora Hulley, who also has served  
as a deacon in the First Methodist Church, said  
that everybody connected with any of the three  
theatres would be jailed the minute they at-  
tempted to operate, and Chief of Police Ben  
Phillips agreed to carry out the orders. The  
whole town breathlessly awaits the outcome.  
Every preceding attempt to operate theatres on  
Sunday in Marion has resulted in arrests.

## LOS ANGELES

By SID SCHLAGER

Emile Kohrle's Kinema in now Tally's  
Kinema. George Dumond has been retained as  
manager, with Dick Spier press agent in his  
usual effective manner.

Fred Miller and Roy Miller still are with the  
California, now Golden's. Harry Lehardt  
is out.

Quinn's Rialto is closed. Charlie Hilton, man-  
ager, is going to show Los Angeles a miniature  
Grauman's when the house reopens, according  
to Bob Bahr, his right hand.

Lawrence Weingarten, of Tally's, exploited  
Mabel Normand's "The Jinx" in 1,000 per cent.  
fashion. "The Miracle Man" also was put over  
in splendid manner at the Kinema for five weeks  
of rattling good business by Dick Spier, the  
round, rosy publicist.

Irwin F. Lee, son of Edwin F. Levy, manager  
of the Ball Lake City Orpheum, is in pictures  
at the Fox studio.

Jack Stratton, former Orpheum publicist and  
managerial genius, is on the Examiner writing  
special stories.

During Sid Grauman's absence in the East,  
D. J. Grauman has been running Grauman's.  
Ted Le Berthon has been helping.

"Broken Blossom" is not meeting with its

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much-advertised New York acrobat here, despite  
tremendous advertising and good publicity. It  
happened to open during the showing of "The  
Miracle Man," and the comparison must have  
been odious to D. W. G. "Broken Blossom" is  
at Clues' Auditorium for fourth week.

Grauman's broke all house records opening  
day of "The Life Line," the Tourneur-Cody  
production. H. Linn's "Unveiling the Temple  
of Love," a special dance allegory presented by  
Grauman himself, was a co-attraction.

William R. McElroy is doing the Majestic  
publicity.

Morse's business is the amusement of the  
West. In its fifteenth week, "Civilian Clothes"  
shows no signs of weakening, and Manager  
Don Bowles casually declines to predict when  
the run may end. Clyde Fillmore is popular  
as Sam McGinnis.

The Majestic's administration offices are to be  
enlarged. Bill McElroy, M. M., and Dean Wor-  
ley, & Co. are a beef trust per se and are ex-  
tending the capacity of the offices.

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Vitality. One month's treatment mailed paid  
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John H. Kunsky has booked "Broken Blossom"  
for two weeks start-run in Detroit.

## INDIANAPOLIS

VOLNEY B. FOWLER  
MURAT—"Lombard, Ltd." Co., an  
ENGLISH—"Twin Beds."  
KEITH'S—"Yaderville."  
LYRIC—"Yaderville."  
RIALTO—"Yaderville and pictures."  
PARK—"Musical extravaganza."  
CIRCLE—"Pictures."  
MAJESTIC—"Pictures."

Two new plays were presented by the Little  
Theatre Society of Indianapolis at its opening  
program at the Masque Temple under the direc-  
tion of George Remann, formerly of the Street  
Walker Co. "Eugenically Speaking," by Ed-  
ward Goodman, and "Berenice," by Susan Glaspell,  
were the new plays.

The Luna Amusement Co., operating the Luna

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Satin, French Heel. Col-  
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at Lafayette, Ind., has increased its capitaliza-  
tion from \$70,000 to \$100,000.

The Theatrical Mechanical Association of  
Muncie has filed notice of a change of name to  
Theatrical Mutual Association with the Secre-  
tary of State.

R. C. Gurman, Indianapolis, is named as In-  
diana agent for the Exhibitors' Supply Co., an  
Illinois corporation in papers filed with the  
Secretary of State.

Robert F. Scherer, Lawrence B. Scheper, Rob-  
ert M. Kidd and Samuel M. Grime are incorpo-  
rators of the Linton Theatre Co., of Linton, Ind.,  
with capital of \$10,000. The company operates  
the open house at Linton.

Threat of the town Mayor and cops to arrest  
any member of the cast who appeared on the  
stage at Marion, Ind., after midnight, Saturday,  
Oct. 11, caused the Grant County Press Club,  
composed of editorial and advertising newspaper-  
men, to petition its benevolent vaudeville show  
until Oct. 17. The blue laws are enforced to the  
letter as regards theatres in Marion. The Press

# IT'S A RUNAWAY YEAR FOR HARRY VON TILZER

Leave it to Harry to hand you the goods when he is on the job and he is there both ways from the middle this year with the greatest bunch of stage material of all kinds that he has ever published. Every song on this page has been tried and proven a success. Pick out the ones you think you can use and we'll shoot 'em on for you.

**BETTER THAN "I WANT A DOLL." A CINCH HIT**

Lyric by Andrew B. Sterling

Music by Harry Von Tilzer

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MALE AND FEMALE VERSIONS  
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Same song in two parts  
Great for Quartets  
**CAROLINA SUNSHINE**

The Most Beautiful  
Irish Ballad in the Market

## EVERY TEAR IS A SMILE IN AN IRISHMAN'S HEART

Lyric by Dan Sullivan  
Music by Monte Carlo and  
Alma M. Sanders

A Beautiful Melody for Irish Dances  
You Will Hear It Everywhere  
**CAROLINA SUNSHINE**

Another  
Missouri Waltz  
**CAROLINA  
SUNSHINE**  
This is our Star Number  
It's going to Sweep the Country  
Lure a Million Dances  
Crown Ballads

## I AIN'T 'EM GOT'EN NO TIME TO HAVE THE BLUES

A Great Harmony Song  
A Great Patter Chorus

Beautiful Waltz for the  
Dancers of the  
Stage and Ball  
Robbers of the  
Stage  
**CAROLINA SUNSHINE**

AN OVERNIGHT HIT

## WHOA JANUARY

(YOU'RE GOING TO BE WORST THAN JULY)

A Song Full of Laughs, Up to the Minute  
By Andrew B. Sterling and Harry Von Tilzer

## OPEN UP THE GOLDEN GATES TO DIXIE LAND

Lyric by Andy Vella

## WHEN MARIUTCH MAK DA SHIMMIE SHE WAB

With Best of the Southern Dances by Harry Von Tilzer

## SOMEBODY'S WAITING FOR SOMEONE

This Ballad will Never Die

## SURE AND IT'S ME THAT KNOWS

Better than Says I to Myself  
There's Some Real Irish Song

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"IN CORK AND FROM CORK"

By JO SWERLING

Agent: BILLY JACKSON

THIS WEEK—ORPHEUM, LINCOLN

NEXT WEEK—ORPHEUM, DES MOINES

## MONTREAL

By ARTHUR SCHALK.  
HIS MAJESTY'S—Second week of San Carlo Opera Co.  
PRINCESS—Vaudeville.  
ORPHEUM—Stock, "Justice."  
LOEWS—Vaudeville.  
GAYETY—"Hello, America."  
ST. DENIS—Vaudeville.

Phil Hanna, manager of the Universal Film Co. of Montreal, has resigned his position to take the appointment of manager of the Montreal office for the Regal Film Co., commencing Oct. 20.

The theatre managers of Montreal have agreed to the condition that the Administrative Commission has drawn up regarding the future collection of the amusement or war taxes. The managers issue only one ticket to patrons, but will make a return to the City Hall every day of the number of tickets issued for the proceeding day, and will pay the city at the end of every week the amount of the amusement tax charged patrons.

Feature films this week: (Imperial) Meakins in "The Red Lantern"; (Loew's) Mabel Normand in "Upsala"; (New Grand) "Hearts of the World"; (Strand) "The Red Lantern"; (St. Denis) Madge Evans in "Home Wards"; (Helm) "When a Girl Loves"; (Tivoli) Louise Glaum in "In Sahara"; (Allen) Ethel Clayton in "A Sporting Chance."

## NEW ORLEANS

By O. M. SAMUEL.  
TULANE—Alexander Show.  
DAUPHINE—Stock burlesque.  
LYRIC—Irwin Miller's Big Revue.  
LAFAYETTE—Dark. Opens 20 with tabloids and pictures.  
STRAND—Constance Talmadge in "A Temperamental Wife."  
LIBERTY—J. Warren Kerrigan in his newest release.

Brown Bros. have called their new suburban theatre the Variety. It cost \$30,000.

"The Boomerang" at Tulane next week.

Law Row is sporting a new Peeries.

The film situation has been undergoing considerable change in New Orleans during the past week. Al Durning, formerly in charge of Exhibitors' Mutual, is now handling the Robinson-Cole releases in the new Hallmark office. S. T. Stephens, for five years in charge of Mutual's Southern business, has not aligned himself with any other interests. Pathe has moved into its own building here, with the headquarters office in the territory. The local World office has been abandoned altogether, with Anna Beaton, hitherto in charge, transferred to the Atlanta exchange. Triangle is reported to have sold out its business entirely—that is, as much as was left. Jack Dumestre is directing the Pathe releases in this city, with Andrew G. Gugel distributing Hodgkinson pictures in the Pathe of-

Scen. Peeking of Universal, Vitkeas of Paramount and Bert King of Viagraph continue in charge of the local offices of these companies.

Emma Bunting in "Scandal" drew close to \$10,000 at the Tulane last week.

Belle-Fleur circus exhibits here 23-28. Hagbeck-Wallace is due Nov. 5-6.

Harry Quinn, the racetrack plunger, arrives in New Orleans Nov. 1 and will be the guest for the winter months of John Garvey, advertising agent of the Tulane and Crescent theatres.

Manager Piazza has rehabilitated the lobby of the Palace, adding a half-dozen large mirrors for the convenience of the ladies attending.

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### PRODUCTIONS

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ERNEST EDELSTEN

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Don Johns is now traveling for Hallmark as a general supervisor.

Arthur White is running a photograph of the Orpheum on the cover of the Orpheum program. Work on the new building has not been retarded by strikes this far.

Many of the legitimate shows playing the South are demanding a sliding scale in splitting with the houses, asking 90 per cent. for the first \$5,000 and a large proportion of the receipts after that amount is reached.

Col. Tom Campbell has been placed in charge of the local benefit for the Actors' Fund, and he has named the most prominent men in New Orleans on the committee. Campbell, for a quarter of a century in charge of the Elvay &amp; Bieringer interests in this city, is working hard to put the affair over.

## PHILADELPHIA

ALEXANDER—Baby Beah and His Daring Heavies; Gossie and Leaky; Allen and Lee; Wilson-Aubrey Trio; Two Jesters; film feature; George Robin in "Hearts of Men."

NIXON-GRAND—Lina Anger and Curtis Boys; Herbert's Dogs; Adelaide Bell and Houston Ray; Wallace Gavin; Seniors Francis Murphy; Dave Brothers, and pictures.

OLDS—"Every Sailor," musical tabloid; Earl Decker and Co. in "The Ruby Ray"; Newhoff and Phelps; "Wahing," a musical tabloid; Koles and Leitch; Lowe and Baker; Eddie LaBerge; Chapin and Stegasser; Monte and Lyons; Five Williams.

KEYSTONE—"Photo-Playmates," a satire on the motion picture industry; Duffett &amp; Co.; Wilson Brothers; Paul and Mae Moran, and the film feature, "The Black Secret."

WILLIAM PRINCE—"First Half," "The Robbery," "Lulu and Lawrence; Peterson, Kennedy and

Murray; film feature, Mary Pickford in "The Hoodlum." Last half, Larry Kelly, heads a bill of five acts, and the film feature, "High Pockets."

NIXON—J. Rosamond Johnson and Jess Fir; Murray and York; Belle Sisters; Fox, Donna and Co.; film feature, "The Winchester Woman." Last half, Helen, and Hunter; Polly Best and Bro.; three acts, and the film feature, "The Carter Case."

STANLEY—"Evangeline." Added feature, Mackay Alphonse in "Fighting Mad." Next week, Constance Talmadge in "A Temperamental Wife."

PALACE—"Broken Blossoms."

VICTORIA—"The Right to Happiness." Next week, Houdini in "The Grim Game."

ARCADIA—Robert Warwick in "In Missouri."

COLONIAL—"The Right to Happiness."

CAPITOL—First half, Wallace Reid in "The Lottery Man." Last half, Mrs. Charlie Chaplin in "Forbidden."

KNICKBOCKER—Oliver Tell in "The Tent." and six vaudeville acts.

ROBERT—Vivian Martin in "His Official Plans."

RIVOLI—Herbert Rawlinson in "A Dangerous Affair."

STAND—Wallace Reid in "The Lottery Man," and Marguerite Clark in "Widow by Proxy," three days each.

CASINO—"The Boatman."

TROCADERO—"The Cabaret Girls."

PEOPLES—"Maniac Tale."

BIJOU—Ed. Rush's "Crackerjacks."

## PITTSBURGH

BY COLMAN HARRISON.  
"The Woman in Room 18" under the direction of A. H. Woods and with a cast including Robert Edgren, Janet Decker, and Gail Kane, opened to a big house at the Albin Monday. The work of these luminaries was the saving graceSHARPEST OF  
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of the fair production. "The Lady in Blue" company, with Manager Barnes at the head, after a fair week left for a series of one-night stands prior to opening in Indianapolis. "Chu Chin Chow" next. "Second time here."

Norm Bayes opened big Monday at the Shubert-Fitt in "Madame First Night" after a week in several spots, but Miss Bayes is still the popular personality. Charlotte Walker, last here in a rather weak drama, is billed in "The Fair Time."

Fred Stone at the Nixon with "Jack O'Lantern," to capacity Monday.

The Duquesne policy of pictures will give way to the light again next week. The opening production will be "The Unlabeled Bride," supplanting D. W. Griffith's "Broken Blossoms."

Davis, vaudeville; Gayety, burlesque; Academy, burlesque; Victoria, burlesque; Pershing, burlesque; Harris, vaudeville; Low's Lyceum, vaudeville; Sheridan Square, vaudeville; Grand, motion pictures; Olympic, motion pictures; Liberty, motion pictures; Schenley, motion pictures.

## PROVIDENCE

By KARL K. KLARE.

SHUBERT MAJESTIC—"Some Time" is this week's offering, with promises of a big week, as musical comedies have been few so far this season, and Providence was always strong on this sort of amusement, especially since there is no business here this season.

OPERA HOUSE—The Gallo Comic Opera Co. is the attraction and will offer during the week "The Mikado," "Pinafore" and "The Chimes of Normandy," always favorites with Providence players and lovers of music.

MATFLOWER—A. L. Rieganer's new house this week is offering "Turn to the Right," never seen here before. This new house is meeting with fine success so far and it looks now that without burlesque and even though there are more vaudeville and picture houses than ever before, the city will be able to comfortably support three legitimate houses as long as legitimate attractions are offered at once.

RIALTO—This new house on Mathewson Street has its opening Monday night before a large audience. The house is controlled by the

## NOTICE

## SEYMOUR HOTEL

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Henry Brothers, who control the Henry and own the Shubert Majestic. The house in the old Rialto Theatre entirely rebuilt; "Madama in 'The First' is the opening feature. It is expected that plays will be seen at the house before long. William J. Mahoney, for 11 years in the ticket office at Keith's here, and for the past three years manager of the Park Theatre, Boston, is manager of the new house. William M. Strong, formerly press agent for the Shubert Majestic and the Providence Opera House, has become press agent of the Rialto.

Edward L. Reed, formerly assistant manager at the Strand, one of the city's most popular moving picture houses, has taken a similar position at the Modern Theatre, another movie house. The age Mr. Reed was manager of the Casino Theatre.

Theatres here did a remarkably big business Monday, which was observed as Columbus Day as the result of a proclamation by the Governor. Although the stores were kept open, most of the large mills and manufacturing plants were closed, and thousands crowded here to see the great Americanization parade. At some of the extra performances were given after the parade, and most houses had the S. R. O. signs out both afternoon and evening and at early hours.

The Victory, the old B. F. Keith house, remodelled and turned into a movie theatre when the new S. F. Albee was completed, continued to do a big business. The ladies orchestra, a novelty here, is proving an added attraction. The Victory and the Rialto add two new movie houses to the city's theatrical world this year.

Six-cent fares have not all their opponents as far as theatre managers can learn to date.



This rate is now being charged on all trunks in the State.

**ROCHESTER, N. Y.**

By L. E. SKRIVINGTON.

LYCEUM.—Chamney Olett in "Macbeth," all week.

TEMPLE.—Vaudeville.

FAYE.—The Hat Co., Baker and Rogers, Three Palloos, the Bowler Trio, the Hertons, Hughie Tyler, Gladys Brockwell in "Broken Commandments," screen feature.

FAMILY.—Willie Musical Comedy Co., Lillian Mortimer and co., all week; Five Jazz Kipples, Fry and Evans, first half; Marion and Edwards, Bill and Bob-Millard, second half.

GAYETY.—Al Reeves' Show.

COLUMBIA.—"French Babes,"

ELIZO.—"Jockey," all week.

VICTORIA.—"Jumble Inn," musical comedy; Sterling and Peabody, first half; second half to fill.

PICCADILLY.—Nasimova in "The Brut," all week.

REGENT.—Anita Stewart in "Her Kingdom

of Dreams," first half; Jack Pickford in "In Wrong," second half.

Robert Mantell will play Shakespearean repertoires at the Lyceum next week.

Indications are that there will be a lively interest in the Actors' Fund performance to be given in this city during the coming drive. The press, business and public interests generally seem ready to lend a shoulder to the work.

With the advent of cool weather, practically all of the theatres are doing an increased business, particularly during the evening. The change of temperature had been quite sudden, and theatre managers admit that the weather man has helped them to pull in many patrons during the past week.

**SALT LAKE.**

The Riverdale Amusement Co. of Ogden has sold its dancehall and theatre building to the Ogden School Board.

A community theatre is in process of erection at the Brigham Young University at Provo. While small of stature, the playhouse will be equipped with modern theatre furnishings in every respect, even to the latest lighting effects for the stage.

Ralph Cloninger introduced two new members of his stock company when he reproduced "Arlous" at the Hippodrome this week. They are Keran King and Betty Booth.

A theatre is to be built at Hurley, Idaho, according to information received by members of the local moving picture contingent this week. Mr. Neilson, of Pella, is back of the project.

Manager Lester J. Fountain, of the New Casino, received a letter from the Manufacturers' Association last week expressing appreciation of the fact that all the material needed in reconstructing the playhouse and the decorating and furnishings were bought in Salt Lake.

Under the auspices of the Alumna Chapter,

Order of the Glean, a class for the study of the one-act play and other phases of the drama is being organized at the University of Utah.

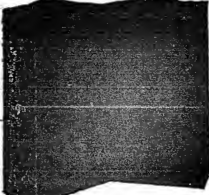
A. C. Christensen, manager of Lagoon, one of Salt Lake's outdoor amusement parks, has gone East in search of new attractions for next season. He will visit Omaha, St. Louis, Chicago, Boston, Philadelphia and New York.

School teachers acted as chaperones and usher at the first matinee for school children, held Saturday morning at the Paramount-Burman theatres.

The New Casino, formerly Winke, was formally opened Wednesday night with Ackerman & Harris vaudeville.

A one-act playlet entitled "Cheating Cupid" was a feature of the vaudeville show given at the State Fair last week.

The Liberty will reopen Oct. 20 as a picture house, according to an announcement made this week by George Mayne, manager of the Strand.



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Next Week (Oct. 20)

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Produced by V. D. McMURRAY

Direction ARTHUR KLEIN

on circuit of theatres. The opening attraction will be D. W. GRISWOLD's "Broken Dreams."

Baltair, Salt Lake's popular outdoor amusement park, was completely closed last week.

The old folks of Salt Lake will be the guests of Mr. and Mrs. W. B. Swanson at a party to be given Monday, Oct. 22, at the American Theatre in celebration of Mr. Swanson's birthday. Innates of local orphanages also will be entertained.

The National and Royal Theatres of Lohr have combined under the management of the Royal, according to word received at least one exchange this week. Shows will be given in the two houses on alternate nights.

## ST. LOUIS

By GEORGE W. GAMERILL.  
REUBEN H. JEFFERSON—"The Posing Show," for a week, with big houses at the north prices. Next, "Tumble In."

AMERICAN—"Flo Flo." Good audience, well received. Next week, Julian Eltinge.

LOREN'S GARNICE—Yanderlin.

STANDARD—"Beauty Evans."

GAYETY—"Victory Belle."

GRAND—Yanderlin.

ORFÈRE—Yanderlin.

PICTURES

"Lambert, Ltd." "Lover's Gavril."

"Back to God's Country," Grand Central.

"Pardners," Bryant.

"The South Left Hand," West End Theatre.

"Back Stage," Fanny Arden, Piquet.

"The Big Crook Waiver," Downtown Lyric.

## SEATTLE

By WILBUR.

IMPURE—Albertine Rank and Orpheum vaudeville in capacity business. Next week, "Honesty and Co. Bonds Bill."

PANTAGES—Kuma Four and regular Pan and show.

FALACE REX—"When We Grow Up," and W. V. M. A. vaudeville.

METROPOLITAN—Dark. Next week, "The Baby."

LYRIC—Walter Owens Burlesque.

ORFÈRE—Midsummer Pally Co. in "Atta Boy," with Lev. White, Red Head and BUD. Black in chief comedy roles.

WILKES—Wilkes Players, with Allen Lane and three Moyses in another role in "The Lamb." Next week, "The Naughty Wife."

HYPHODROMER—Yanderlin; pictures and dancing.

AMERICA—Ballet skating and athletic events.

LIBERTY—Williams Russell in "The Post Boy," Larry Todd, vocalist, and Wallace-Warner and orchestra, program.

PERAND—Pictures; Winslow Orchestra.

MERSON—Pictures.

REX—Pictures.

CLEVER—Pictures; Guterman Russian Orchestra.

COLONIAL—Pictures; concert orchestra, under Rex Dunn.

LUTYAN—Pictures.

Chas. A. Victory, Union, Flag, Gen. Bialle, Dan, Imperial, Washington, Drama, Palace, Star, High Class, Good Luck, Yeater, Home, Society, Madison, Georgetown, Princeton, Olympia, Atlas, Star, Jackson, Home, Quase-Arm, Boston, Ballard, Majestic, Fremont, Greenwood, Green Lake, To College Playhouse, Cowan, Park-Pictures only.

Mama Dinkfeather (in private life Mrs. Frank Montgomery), will be starred in a series of Indian pictures to be known as Pricedoms, and produced by the G. B. Price Film Company, Inc., of New York city.

Frank Peck arrived in the city this week to take charge of the publicity department of the Goldwyn Film Corporation in the Northwest. An extensive advertising campaign will be launched through the daily press, beginning 15th inst.

Belle Duncan has sold the Elk, Banbury, Idaho, to the Swanson Theatre Co., Salt Lake City, and it will be added to the chain of houses controlled by that corporation.

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THIS WEEK (OCT. 13), KEITH'S BUSHWICK, BROOKLYN—NEXT WEEK, WOLPIN'S

NOTE. Mr. Geo. Gottlieb, Someday you'll be sorry you won't let me make you glad.

Coliseum, supplanting Martin Brambila, who has been winning the prizes there for several years. Some sort of a split in the ranks of the musicians' union is responsible for the change as Brambila was held in high esteem by the thespian public. He has several offers under consideration.

George Bernard Shaw's "You Never Can Tell," will be the first play offered by the Tacoma Drama League Players of that city. The league will give a number of plays at the Tacoma Theatre the coming season.

Four one-act plays will be given at the Cornish Little Theatre, this city, in the near future by Maurice Browne, Ellen Van Volkenburg, Marion Olsen and grade of the Cornish School of Dramatic Art, together with regular professional thespians.

Mrs. Esther Levy, mother of Eugene Levy, manager of Levy's Orpheum, was honored on the celebration of her 80th birthday, Friday, at the Levy home on Capitol Hill.

Charles Murphy, stock actor, well known here as a member of the old Bailey and Mitchell Co., and more recently with the Wilkes Players, will leave next week for California to enter an osteopathic school and study for a doctor's degree.

Dixie White, playing the leading role at the Pastorage with the "Romeo de Vogue" act, celebrated old home week while billing the local.

engagement. Miss White began her theatrical career in this city.

Harry Cleveland and Blanche Treisman, well known in vaudeville and musical comedy circles, joined the cast of the Midsummer Potty Co. at the Orpheum this week.

Mrs. Hamilton Douglas returned to work at the Douglas-Dancing Academy here this week after touring the Pastorage time with a child-drama terpsichorean act, termed "The Ring Generation."

Leroy V. Johnson, of the African Great Falls, Mont., spent the week here in search of the best in filmdom to be shown at his theatre in the Copper State.

Baby Sidelle Irene Laaky, talented Seattle lot of three years, has just returned from Los Angeles, where she has appeared in motion pictures.

The De Luxe Feature Film Exchange, Seattle, has secured Griffith's spectacle, "The Fall of Babylon," "The Mother and the Law," and "The Birth of a Race," for the Northwest territory of Washington, Oregon, Idaho and Montana.

Fernand Lhoest, Belgian cellist, joined the Guterston Russian Concert Orchestra at the Clumner Theatre this week. Maurice Browne, founder of the Little Theatre, in Chicago, and at present connected with the Cornish School of Dramatic Art, has been in-

vited by the New York Dramatic League to serve on an advisory committee that has been formed to cover the entire United States.

Susan's Band will be heard at the Armory here soon.

Seattle showshops are still programless, and all billboard advertising is hand-painted due to the striking job printers, who have been out for the past month.

Discussions in the local musicians' union resulted in the dismissal of the president. Charges and counter charges flew thick and fast. Story for next week's issue.

## SYRACUSE, N. Y.

By CHESTER B. BARN.

WHEATING.—All the week, Kirby Gordon in "Love for Sale." More of an extravaganza than a musical comedy, and, as such, pleasing, but not a riotous hit. Next week, Thurston.

EMPIRE.—All the week, Robert Mantell in repertoire. Opened in "Richelieu" Monday

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"Box," furnishing a new standard by which burlesque is to be judged. Perhaps the best entertainment ever offered on the Columbia Wheel, with just enough of the risque in Clark and McCullough's parodies and in the ship scene to add spice to the fun. As presented here, the only flaw is the lack of a woman principal with a singing voice. This may be due to the fact that Frankie James, a principal, was removed to the Crouse-Irving Hospital here on Monday morning for an operation. She will be absent from the company for some time. During the interval the gap will be filled by Violet Holmes, one of the "Six High Sheppards." English vaudeville act, embodied in the chorus. Miss Holmes did remarkably well Monday with what was evidently raw material to her. She has a fair voice and pleasing personality, but is more of the ingenue than a prima donna. Show was changed about a bit Monday, judging from the program. Last half, "The Unmarried Mother." Third trip to the Eastabab, playing these twice last season. Next week, first half, "Al Reeves."

TEMPLE—Vaudeville.

CRESCENT—Vaudeville. Swor Brothers returned to vaudeville after a few weeks' absence, due to illness, at this house Monday.

STRAND—Eugene O'Brien in "The Perfect Lover," first part. A rather unpleasant story, exquisitely done. But if staying at home holding years for the wife while there's no money on hand to meet installments on the furniture is

an attribute of a perfect lover, excuse us. Might better have retained the original title of the novel, "The Naked Truth." All next week, Griffith's "Broken Blossom."

ROCK—"Gilda" and "A Naughty Wife," first part. This was a regular "old home" bill for the local fans, for "Gilda" brought Harrison Ford supporting Marguerite Clark, and "A Naughty Wife" brought Harry Gribbon in a leading role. Both Ford and Gribbon are old Syracuse stock favorites. "Gilda" is a mighty amusing version of the Fitch play and well suited to Miss Clark. Not a dull moment in it. "A Naughty Wife" is a Fox Sunshine scream, out of the ordinary.

SAVOY—"The Man Who Stayed at Home," first part. Offers King Raggett a typical Raggett role, and is well done on the whole.

W. Scott Mattraw, manager of the City Opera House, Watertown, made his debut in a new role at Clayton Monday, when he headed a posse that captured two alleged auto thieves after a chase that ended in a swamp. The two suspects, claiming to be from Rome, stole a machine belonging to A. A. Gignac, of Watertown.

The Alhambra, Utica, is playing "The Undeniable Sin" all the week.

Mexico Point will become a second Greenwich Village if a deal for the purchase of Mexico

Point Inn goes through. Greenwich Villagers are negotiating with G. E. Hogartford of

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(FORMERLY O'NEAL AND WALMSLEY)

Direction: SIDNEY SCHALLMAN

# TO THE MEMBERS OF THE PROFESSION

No Matter what **STYLE** of Song **YOU** NEED, WE HAVE IT

If **YOU** WANT a LULLABY, "NIGHTIE NIGHT"  
If **YOU** want a Mother Song (Ballad) "REMEMBER" and Be Careful Every Day  
If **YOU** want a Daddy Song, "THINK OF ME LITTLE DADDY"  
If **YOU** want a "Blues" Song, "BEALE STREET BLUES"  
Featured in Shubert's "Gaieties 1919"  
If **YOU** want a Rube Song, "THAT'S THE FELLER"

These are by the Publishers of

**"A GOOD MAN IS HARD TO FIND"**

The most phenomenal hit of the season

**PACE & HANDY MUSIC COMPANY, INC.**

(THE HOME OF THE BLUES)

1547 BROADWAY (GAITY THEATRE BLDG.)

NEW YORK

Watertown for the hostelry, and plan its use for a summer colony.

Films will probably be used as a regular feature of Sunday evening services in churches hereabouts. The Syracuse Minister's Association took up the matter at a meeting on Monday, the representative of a church film company appearing before the congregation. The local pastors showed an inclination to bring church film into general use here.

The Armory, Binghamton, had "The Wanderer" today (Friday) and Saturday.

The revival of the contract of the will of the late Henry Sobriet, old-time Geneva showman, started on Monday in the Supreme Court at Canandaigua. Sobriet left a will, providing for a cemetery which should include the graves of his pet horse, dog and himself. The Sobriet case was first tried at the spring term of the court, and, after a trial lasting two weeks, the jury disagreed. Under the will, Sobriet left his widow a bequest of \$1,000 per year and the use of the homestead, the bulk of the property going to Geneva City Hospital. Sobriet's estate is over \$80,000.

Bertha Kalich, who appeared here last week in "The Riddle Woman," scored over every other actress who has played in Syracuse in recent years by invading the sacred columns of the society page of the "Journal" Saturday. Madame Kalich landed an interview on her gowns on the page.

The Jefferson, Auburn, which plays vaudeville and pictures during the week, started a new policy for Sundays. Hereafter the house will give Sunday shows the programs consisting of two five-act features.

The Curtis Grand, Auburn, had "Queens of the Follies" all the week.

Syracuse now has in its midst a dramatic academy, known as the "East School of Acting." "Go on the stage. Experience unnecessary. We teach you—easy life—chance to see the world." you can take it from the school's display advertisements in the Syracuse "Herald."

Unqualified denial of published stories that he is interested in an alleged attempt to block the construction of the new Carpenter theatre at Gouverneur is made by William Gauthier, proprietor of the Gauthier theatre.

Antonio Scotti, head of the Scotti Grand Opera Company, now hitting the sticks in this vicinity, suffered a cracked rib while appearing

at the Lyceum, Ithaca, Friday night. It happened while Scotti was enacting a death scene with Adama Didier in "L'Oncle." Scotti answered a curtain call and then fainted. Physickers strapped him up and enabled him to appear at Binghamton Saturday, per schedule. While in Ithaca, Scotti and Didier were the guests of Irene Castle Tremain and her husband.

The Park Players, at the Park, Utica, are doing "The Naughty Wife" this week.

The Lyceum, Elmira, had the Wright film, "The Shepherd of the Hills," the first half.

Margaret White, a sobriety (with "Hello America," celebrated "old home week" at Utica last week when the Kurlig show played the Lyceum. Miss White is a native of Utica and her father, George White, is a member of the Lyceum's orchestra.

The Armory, Binghamton, had "Social Follies" first half and "Bringing Up Father in Society" on Thursday.

May Irwin and her husband hit the trail for

the metropolis Sunday night, after summering at their place on the Lawrence.

Bonnie H. Williams, Utica toe dancer, has joined the Metropolitan ballet.

The Common Council of Little Falls has ordered a referendum election on the Sunday picture proposition.

Alex Papayannakos, of the firm of Papayannakos Brothers, owners of a string of picture houses in Watertown and thereabouts, who was held for military service upon his arrival in Greece for a visit to his homeland, has been released by the Greek military authorities, according to word received this week by his brothers at Watertown. Aleck was in the Greek uniform for two months.

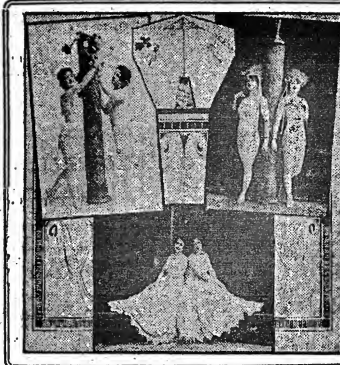
Northern New York will have a new string of vaudeville houses in the spring if plans now being formed by William Gauthier, Gouverneur theatrical man, and other house owners in the north country, go through. Gauthier plans extensive changes to his house, now used for movies, before the spring.

Syracuse's theatrical-newspaper war, started last week when the leading legit and picture houses withdrew from the "Post Standard," both daily and Sunday, continued this week with no sign of an early change in the situation. The "Post Standard" is waiting to come to some understanding with the house managers' individually, but the latter are showing no desire to talk terms. Apparently the managers are awaiting the formation of the proposed Managers' Association, which is scheduled to be born later in the week. Just who the managers will decide upon as their chairman is still uncertain, but the odds favor Manager R. F. Cornell of the Rixie, who is president of the local film men's organization.

## VANCOUVER, B. C.

By H. P. NEWBERRY.

EMPRESS—4. Empress Players in "Pale Fire"; 11. "The Sunday."  
AVENUE—4. Wrestling tournament promoted by Chas. Royal of the Empress and D. A. Sullivan; 10-11. "John Ferguson."  
ROYAL—Still continues pictures to good business and will continue same policy instead of musical comedy, played last season.



## PALACE, NEW YORK, THIS WEEK (OCTOBER 13)

First Eastern Appearance after an eighteen months' tour of the Orpheum and affiliated circuits

## LUNETTE SISTERS WHIRLING GEISHA GIRLS

Introducing Their Aerial Novelty "The Aviation Waltz"

Fourth appearance at the Palace, New York, and, as usual, successfully closing the show. We follow the best and always make good.

Direction RAY HODGDON

# FRED LaREINE and Co.

WORLD'S GREATEST ELECTRICAL WIZARDS

A Scientific Novelty and Cyclone of Fun. Booked Solid on W. V. M. A. till February, 1920. Opening European Engagement in April.

Booked by ERNIE EDELSTEN

PALACE, NEW YORK, THIS WEEK (October 13)

CHAS.

CHAS.

LEW.

# MOREY-SENNAL-LEE

In Music, Songs and Laughter

Stopped the show in the No. 2 position, Monday matinee and from then on.

BOOKED SOLID FROM NOW ON

Direction, ARTHUR KLEIN

IMPERIAL.—Dark.  
HOTEL VANCOUVER AUDITORIUM.—Con-  
cert by Mrs. Douglas; 8, Cherniavsky Trio.  
West, Mrs. Fahy.  
ORPHEUM.—Garage and Winter Garden  
Girls headline vaudeville.  
PANTAGES.—Vaudeville.  
COLUMBIA.—Hippodrome vaudeville.  
REX, GLOBE, COLONIAL, DOMINION,  
MAPLE LEAF, BROADWAY.—Pictures.

Gen. B. Howard of the Empress has recovered  
from his recent illness.

Business is very good at all houses.

William Foster, comic artist at the Empress  
since July, 1917, when the company opened,  
has removed to Seattle. Mr. Joseph Lawless has  
taken his place.

## MITCHELL AND MARKHAM

"Comedy Bits in Variety"  
Booked Solid W. C. M. A.  
Representative  
BILLY JACKSON

## PHOTOGRAPHS

100—one to four subjects, size 8x10—  
ONLY \$15.00

Other sizes proportionally low.  
ROBERT K. STANBURY, Inc.

427 W. 4th St.  
164 FIFTH AVE., NEW YORK  
Representatives Wanted

## Chas. De Flesh Scenic Studios

Have just completed scenery for the follow-  
ing, receiving wonderful references:—  
Mrs. Lenora De Cienfuegos "Sampson and  
Delilah."  
Lewis and Gordon's "In the Dark."  
Mena Jewell "Circus Day in Toyland,"  
and complete scenery for the New Lakewood  
Theatre.

447 NALSEY STREET  
Tel.: BEDFORD 8281-J. Brooklyn, N. Y.

## Wanted—Pianist

TO ACCOMPANY MALE SINGLES  
Apply RICHARD HOROWITZ, 835 GATES  
AVE., BROOKLYN, N. Y. First Floor.

## ARTISTS IN EUROPE

Players in Europe desir-  
ing to advertise in VA-  
RIETY may mail adver-  
tising copy direct to VA-  
RIETY, New York, and de-  
posit the amount in pay-  
ment for it to VARIETY'S  
credit at the

## PALL MALL DEPOSIT CO.

Carlton St., Regent St.,  
S. W., London

For uniformity in exchange, the  
Pall Mall Co. will accept deposits  
for VARIETY at the prevailing  
rate.

Through this manner of trans-  
mission, all danger of loss to the  
player is averted; VARIETY as-  
sumes full risk and acknowledges  
the Pall Mall Co.'s receipts as its  
own receipts for all money placed  
with the Pall Mall to VARIETY'S  
credit.

## E. G. WOOD

PRESENTING

## "FAIRMONT FOLLIES"

Fairmont Hotel, San Francisco

Amusement Mgr., Llandudno Hotel.

## Mrs. Oscar Hammerstein Says:

My attention having been called to the statement of Arthur Hammerstein,  
published in the press today, to the effect that he disapproved the plan recently  
launched by George Blumenthal to erect a memorial to the late Oscar Ham-  
merstein, but favored a memorial contemplated by Morris Gest and Otto H.  
Kahn, I desire to state the following:—

As the widow, Executrix and sole beneficiary under the will of Oscar Ham-  
merstein, it seems that my wishes should be followed in the matter of the  
proposed memorial. I know that my late husband would turn in his grave if  
he knew that a memorial such as has been proposed is being planned and  
formulated by the very men who during his life-time did everything in their  
power to antagonize him: For many years my late husband was in constant  
controversy with both Mr. Kahn and Mr. Gest, while the bitterness that existed  
between himself and his son Arthur Hammerstein led to litigations, claims  
and counterclaims, some of which are still in existence. Both the estate and I  
have now claims against Arthur Hammerstein, which it is my intention to  
take into the courts for adjudication. Under these circumstances, it is strange  
that these men should have suddenly acquired a devouring passion to honor  
the memory of Mr. Oscar Hammerstein.

The only memorial plan that has my approval is the one initiated by Mr.  
Blumenthal, who for more than twenty-five years was closely associated with  
Mr. Hammerstein in his theatrical ventures. In that plan we have been  
already assured the cooperation of Director Cleofonte Campanini, the Chicago  
Opera Co., leading theatrical and vaudeville managers and the best and most  
favorably known musicians and music lovers in this country.

All communications regarding Oscar Hammerstein's Memorial must be ad-  
dressed exclusively to

MRS. OSCAR HAMMERSTEIN,

151 West 38th Street,

New York City

GEO. BLUMENTHAL,

Representative

## "A BREEZE FROM BROADWAY"

# JACK and JUNE LAUGHLIN

Songs  
Original

Dances  
Sensational

Appearance  
Versatility

Wardrobe  
Ability

Press and Public say this boy and his beautiful little sister are a hit on every bill and offer one of the cleverest and decidedly different offerings of song,  
dance and class.

## McGREEVY and DOYLE

in "Difficulties in Motoring"

A COMEDY VEHICLE IN TWO

JACK LAIT .....  
NAT PHILLIPS .....  
MORRIS & FEIL .....  
BIJOU, NEW HAVEN, OCT. 20-22

Chief Mechanic  
Repairs Man  
Chauffeurs

PLAZA, WORCESTER, MASS., OCT. 23-25

# SHE IS AT PROCTOR'S 5th AVE. NOW

Oct. 16-19

## SHE HAS A NEW ACT.

SHE has Neal Helvey at the piano.  
SHE has Fred Brill and his Saxaphone.  
SHE has a drop by Beaumont.  
SHE has gowns by Claridge Shop.  
SHE has exclusive songs.  
SHE has enraptured a hundred million people.

SHE has appeared all over the world.  
SHE is the Galli Curci of Syncopation.  
SHE has the grace of a gazelle.  
SHE has the eyes of a Madonna.  
SHE has the fascination of a goddess.

and

# "SHE"

is

# JOSEPHINE DAVIS

THE IDOL OF MILLIONS; AND

## SHE IS OPEN FOR OFFERS.

SHE must have immediate action.  
SHE would be a good act for Europe.  
SHE would be a great act for a production.

SHE would be a great act for any vaudeville circuit.

SHE is represented by GLADYS BROWN, Palace Theatre Building.

## The Intelligent Way To End Corns



(C) S. & S. 1914.

**Blue-jay**  
The Scientific Corn Tender

BAUER & BLACK,

Chicago, New York, Toronto

Makers of Sterile Surgical Dressings and Allied Products

Not by paring. That's a risky makeshift, and results are brief.

Not by harsh, haphazard methods made by non-scientific men.

Not by padding. Pads are unsightly, and they simply toddle corns.

### Expert Methods.

Blue-jay was invented by a scientific expert. It is made by a house famed for its surgical dressings.

It embodies the up-to-date method, the right method of corn treatment.

Apply it and the pain stops instantly. Forget it for two days. Remove it, and the corn is gone for good.

One corn in ten may need a second application, but that's all.

Millions of corns have been ended in this way. Aching corns are unknown to its users.

These are facts known to your own friends and neighbors. It is time that you knew them. Try Blue-jay tonight.

**Stops Pain Instantly**

**Ends Corns Completely**

**25 Cents—At Druggists**

### WASHINGTON, D. C.

By HARRIE GREEN.

**REVENUE—Fandango.**—The "Big Show" with Charlotte Walker and Ernest Lawford, opened Monday to an excellent house. The piece is by Ted Barker and comes here from the Maxine Elliot Theatre in New York. Miss Walker got front page stories in the local press on her statement that she would stand by her husband, Eugene Walker, after his recent "an-er-er" with a chorus girl on the Pacific coast.

**NATIONAL.**—Anthony Paul Kelly's play of the Secret Service, "Three Weeks East," with a Sunday opening. Violet Fleming, a local favorite, is featured. Looks as if the piece would have an excellent week.

**FOLLY.**—"Parlor, Bedroom and Bath" was switched in for the week after C. J. Harris, the local manager, had run up a \$4,000 advance sale in two days for the "Passing Show of 1914," which had been booked for two weeks, commencing Monday. This was to have been the first showing of the "Passing Show," and the cancellation was made by wire, not giving any reason for the unexpected change. There were a lot of disgruntled and disappointed theatre-goers lined up to get their money back. Nina Ann Lute and Walter E. Furbush are managing the two leads in the current attraction.

**SEUBERT-BELASCO.**—Another Rachel Grodgers play, "The Little Journey." Cyril Kilgilly and Beatrice Warren billed to appear in the two leading roles. Opened Sunday to excellent house. **COMEDY.**—The Six Royal Husbands, a singing and instrumental sextette; The Bouquet, a farce-comedy with music; Nevins and Gordon in "Holland Halloweek"; Wilson and McVay in "Eugenia"; The Cartwright Sisters, dancers; Ford and Cunningham, singers and dancers; W. E. Ritchie and Co. in "The Follies." Feature film for the week, Jack Pickford in "Burglar by Proxy."

**GAYETY.**—Don Coleman Co. **LYCEUM.**—"Milked Makers."

**LOEW'S PALACE.**—Billie Burke in "Radio Love," film.

**LOEW'S COLUMBIA.**—Marguerite Clark in "Widow by Proxy," film.

**MOORE'S RIALTO.**—Houdini in "The Grim Game," film.

**CHANDLER'S METROPOLITAN.**—Pauline Frederick in "Bonds of Love," film.

Considerable amusement was caused last week in the lobby of the Shubert-Belasco Theatre when a young man accosted a young woman in the line awaiting to purchase tickets and said, "Come with me, you're my wife." The young woman emphatically denied the accusation with considerable force, causing the lobby crowd a good deal of amusement. It was a case of "mistaken in not mist," however, because both the participants in the little drama went into the

## Making 'Em Laugh Right Out Loud CHAS. ALTHOFF



A Hit in  
"Thunder"

Playing at the  
Criterion  
Theatre Now

Management

JOHN  
GOLDEN

# RECREDIS MISS RIALTA

presented by

and

HER FIVE CLASSIC DANCING NYMPHS

VAUDEVILLE'S SUPERB DANCING DIVERSION

THE ACME OF TERPSICHOREAN PEFECTION

AN ORIGINAL COMBINATION OF STEREOSCOPIC AND TERPSICHOREAN NOVELTY  
ABSOLUTELY THE LAST WORD IN MAGNIFICENCE

ROYAL THEATRE WEEK OF OCT. 20

theatre together, deeply engrossed in the dissimulations of their relationship.

Two actresses appearing at one of the local theatres, returning to their room at their local hotel, found two men in their bed. One was an ex-service man, and the other a sailor. They were arrested and charged with housebreaking. The sailor gave his name as Frederick Fuston. It was explained to the District Attorney that they were living at the hotel and returned in a "confused" state of mind, and entered the first room they came in. The case as presented to the District Attorney did not bring out the element of housebreaking and the two men were released.

Roland S. Robbins, manager of Keith's and president of the Washington Rotary Club, has been named as chairman of the Trinity Community House drive to continue the work of that body.

All the local critics were unanimous in their praise of Phillip Wood appearing in the lead of "A Little Journey" at the Shubert-Belasco. Mr. Wood stepped into the role on short notice and scored a big success.

Moore's Garden is running a repertoire of Griffith pictures, showing this week his "Fall of Babylon."

## BURLESQUE ROUTES

(Oct. 20-Oct. 21.)

"All Jans Rave" 20 L O 27 Standard St. Louis.  
"Aviators" 20 Olympic New York 27 Gayety Brooklyn.  
"Beauty Rave" 19-20 Grand Terre Haute.  
"Beauty Trust" 20 Gayety Louisville.  
"Beauty Trust" 20 Gayety Rochester 27-29 Bastable Syracuse 27 Gayety Utica.  
"Behman Show" 20 Casino Brooklyn 27 Peoples Philadelphia.  
"Best Show in Town" 20 Majestic Jersey City

27 Perth Amboy 29 Plainfield 29 Stamford 30-1 Park Bridgeport.  
"Blue Birds" 20 Century Kansas City Mo 27 L O.  
"Bus Tour" 20 Gayety Toronto 27 Gayety Buffalo.  
"Bostonians" 20 Miner's Bronx New York 27 Orpheum Paterson.  
"Bowers" 20 Olympic Cincinnati 27 Star & Garter Chicago.  
"Broadway Belles" 20 Star Brooklyn 27 Gilmore Springfield Mass.  
"Burlesque Review" 20 Grand Hartford 27 Jacques Waterbury.  
"Burlesque Wonder Show" 20 Columbia Chicago.  
"Cabaret Girls" 20 Empire Hoboken 27 Star Brooklyn.  
"Cracker Jacks" 20 Broadway Camden 27 Majestic Wilkes-Barre.  
"Diana" "Big Revue" 20 Empire Cleveland 27 Cadillac Detroit.  
"Follies Of Day" 20 Jacques Waterbury 27 Miner's Bronx New York.  
"Follies of Pleasure" 20-21 Grand Treston 27 Bijou Philadelphia.  
"French Follies" 20 Gilmore Springfield 27 Worcester Worcester Mass.  
"Girls a la Carte" 20 Peoples Philadelphia 27 Palace Baltimore.  
"Girls de looks" 18-21 Berchel Des Moines 27 Gayety Omaha.  
"Girls from Follies" 20 Gayety Milwaukee 27 Gayety St. Paul.  
"Girls from Joyland" 20 Trocadero Philadelphia 27 Broadway Camden.  
"Girls Girls Girls" 20 Academy Buffalo 27 Empire Cleveland.  
"Girls of U S A" 20 L O 27 Gayety St. Louis.  
"Golden Crook" 20 Empire Newark 27 Casino Philadelphia.  
"Grown Up Babies" 20 Gayety Baltimore 27 Lyceum Washington.

Hastings Harry 20 Gayety Pittsburgh 27-29 Park Youngstown 30-1 Grand Akron.  
Hayes Edmund 20-22 Armory Birmingham 23-25 Inter Niagara Falls 27 Star Toronto.  
"Hello America" 20 Empire Albany 27 Gayety Boston.  
"His Hip Hurray" 20 Orpheum Paterson 27 Majestic Jersey City.  
Hows Sam 20 Hurtig & Seamon's New York 27 Empire Brooklyn.  
"Jazz Babies" 20 Cadillac Detroit 27 Englewood Chicago.  
Kelly Lew 20 Gayety Boston 27 Grand Hartford.  
"Kewpie Dolls" 20 Gayety Brooklyn 27 Gayety Newark.  
"Liberty Girls" 20 Palace Baltimore 27 Gayety Washington.  
"Lid Lifters" 20 Standard St. Louis 20-27 Grand Terre Haute 28-1 Park Indianapolis.  
"London Belles" 20 Empire Brooklyn 27 Empire Newark.  
"Maid of America" 20 Star Cleveland 27 Empire Toledo.  
Marion Dave 20 Gayety Washington 27 Gayety Pittsburgh.  
"Maiden" 20 Gayety Minneapolis.  
"Maiden" 20 Gayety Sioux City.  
"Million Dollar Dolls" 20 Gayety Detroit 27 Gayety Toronto.  
"Mischief Makers" 20 Bijou Philadelphia 27 Empire Hoboken.  
"Minnie Carlo Girls" 20 Lyceum Washington 27 Trocadero Philadelphia.  
"Oh Frenchy" 20 Victoria Pittsburgh 27 Penn Circus.  
"Oh Girls" 20 Perth Amboy 31 Plainfield 23 Stamford 23-25 Park Bridgeport.  
"Oh Cohen's Newburgh" 20-1 Cohen's Poughkeepsie.  
"Pace Makers" 20 Howard-Boston 27 Olympic New York.  
"Parlous Flirt" 20 Majestic Wilkes-Barre 27 Majestic Scranton.  
"Parlous Whirl" 20 Casino Philadelphia 27 Hurtig & Seamon's New York.  
"Peek a Boo" 20 Gayety Montreal 27 Empire Albany.  
"Pecan Daisies" 20 Englewood Chicago 27 Haymarket Chicago.

"Record Breakers" 20 Pogues Worcester 27 Howard Boston.  
Reeves Al 20-22 Bastable Syracuse 23-25 Leuberg Utica 27 Gayety Montreal.  
Reynolds Abe 20 Gayety Kansas City Mo 27 L O.  
"Reeland Girls" 20 Gayety St. Louis 27 Columbia Chicago.  
"Round the Town" 20 Haymarket Chicago 27 Gayety Milwaukee.  
"Sight Seers" 20 Empire Toledo 27 Lyric Dayton.  
"Social Follies" 20 Star Toronto 27 Academy Buffalo.  
"Social Maids" 20 Gayety Omaha 27 Gayety Kansas City Mo.  
"Home Show" 20 Gayety St. Paul 27 Gayety Minneapolis.  
"Spirit Girls" 20 Majestic Scranton 27-29 Armory Birmingham 30-1 Inter Niagara Falls.  
"Sporting Widows" 20 Lyric Dayton 27 Olympic Cincinnati.  
"Star & Garter" 20 Gayety Buffalo 27 Gayety Rochester.  
"Stop Lively Girls" 20-22 Cohen's Newburgh 23-25 Cohen's Poughkeepsie 27 Casino Boston.  
Sone & Pillard 20 Lyceum Columbus 27 Victoria Pittsburgh.  
"Sweet Sweeties Girls" 20 Gayety Newark 27-29 Grand Treston.  
"Tempests" 20 Gayety Louisville 27 Lyceum Columbus.  
"20th Century Maids" 20 Columbia New York 27 Casino Brooklyn.  
"Victory Belles" 20 Star & Garter Chicago 27 Gayety Detroit.  
Watson Billy 13-21 Gayety Sioux City 27 Casino Kansas City Mo.  
Witch Ben 20 Casino Boston 27 Columbia New York.  
White Pat 20 Penn Circuit 27 Gayety Baltimore.  
Williams Mollie 20-22 Park Youngstown 23-25 Grand Akron 27 Star Cleveland.

IF YOU DON'T ADVERTISE IN VARIETY—

DON'T ADVERTISE.

IF YOU DON'T ADVERTISE IN VARIETY—

DON'T ADVERTISE.

## JIM THE BEAR KING

THE ORIGINAL SHIMMYING BEAR

Orpheum Theatre, Brooklyn, Next week (Oct. 20)

Direction Arthur Klein

# Hotel JOYCE

31 WEST 71st STREET  
(Central Park West)

## FRED DUPREZ

Starring in "Mr. Manhattan" in England

New York Rep.: SAM. BERSWITZ  
1453 Broadway  
London Rep.: MURRAY & DAW  
Little St., W. G. 2  
My American Author: JAMES MADISON  
English Purveyors of Comedies: WESTON & LEE

This week (Oct. 13).—Newport, R. I., Brockton, Mass.  
Week of Oct. 20.—Temple, Detroit.  
Week of Oct. 27.—Temple, Rochester.  
Week of Nov. 3.—Shen's, Buffalo.  
Week of Nov. 10.—Shen's, Toronto.  
Jim and Marion

## HARKINS

Direction NORMAN JEFFERIES



## OSWALD

Care of Rawson and Clare

Auburndale, L. I.

## Dave Harris

Now Playing  
Proctor's 125th Street  
(Oct. 16-19)  
Singing  
202  
Direction:  
ROSE & CURTIS

MARIE CLARKE and EARL LA VERE'S

FRIEND MAGGIE BEZ:  
Now Just Wrote Me Saying,  
"You Had Nose Trouble  
Caused by a Bad Cold—Me  
Too—SEEMS TO BE RUN-  
NING IN THE FAMILY."  
"You know how it is with  
me, Timmie."  
"OH, WHAT A FOL WAS  
MARY" MAXFIELD. WHY  
DON'T YOU POST ME A  
LETTER?

LANGTON and SMITH  
LOEW CIRCUIT

Do You  
**REMEMBER WHEN**

DANNY SIMMONS  
Took an hour for lunch.  
WALTER KEEFE  
Was a midget  
LEO FITZGERALD  
Was a Society Dancer  
BRUCE DUFFUS  
Did a blackface single  
BERT LAMONT  
SAVOY and BRENNAN  
Were cowboys

## STEVE JUHASZ

PRESENTS  
**Boila & Co.**

IN A DAINTY SONG AND  
DANCE DIVERTISEMENT  
Featuring TWNETTE, the American  
Dancing Girl.  
DIRECTION:  
BEEHLER & JACOBS

JOHNNY FRANCIS and EVEL WILSON  
JUST FINISHED  
LOEW CIRCUIT  
PANTAGES CIRCUIT  
NOW REPEATING TOUR ON  
MANAGEMENT  
SAMUEL BERSWITZ


EDDIE MCCARTHY AND LILLIAN STERNARD  
"In Two Beds"  
EVERY LINE PROTECTED  
Direction, FRANK EVANS

**NEITHER DO WE**

COOK and OATMAN  
LOEW CIRCUIT  
Direction MARK LEVY

I AM NOW PLAYING THE  
**ORPHEUM CIRCUIT TOWNS**  
For Akerman & Harris  
I can get this Orpheum Circuit any  
time I want to buy it.

Arthur West and Company  
Will be reviewed next week in the Warsaw  
Tribune by Red Torch Ignace.  
Long live the Bolsheviks as long as  
they stay in Russia.  
**DAVE MANLEY**  
"LEAVE THE HALL"



Managers,  
Take Notice

## Niobe

Is Positively  
the Greatest  
Aquatic Nov-  
elty That Has  
Ever Appeared  
on Any Stage.

**SID VINCENT**  
AS "LORD ALGY"  
(Quite Often Accused of Being Funny)

**ADA CARTER**  
THE INGENUE  
(A Combination of Class and Cleverness)  
IN THE  
"LAUGHING LADY"  
PERSONAL DIRECTION  
**BOYLE WOOLFOLK**  
W. V. M. A. (Western) B. F. Keith

MARAND, P.A.

Dear Sir:—  
The Manager in Paretton closed us  
because the people walked out during  
our act. What shall we do?  
Respectfully yours,  
Kit and Mae Breese.

Do your act in the Lobby and they  
will go back in again.

**FRED ALLEN**  
LOEW CIRCUIT  
Direction MARK LEVY

Now Touring Orpheum Circuit

## Arthur West

AND COMPANY  
IN  
"What the Critic Said"

By GUS KAHN  
Eastern Representative, HARRY WEBER  
Western Representative, SIMON AGENCY



Regular  
Fellows  
We've Met

Three Daring Sisters  
May and Mark  
Haphett and Francis  
Langton and Smith  
(More to Follow)

NOW TOURING THE LOEW CIRCUIT



Oscar Lorraine—Orpheum Circuit.  
Singing three-part in Glee.  
OCT. 20, ORPHEUM, DENVER  
Direction, E. E. Nield, Pat Camp Agency

FRANK KATHRYN  
**Moore and Sterling**  
Direction "Dougherty and  
Sablowsky"



## PAULINE SAXON

SI PERKINS' KID

"CHUD" "BOLLIE"  
**Blough and Lockard**  
A Black Act that you can't see a Rascal  
FEATURED COMEDIANS with  
KELLY FIELD PLAYERS  
Headlining Pantages Circuit

(JOSE) (OLLIE)  
**STEWART and OLIVE**  
"American Boy and English Girl"  
In  
DANCING ECCECIBILITIES  
PANTAGES CIRCUIT

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"THREE GIRLS FROM HARMONYLAND"  
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Eccentric Guitar Comedian  
LOOK ME OVER  
Direction, HARRY A. SHEA

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IN NOVELTY LAND  
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**The Stoll Film Co., Ltd.**

155-157 Oxford Street

LONDON, W. 1

## NEWS OF THE FILM WORLD

The Friars celebrated Oct. 9 the twenty-fifth anniversary of the motion picture by giving a dinner in their Monastery to Alexander Black, who presented the first story in animated form Oct. 9, 1894.

Don Walk has quit the Universal to do educational work for the Robertson-Cole Films.

Harry Houdini has begun suit in the Supreme Court, summons and complaint having been filed in the County Clerk's office against the Coleman Film for \$40,000. Houdini alleges that June 8, 1918, he entered upon a contract with Benjamin Rolfe and Harry Grossman, wherein it was provided that he should act for eight weeks in preparation for a serial entitled "The Master Mystery." Houdini, according to his own statement was to receive \$500 a week and one-half of the profits accruing from the film. The plaintiff alleges that \$225,000 has been received from the exhibition of the film, and that he is entitled to one-half of \$80,000, or \$40,000.

Albert J. Berwin, a State tax appraiser of the State Comptroller's office, has been appointed as appraiser of the estate left by Mrs. Rocha Laemmle, wife of Carl Laemmle, president of Universal, for the purpose of assessing taxes due to the State under the inheritance tax law.

The German Officers' League of Berlin has protested against Ferdinand Boni's picture, "Wilhelm's Good Fortune and Bad Fate." The officers maintain the film will lower Germany in the estimation of the world.

The World is making a special under Oscar Apfel's direction, by the title of "The Steel King." Montague Love and June Kenville are to be featured.

Starting last week, all Robertson-Cole pictures are being released through their own exchanges, which are now located in 26 of the principal cities throughout the country. The company will shortly increase its number of productions and will add several stars.

Henry Kohler director, has joined the Brentwood Films in the same capacity.

Elsie Ferguson has started work on the screen version of "His House in Order." Hugh Ford is directing the production.

Early next month, John Barrymore starts on Dr. Jekyll and Mr. Hyde. The screen adaptation, which is by Clara Brewster, will be directed by John S. Robertson at the New York studios of the F. P. L.

Tom Terriss has joined the Vitagraph staff and will direct Earl Williams in "The Fortune Hunter," and will also produce super-features under the title of Tom Terriss Production.

Carroll McCormack has been engaged by F. P. L. to play opposite Robert Warwick in "Jack Straw."

Harry H. Rice is back with the U. publicity forces after a long illness.

S. A. Lynch and Y. F. Freeman, his general manager, are in town on business.

The Capital Film Company of Chicago will release, "The Screen Politics," a new animated cartoon series, involving a novel process, which Dahme and Steele are exploiting.

Geraldine Farrar has completed her second Goldwyn picture, "Flame of the Desert." The story was written by Charles A. Logue and directed by Reginald Barker.

"Trimmed with Red" and "The Blooming Angel," both by Wallace Irwin, are the next two vehicles for Madge Kennedy.

"Going Home" is the next Rex Beach Goldwyn feature to follow "The Silver Horde," directed by Frank Lloyd.

Select announces as a forthcoming special Norma Talmadge in "The Isle of Conquest," a picture adapted for the screen by John Emerson and Anita Loos from Arthur Hornblow's novel, "My Night of Conquest."

Ben W. Headell has been appointed manager of Select's Chicago office following the resignation of Fred C. Allen.

Lindsay McKenna, Paul Gray, James Carver, C. W. Finney and Charles McClintock have been added to Select's staff of special exploitation experts.

"Her Oath," the latest screen feature in which Florence Reed is to star for United Picture Theatres, will be released October 19.

Edward Dillon has been signed by F. P. L. to direct Irene Castle's next picture, which is at present known by the working title of "Miss Anique."

Al E. Christie has a special cast of players at work in a new Christie special comedy, in which Colleen Moore heads the cast.

Carol McCormack has signed contracts to appear opposite Robert Warwick in his forthcoming feature, "Jack Straw," which William C. De Mille is directing.

H. H. Van Loan has been engaged by Fox to write six stories exclusively for Tom Mix.

William Parks will direct "Tower of Ivory," by Gertrude Atherton, her first Eminent Authors feature.

Ragala Quinn has been signed by Vita.

George Landy has opened offices as a freelance publicist.

John Corbett Jones sailed for Australia last week to open headquarters for Select. He will locate in Sydney.

Edith Day's first Paul Seardon-Crest Pictures' production will be "Somebody's Children."

"Jubilo," by Ben Ames Wilson, will be Will Rogers' forthcoming Goldwyn release.

The next two Eminent Authors-Goldwyn stories to go into production will be Mary Roberts Rinehart's "Dangerous Days" and "Tower of Ivory," by Gertrude Atherton.

Gloria Hope, Naomi Childers and Hazel Daly will be in the supporting cast of Tom Moore's next Goldwyn picture, "The Gay Lord Ques."

Nell McGuire, formerly with the Famous Players-Lasky forces, is now doing the art work for Selznick.

George Bunny, brother of the late John Bunny, is now with Famous Players-Lasky. He will appear in "Piccadilly Jim."

Next month's Cosmopolitan production release will be "The Miracle So Love," by Cosmo Hamelton.

Richard A. Rowland and Joseph Engel, of Metro, left for Los Angeles to look over the situation on the coast. Engel is to remain east there.

George Seligmann has resigned from the Griffith staff to direct for Allan Dwan.

Ella Huli will appear opposite Francis Ford in a new serial, "Gates of Doom."

Art Zellner, scenario editor of the American Film Co., has left to join forces with Brunton.

Jacques Jaccard will direct James J. Corbett in "The Prince of Aven-Aj," by Charles and Frank Duxey. Eva Southern will play the female lead. It will be released as a Universal special.

Emmanuel Weisner, newspaper man, formerly of Milwaukee, Wis., and Lexington, Ky., has been selected as press and service representative for Universal in Cincinnati, succeeding E. F. Bradstreet, Jr.

Jack Gorman, head of the Gorman Film Co., is negotiating with Carolyn Wells for the screen rights to her stories.

Abel Rubi's Scenario for Film, Paris, Sept. 22.

"Le Chte pour Tous" announces Lucien Lehmann, who filmed L'Impasse, is producing La Chimere, a scenario taken from the poem of Abel Rubi, played at the Theatre Malakoff last year.

**EDDIE CLINE** DIRECTOR  
FOX-SUNSHINE  
FEATURE COMEDIES  
First Two Releases:  
"School House Scandal"—"Sheriff Nell's Comeback"  
Starring POLLY MORAN

*Withdrawn!*

New booking plan coming for

**SOLDIERS  
of FORTUNE**

An ALLAN DWAN  
production



NOTICE is hereby  
given that this feature  
production cannot be  
released to anyone  
anywhere - except on  
the one basis to be  
announced next week

**REALART PICTURES  
CORPORATION**

Arthur S. Kane  
President

112 West 42nd Street - New York City

## MOVING PICTURES

## FILM COMPANY SUES MARSHALL.

Judgment by default in the sum of \$111.38 has been taken by the Fairmount Film Company against City Marshal Theodore Broadhead, Walter E. Stahl, an actor, sued the Fairmount Company Oct. 2, 1917, for \$249 for alleged services. A writ of attachment was secured by Stahl against the company and a lithographic negative in the possession of the Greenwich Litho Company was taken possession of by Broadhead. The Fairmount Company put up \$339 cash and the negative was returned to them pending the trial of the

suit. The trial resulted in a victory for the company and they asked for the return of the \$289. Broadhead failed to make good and a suit for the deposit, with interest and costs, was brought against him, with the result that the company obtained the judgment.

## GAUMONT PALACE REOPENS.

Paris Sept. 26.  
The Hippodrome, popularly known here as the Gaumont Palace, commenced its season on Sept. 19, after closed a month.

## AUTHORS TO CENSOR.

By invitation of the National Board of Review, the Authors League of America will appoint a committee of authors to assist the board in reviewing pictures. The membership of the committee will be announced later.

This marks a new step and an effort will be made to apply the growing power of the League to the steadying of the censorship question. The next development will be to bring this added force to bear on state legislatures in an effort to persuade them to lessen their local authority.

## RUSSELL RETURNS TO COAST.

William Russell, after completing "Eastward Ho," his first Fox feature, in 27 days, left this week for the coast. He will be followed next week by Emmett J. Flynn, his director.

## New Picture House in Lancaster, N. Y.

Lancaster, N. Y., Oct. 15.  
The Albert, a new picture house opened here tonight. It will be devoted to "Cinema Presentations De Luxe." Robert B. Albert is the manager.

# Paramount- MACK SENNETT COMEDY "SALOME vs. SHENANDOAH"

## MACK SENNETT says:

"IT'S the greatest comedy I ever made."

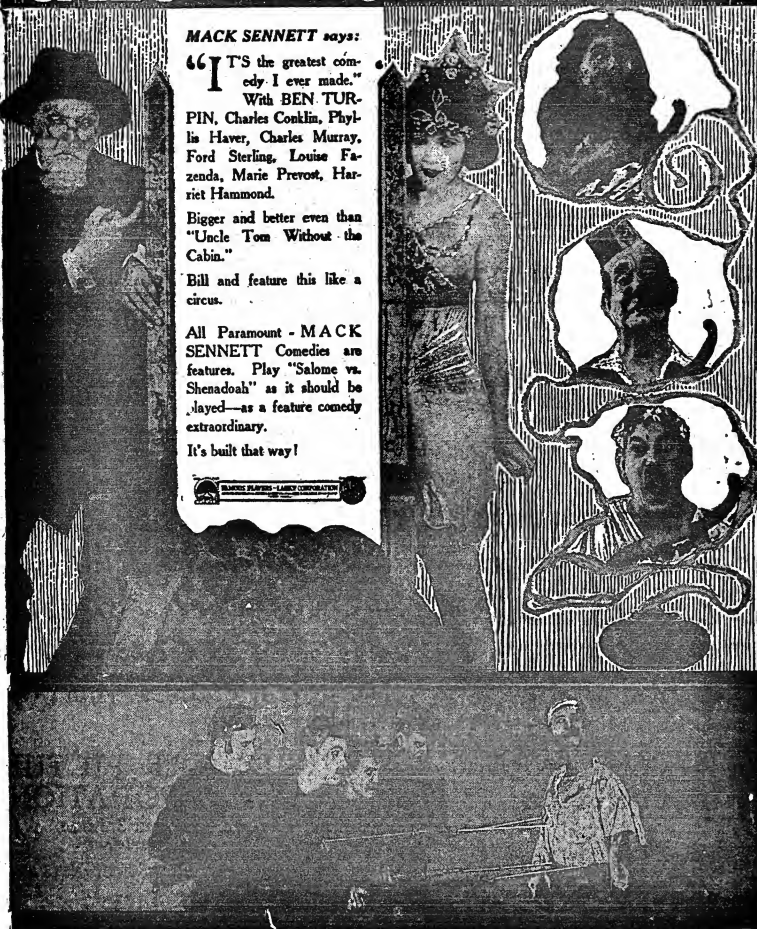
With BEN TURPIN, Charles Conklin, Phyllis Haver, Charles Murray, Ford Sterling, Louise Fazenda, Marie Prevost, Harriet Hammond.

Bigger and better even than "Uncle Tom Without the Cabin."

Bill and feature this like a circus.

All Paramount-MACK SENNETT Comedies are features. Play "Salome vs. Shenandoah" as it should be played—as a feature comedy extraordinary.

It's built that way!



A well-balanced program, including a feature not interested by its very experimental novelty, pleased the patrons of the Strand Theatre this week. The feature, Will Rogers in "Almost a Husband," a Goldwyn production, is more fully noticed below. The overture was the Slavonic Rhapsody of Friedmann and the final organ solo was the Grand March from "Aida."

By way of providing vocal diversion Manager Jack Eaton had the Strand Maids Quartet sing a medley of songs on the air against a background in which the lighting effects changed slowly from daylight to dusk on the river—a picturesque scene. —Eldora Stanford sang "Depuis le Jour" from Charpentier's "Louise," her soprano notes filling the farthest reaches of the auditorium with melody.

Lead.

Sam Lyman.....	Will Rogers
Eva McElwyn.....	Peggy Wood
Banker McElwyn.....	Herbert Standing
Jerry Wilson.....	Cullen Landis
Jane Sheldon.....	Clara Horton
Zeb Sawyer.....	Ed. Brady
John Caruthers.....	Sidney De Gray
James Shaw.....	Gus Saville

Luckily Sam has just sold a novel for \$12,000. He comes to the bank's rescue, and after that musters up courage enough to claim Peggy on his own account.

Judith Rutledge	.....	Anita Stewart
David Rutledge	.....	Spotlisswood Atkinson
James Warren	.....	Frank Currier
Frank Warren	.....	Thomas Holding
Penelope Warren	.....	Kathyna Williamson
Parker	.....	Fred Huntley
J. Wellington Farnell	.....	Edna C. Nilsson
Charles Farnell	.....	Robert McKinn
John Hastings	.....	Herbert Prior
Bassett	.....	Thomas Jefferson
Tom Lester	.....	West Barry
Langley	.....	Thomas Sanschewski
Mrs. Langley	.....	Tully Marshall
Mrs. Langley	.....	Mrs. J. W. Marshall
Mr. M. J. M. M.	.....	Edw. B. Tilton

The story shows how Judith (Anita Stewart) came to New York, got the confidence of her employer, became his private secretary, meretricious and guide, and was left his fortune on the promise that she would marry and look out for his son. This is known as the "Cinderella" motive in story writing. It is always a go-between, because every little girl wishes she could do as Judith did, but to be effective it has to be told very convincingly. Otherwise it is kiddie. Neilan has failed to convince. **Lead**

Comedy predominated the bill at the Rivoli this week. The feature, Bryant Washburn, in "Why Smith Left Home," was a corking screen comedy, and in addition there were two shorter comedy subjects. One was the Paramount-Briggs comedy, "Saturday," with the kid actors, and the other the Goldwyn release, presenting Mr. and Mrs. Carter De Haven in "Why Divorce?" The latter was all hoakum, but it got laughs.

The Briggs comedy followed the overture. The antics of the kids came in for a lot of laughs. The reflections that the pictures bring to the mature minds are responsible in a great measure for their success. This release, however, does not contain the punch that the early pictures of the series did. The Rivoli Pictorial was full of "pop" and several good local shots which held interest.

The feature followed the Greek-Evans solo and convulsed the audience with laughter. "Fun in a Music Store" was a delightful arrangement for the orchestra as far as comedy

To close the bill the "Sonata in D" was played by Prof. F. Swinman on the organ following the comedy by the Carters.

Smith.....	Bryant Washburn
Marian.....	Lola Wilson
Aunt Mary.....	Maya Kelso
The General.....	Winter Hall
Bob White.....	Walter Heirs
Julie.....	Margaret Loomis
Lavina.....	Carrie Clark Ward

wreck, an earthquake and the inevitable automobile chase have been added to the story. The burning hotel, with the honeymoon couple seeking refuge there after the wreck, was also capably handled.

The cast supporting Washburn holds a quartet of capable players, including Lois Wilson, who plays opposite to the star; Mayme Kelso, Winter Hall and Walter Helrs. The latter is only to be seen in the early scenes of the picture, but he more than makes good.

"A Damsel in Distress," the Albert Capellan production released by Pathé, is as good a feature picture as anything that is shown along Broadway during the current week. The feature was shown at the New York last Sunday, but despite this fact it stands up with any of the three features that are being shown for the week at the Rialto, Rivoli or Strand.

June Caprice and Creighton Hale are the featured members of the cast that is appearing in the screen version of the P. G. Wodehouse tale that created a veritable sensation when published in the Saturday Evening Post a couple of months ago. The story is a delightful comedy that contains any number of laughs, and the titles, being picked from the story itself, are unadorned and good.

The tale has a romantic angle, it relating the adventures of the daughter of a copper millionaire who is marooned in her own home by her aunt to break up an infatuation for a vacation guide whom the girl imagines she is desperately in love with. She runs away from home to meet him, but is caught in the act by her brother. To escape brother she jumps into a taxi cab and into the arms of a musical comedy writer. He is the real romance star, and the finish finds the two in each other's arms.

The production is a delightful one from every angle, and George Archinbald, who directed this production, has handled the story delightfully. The interior sets are perfect, and the lighting is all that could be asked. There are several exterior shots that are particularly beautiful. Of course the local shots around Broadway (the picture having been made in New York), have a particular interest for the local fans.

In the supporting cast Wm. H. Thompson, Mark Smith, Charlotte Granville and George Trimble gave splendid performances, that Thompson and Trimble being particularly worthy of notice. Arthur Albro and Katherine Johns furnish the secondary love interest.

Isn't there just a little too much exploitation of instrumentation in the Rialto programs these days? For example, the show opens with a splendid overture. "Sakuntala," admirably directed by Hugo Riesenfeld.

It is followed by a Paramount-Post scene with vocal accompaniment, with captions quoting from Emerson, and especially Joyce Kilmer, the contemporaneous poet, who resided in New Brunswick, and wrote for the Saturday Evening Post, who said, among other things, that: "Poems are made by fools like me, but only God can make a tree."

The scenic photography is magnificent. There are a paraphrase of "The Last Rose of Summer," played in marimbaphones by Edison and Frank Wolf. With only the interpretation by the news weekly there is a violin solo by Sachs. Fidelman, which seems to be just too many instrumental offerings for a picture show.

Robert Warwick, in "In Missouri," is the feature, followed by "Dew Drop Inn," a strenuous acrobatic Larry Simon-Vita-graph comedy, very ridiculous but exceedingly laughable.

Jim Radburn	Robert Warwick
Robert Travers	Robert Cala
Jo Vernon	Noah Beery
Kate Vernon	Elleen Percy
Sam Fowler	Monte Blue
Mrs. Vernon	Milla Davenport
Libbith Vernon	Gertrude Short
Emily Radburn	Hazel Brannon
Dave	Victor Potel
Colonel Bollinger	Robert Morris
Bill Sarber	William Brown
Clarks	Ted Danson

Contrary to what might be expected, the film version of Augustus Thomas' highly successful play, "In Missoura," is not a great motion picture. Somehow or other it seems to miss fire. In the first place, Robert Warwick is miscast as Jim Radburn, the sheriff. That is the main objection. Then, again, it's store racks of old-fashioned "ten, twenty and thirty" melodrama. The result is a forced, strained effect in the matter of suspenseful story.

Moak Beary, as the father of Kate, is made up with long whiskers so palpably unnatural that he should be brought to task for carelessness, as should also the director for permitting him such laziness. The length of said whiskers varies in alternate scenes.

Robert Cain, as the heavy, contributes about the best piece of acting in the photoplay, and Gertrude Shert as 'Lisbeth, the younger sister of the heroine, is excellent as a character in general.

The scenario is by Beulah Marie Dix, direction by Hugh Ford. Remainder of cast competent.

June Wheeler.....	Gladys Leslie.....
Billy Durand.....	Frank Morgan.....
Sean Hustiste.....	Warner Richmond.....
Tom McKinnon.....	Warren Chandler.....
Sam Digby.....	Charles Craske.....
John Orchard.....	George Henry.....
Mrs. Digby.....	Marte Burke.....
Miss Sutherland.....	Cecil Kere.....

Un-expected wealth, a revolver, the love of the sheriff for the girl, accused of the murder of

villainous cousin, the jealous devotion of a half-breed foreman, the burning of the jail by the sheriff so that the girl would not have to remain there pending the investigation of the crime, the shooting of the sheriff by the half-breed, with the revelation by the latter that he was the culprit in the other case, too, his subsequent suicide, and the usual happy ending in the essence of the 'material used for the picture.' This story by Edward W. Hopkins, in which Gladys Leslie is starred. The scenario was furnished by Sam Taylor and John W. Noble, who directed the film for Vitaphone.

It is the average run of film, with no outstanding features to give it a specific basic merit. There is an unusually large amount of footage wasted in the first reel, which could have been saved by the elimination of several exterior scenes when the girl is being taken to her estate. From the time she comes to her home and the cousin arrives to make a claim for half of the estate left to the girl by her uncle, the suspense and continuity of the film is held throughout.

An electrical storm is well staged, and the rainstorm scenes are very effective. However, it might be that the director overlooked the fact that when the half-breed is informed that the girl has been missing for several hours and might be lost in the rainstorm, the scene shows him riding over the country under perfectly clear sky, while when he arrives in the cache where the sheriff has taken her, he keeps from the fury of the storm the rain is still coming down in torrents.

Just a little detail overlooked. It might also have been well to use a close-up on the "half-bred" going over the gargo to his death instead of the conventional scenic distance. It would have been a bit more realistic and impressive, for as the picture now stands one can hardly make out as to the means used by the man for his self-destruction.

As the heroine Gladys Leslie showed up well and received unusually good support from Frank Morgan as the "heriff," and Warner Richmond as the "half-breed." The rest of the cast acquitted themselves well.

Take a little athelism, agnosticism and a large dose of Darwinism, throw an Episcopal clergyman and a scientist into the pot-pourri and you have an unusual picture. Such is "A Scream in the Night," a Select film, being shown at the Broadway.

Scenically the picture leaves little to be desired, it has been expensively staged. The forest scenes are wonderful, and the interiors in keeping with the theme.

Evidently Darwa (Ruth Budd) is the feminine for Darwin, that is the name of the heroine, who is supposed to have lived in an Amazon jungle for 11 years, and falls to turn into a monkey in that space of time, much to the chagrin of the crazy scientist.

Before going into the details of the production, it would be well to say that Miss Budd is a wonderful gymnast, and it is worth while seeing her perform and watch the speed she makes in climbing trees and traveling from limb to limb, in monkey fashion, but having been confined long to the forest long enough to acquire the climbing habit of the primate, one would imagine she would have become tanned and sun burnt, but she is not—the close-ups show her to be quite a pleasing brunet, no darker than many seen along Broadway. Still, this is only a de-

As a forest nymph, Miss Budd is not overburdened with clothing, a leopard skin being her one garment.

The other characters have been well chosen and handled their parts intelligently.

Darwa (Miss Budd) is the subject with which a scientist experiments to realize his ambition, although what he seeks to prove by the experiment is hard to fathom. Under his direction Darwa is brought up in the jungle, where lives no other human except Loto, Darwa's Indian protector. It is in these scenes with a jungle background that Darwa accomplishes her daring gymnastic feats, until she is discovered by a band of explorers who carry her off to civilization.

Darwa immediately becomes a social lioness and her engagement is announced to a prominent society leader. Instead of the prospective bridegroom receiving congratulations, the scientist steps in and announces it is he who should be congratulated, since with Darwa's acceptance by society as a human being, his experiment is a success and his ambition realized with the proof that the Darwinian theory concerning man is true.

But apparently Mr. Scientist is not yet satisfied, as later he kidnaps Darwa and brings her to a place where her father also is imprisoned. Darwa's father recognises her as his daughter because of her likeness to his wife, and frenzied with disappointment, the scientist puts Darwa in a cage with a man-killing ape. Darwa's quick wit and actions save her from death at the hands of the primate, and the love story ends happily.

The feature was made under the direction of Burton King. William Reinhart and A. A. Cadwell were the photographers.

The Jack Pickford release, "A Burglar's Proxy," was written and directed by Jack Dillon, and while a pleasant enough program comedy, has nothing in it that calls for any detailed criticism. It may be summed up in very few words.

A youth steps his auto alongside the house of a girl who is playing and singing. His tire flat, and he starts his automatic pump. Becoming absorbed in the singing he forgets to watch the air gauge and the tire explodes. Accepting this as a ruse to get acquainted, the youth pretends he has been injured, and is carried into the house, where he remains for several days, nursed by the girl.

To pad out the plot the girl is wooed by a  
other young man, who steals her father's  
pers" and lays the blame upon the young lover.  
Plenty of comedy is secured by the youth at-  
tempting burglary to prove his innocence, there-  
by coming in contact with a real burglar, who  
looks upon him as a shrewd society crook.  
The direction, acting, photography, production  
etc., were all handled intelligently.

Victor Kremer Film Features, Inc., Manhattan, \$500,000; J. Shenfield, E. and V. Kremer, 226 W. 105th street, New York.  
C. L. Chester Productions, Manhattan, pictures, \$200,000; C. Hilliker, H. H. Caldwell, R. S. Harris, 130 W. 41st street, New York.  
George A. Friedman, Inc., Manhattan, pictures and music publishing, \$50,000; H. Gumprecht, L. H. Loper, O. A. Friedman, 1457 Broadway, New York.

Nloran Producing Co., Manhattan, pictures and theatricals, 310,000; A. Werner, and E. M. Klein, 617 West End avenue, New York.

Greene County Amusement Co., Catskill pictures and vaudeville, \$50,000; M. E. S. Bernstein, L. B. Honeyford, E. A. Benne, Catskill, N. Y.

Edison Motion Pictures, Inc., Manhattan, \$50,000; Paul A. Sigelman, Chestnut, \$50,000; Paul A. Hill, 148 Broadway, New York.

Robertson-Cole Distributing Corp., Indianapolis, pictures, \$5,000; Rufus B. Colburn, 1000 Broadway, South C. Vandiver, 1515 Third street, New York.

I've just made a date with  
Opportunity—if you'd  
like to meet her at the  
same time, drop me a line  
and I'll drop you a hint.

Lewis J. Selznick

# FIVE MILLION DOLLAR FILM CO. ORGANIZED BY LONDON INTERESTS

**Will Be Known as Alliance Film Corporation, Ltd.—Sir Walter De Freese to Head Board of Directors—Sir Arthur Pinero, Gerald Du Maurier, C. F. Higham, M. P., and Other Distinguished Directors—Extensive Plans Made for Exploitation.**

During an interview with a Variety representative in London, C. F. Higham, M. P., announced that he had completed all the financial arrangements for the founding of a big British corporation. Originally named the "Alliance," the company will in future be known as the "Alliance Film Corporation, Ltd." and is capitalized at \$2,500,000.

The directorate will have for chairman Sir Walter de Freese, Kt., and with him will be Charles Frederick Higham, M. P., A. Baldwin, Roger, M. P., Gerald du Maurier (late "British Actors"), Alfred Charles Hunter (for some time on the London staff of "Fox"), A. B. Matthews (late "British Actors") and Walter Hutchinson (of the well-known publishing house).

The Alliance will have as a consulting literary committee Sir Arthur Wing Pinero, Kt., George R. Sims, R. C. Carton and Edward Knoblich (author of "Kismet").

The financial side of the concern is entirely British and it is the company's intention to use British artists for British films, although three eminent American producers have been engaged to direct the studio activities. The arrangements with these gentlemen were made by Edwin Small on behalf of Walter Martin Sabine, who is at present representing the corporation in America. Arrangements are also being made with the leading American camera men and with the best scenario writers of America and Europe.

The corporation has acquired Harrow Wood Park, a tannery of 14 acres, where the most up-to-date studios possible will be erected. These will be built entirely of concrete, brick and steel and will be absolutely fireproof. A large swimming pool, the first of its kind in England, will occupy the center of the main building, and scene-painting "blocks," property rooms, wardrobe rooms, exhibition theatres, green rooms, restaurants and dressing rooms will be close at hand. The latest American lighting system will be installed without regard for the doubled expense of taxation and transport. A site was purchased some time ago at Hampton Court by "Alliance" (then "Atlantis") for the erection of a big auxiliary studio.

The company intends to follow in the footsteps of many of the big American firms and will establish branches in the British cities, those in Liverpool, Leeds, Birmingham, Manchester, Glasgow, Cardiff and Dublin being already arranged for. It will also have representatives in every principal city on the continent, South America and Australia.

We are informed definitely that the first five years' output has already been secured by the First National Exhibitors of America for both the United States and Canada. This output will include four super-productions, twenty-six five-reelers and twenty-six two-reelers. The "Alliance" has also bought the controlling interest in the "British Actors," two of the late members of which are on the new "Alliance" directorate, the Phillips Film Company, up to now controllers of the "B. A.," having arranged that for a period of three years commencing September 15, the British Actors shall receive 50 per cent. of the receipts brought in by the sale of its pictures.

A new policy in film land, at any rate over here, will be the creation of "Alliance" stars from the ranks of the un-

known, but this will not form an "open door" for the amateur and "accident-prone." Any artist chosen in this way and suitable for leading parts will be given a financial interest in the films in which they appear in addition to salary, and as they increase in value to the trade so will this interest increase.

The directors of "Alliance" state that they have no desire to beat the American producers at the work in which they have become past masters but are out, and "all-out" to show that the very best productions from the other side can at least be equalled in the Old Country.

## OPERATORS THREATENING.

Rochester, N. Y., Oct. 15. Both the officers and members of the local Motion Picture Operators' Union are expressing considerable dissatisfaction over the wage scale and their efforts to change it. They sum up their conferences with the exhibitors on this question as being "nothing but talk," and this seems to lead to much more discontent. It is openly hinted that the men will walk out, in spite of the fact that they are tied up by a contract.

## INTERNATIONAL SIGNS L. COTTON.

Lucy Cotton has been signed on a long-time contract by the International Film Co. to appear in Cosmopolitan Productions filmed after the stories of famous authors. The picture rights to which are owned by the Hearst publications.

Miss Cotton appeared for two seasons on Broadway with "Turn to the Right" and a number of other New York productions.

## SAM SHIPMAN WRITING FOR F. P.

Samuel Shipman has finally succumbed to pictures. Famous Players-Lasky has him signed to do a story for Mae Murray to follow "On With the Dance," now in production.

## JOHNSON RETURNS TO SELZNICK.

Julian Johnson, editor of the Photoplay magazine, has tendered his resignation to that publication and will shortly return to the employ of Lewis J. Selznick in the capacity of director general, exorcising a general supervision of directors and scenarios. Randolph Bartlett, publicity and advertising manager for Select, will succeed Johnson with the Photoplay monthly.

## ACTOR'S WIFE WANTS DIVORCE.

Rena Maud Woodruff, wife of George Garland Woodruff, picture actor, is suing her husband for divorce. Summons had been served upon the husband, who is at present in Washington, D. C., but the time allowed for filing the complaint had lapsed. Mrs. Woodruff has petitioned the Supreme Court to permit the complaint to be served nunc pro tunc.

## Receiver for United Picture Theatres.

Harry Jaklin, an attorney, has been appointed receiver of the United Picture Theatres of America, Inc., until the hearing of the charges of involuntary bankruptcy take place. That is scheduled for the latter part of the month. The United has filed its answer denying the allegations.

## FILMS FOR CATHOLIC CHURCHES.

Seventeen thousand Roman Catholic churches, the foregoing number embracing every church in the Roman Catholic denomination in America, will enter the motion picture exhibiting field in the next three months, as the result of a nation-wide Americanization campaign the National Catholic War Council will inaugurate on Nov. 15.

The films to be shown under the direction of the various churches will be exhibited in parochial school halls and church auditoriums. In no instance will the churches themselves be utilized for film exhibition purposes. In the event that a church has no parochial school adjunct or does not own an auditorium, a public hall will be leased.

A small admission will be charged, just sufficient to cover operating expenses, but there is no intention on the part of the churches to seek a profit from their film exhibitions.

## SUNDAY PICTURES IN CHURCHES.

Indianapolis, Oct. 15. The ministers of two churches in this city have announced their intentions of running pictures Sunday evenings, as the result of the recommendation by the Church Federation, that pictures be used to attract members to services and to combat the evil influences among the young people.

One minister said yesterday that among the pictures he will run will be those, in which Douglas Fairbanks, Mary Pickford and other stars will appear, because these "so-called religious films are so dull."

## ANOTHER EASTMAN DIVIDEND.

Rochester, Oct. 15. The Eastman Kodak Co. has declared another extra dividend of 2 1/2 per cent, making the dividend total for the year 40 per cent to date. This latter figure will receive a very substantial increase by other regular and extra dividends which will be authorized between now and the first of next year. The directorate of the company has been increased from nine to eleven, by adding James S. Flaveny, the company's counsel, and William G. Stuber, who is at the head of the manufacturing end of the company.

## HENLEY'S NEW STUDIO.

Robert Henley has secured a lease on the building at 361 West 125th street, which has been converted into a motion picture studio, and the future Henley productions will be made there. The studios have been named the Henley Studios.

The initial production made by Henley, entitled "The Gay Old Dog," has been booked for the Broadway Theatre for two weeks commencing Oct. 27. Pathé is releasing the production.

## FRENCH STATISTICS.

Paris, Sept. 20. For the week ended Sept. 13 there were presented 8,015 metres of French films (compared with 3,694 the previous week), and 25,512 metres of foreign films (compared with 13,347). The figures for August were 22,237 metres of French films (13,430 metres in July) and 123,568 metres of foreign films (85,580 metres in July, 93,426 metres in June, and 94,644 metres, foreign, in May).

## EXHIBITORS AGAINST SERIALS.

New Orleans, Oct. 15. At the recent convention of North Carolina exhibitors an expression was made against the further exhibition of serial pictures.

## BROOKLYN THEATRE FOR LOEW.

Marcus Loew will erect a \$500,000 picture theatre, seating 2,700 persons, at Bay Ridge avenue and Fifth street, Brooklyn, where he has purchased a lot. This will make his tenth theatre in Brooklyn.

Henry Pollock With Fox. Henry Pollock, formerly of the Evening World editorial staff, joined the ranks of the Fox News publicity department on Monday.

## FILM CO. NO STANDING IN COURT.

The Appellate Term of the Supreme Court First Division, October 14, handed down a decision that the Fairmount Film Co. being a foreign corporation and not having filed a certificate of qualification with the Secretary of State, Albany was debarred from bringing any action in the State of New York in fact having no "standing" in court. The decision arises from an old suit over a contract, wherein the New Amsterdam Casualty Co. supplied a bond for the Fairmount people. When the suit came to trial the Casualty Co. demanded that the Fairmount people put up security—and the bond which the former had furnished. The Fairmount people refused to comply and appealed the matter to the Appellate Division.

The Casualty Co. in its answer before the higher court contended that as the film company had not secured permission from the Secretary of State to do business in New York they had no standing in court on which to take an appeal and this contention was upheld by the members of the court.

## F. P. TAKE AMSTERDAM.

Famous Players-Lasky took over the lease held by A. J. Hamburg on the Amsterdam Opera House October 15, and will immediately start work as the remodeling of the old dance hall into an up-to-date picture studio. A. J. Naally, F. P. Lasky eastern studio manager, will superintend the reconstruction work and be in charge of the Amsterdam Opera House studio when completed.

The alterations will take about two weeks, following which F. P. will start shooting their forthcoming screen version of "Dr. Jekyll and Mr. Hyde," in which John Barrymore will star.

## REALART'S FIRST RELEASE.

"Soldiers of Fortune," an Allan Dwan production based on the novel by Richard Harding Davis, will be Realart's first release. The picture will be heavily exploited, as Arthur S. Kane and his staff are enthusiastic over the product. Special publicity man will go out to help local managers. The cast includes Norman Kerry, Ward Crane, Frank Wally, Fred Kohler, Philo McCullough, Melbourne MacDowell, Wilfred Lucas, Anna Q. Nilsson and Pauline Stark.

## MACDONALD FEATURE OVER.

Chicago, Oct. 15. The first Katherine MacDonald feature, to be released by The First National opened here at the Riviera last week. The feature is entitled "Thunderbolt" and the initial week's receipts were over \$15,000.

B. P. Fineman, who is handling the business affairs in the East for the MacDonald production, returned to New York from a trip to the West this week, and stated that work on the second of the series of pictures was well under way.

## FOX FILMING "EASTWARD HO!"

Fox Film promise a mammoth production of "Eastward Ho!" with William Russell as the star. It is being directed by Emmett J. Flynn. There is a spectacular musical show of the name title now running in London at the Alhambra.

## Reg. Hammerstein, Assistant Director.

Reginald Hammerstein, son of the late William Hammerstein, formerly assistant to Studio Manager Frank Hampton, has been promoted to the post of assistant director to Robert Ellis in the making of the Elsie Janis photoplay, "The Imp."

## Block to Handle Galway Advertising.

Ralph Block, director of publicity for Galway, will also assume full charge of the advertising. The two departments will be merged into one.

# VARIETY

## NEW DISTRIBUTING ORGANIZATION IN PROCESS OF FORMATION NOW

**Capitalization to Be Not Less Than Half Million—Britton N. Busch Will Be President; Lewis J. Selznick, Managing Director—Concern to Take Over World Film Exchanges—Papers Not Yet Signed—Milton C. Work Continuing With World.**

A well founded rumor was on tap in film circles this week to the effect that a new distributing organization was in process of formation, with a capitalization of not less than half a million dollars.

According to the report, the new corporation is being formed for the purpose of taking over the exchanges of the World Film Corporation, under an arrangement whereby the concern would continue the distribution of the present World releases, some thirty specials already contracted for by the World for the coming year, the Kingman news weekly, Prizma, etc.

In addition the proposed distributing company will purchase such independent productions as meet with their approval under a new brand, probably Republic Pictures.

The president of the company will be Britton N. Busch, the present treasurer of World Film, and the managing director will be Lewis J. Selznick. Milton C. Work, president of World Film, will continue in that capacity with the World.

An effort to verify the report Wednesday met with the statement that no papers had yet been signed and no announcement would be forthcoming until the deal had been concluded.

### NATIONAL A. E. C. DEFUNCT!

The National Associated Exhibitors' Circuit, Inc., organized several months ago by Hunter Bennett, formerly general sales manager of the Mutual Films, seems to be no more. The concern with Bennett as its president had offices in the Longacre Building, from which they issued a most alluring prospectus to the exhibitor. These offices were opened Aug. 1 and on Oct. 1 were suddenly abandoned and the whereabouts of Bennett and his associates unknown.

A prominent film man said last week that Bennett had gone South for his health.

The scheme that Bennett had in mind was a most alluring and attractive one to the exhibitor, as well as plausible. He proposed to get 1,500 exhibitors as members of the Circuit and they were to pay a yearly membership of \$300. For this amount, the association agreed to furnish him with a complete program at about one-half of his present cost and at the same time place him outside the range of the program bookers.

It was proposed to lease a selected

film from the manufacturer for a specified number of days and the manufacturer to furnish a sufficient amount of prints to cover the territory of the Circuit. In this way they were to have about 60 features a year with the exhibitors playing a picture from three to seven days. In case any of the films chosen by the Board of Experts would be unsuitable for the exhibitor, he was to be allowed to refuse it and choose one in its place.

### ARGUS' BIG PICTURE.

The advertising expert for Argus Enterprises, Lloyd W. Young, is in New York arranging for a national advertising campaign for their film production of Robert McCoughlin's "The House Without Children."

Argus proposes making a series of big pictures for the open market.

### CHAPLIN'S "JOCKEY" NEXT.

The next Charlie Chaplin release, to be issued by the First National in November, will be called "The Jockey." It is a little over two reels in length.

One title in the picture reads: "I bet on a horse at 20 to 1 and it came in a quarter after two."

### LEAVE LEGIT. FOR PICTURES.

San Diego, Oct. 15. Fred Raymond, leading man with the United Grissac stock company at the Strand for the last six months, is going into pictures. John Wray, director of the company, may do the same.

"1210" United States Rights Sold. The Herbert Brenon production starring Marie Doro, and made in England for the British and Colonial Cinematograph Company, is entitled "1210."

The United States and Canadian rights to it were sold this week for \$40,000.

### First Chautard Release.

The first Emile Chautard release made to Mayflower and released by Realart, entitled "The Mystery of the Yellow Room," will be shown at the Broadway Sunday.

Cody-Mason Distribution Arranged. Sydney Cohen has arranged for the distribution with special exploitation of the Lew Cody-Shirley Mason releases. Official announcement will be made in due course.

### IMPORTANT DIRECTOR CHANGING.

Before the close of the current week there will probably be an important retirement from the film directing ranks of one of the largest picture producing corporations that will necessitate the alteration of the future plans of the concern.

The director in question has received a very flattering offer from another organization to form his own producing company, to bear his name, together with full power to produce big specials, with no restrictions as to financial expenditures. The offer carries with it a large salary and a liberal percentage of the profits. Lawyers for both sides were drawing the contracts on Wednesday.

### LEW STONE, NEILAN STAR.

Los Angeles, Oct. 15. As exclusively forecast in VARIETY, a month ago, Lewis S. Stone has quit the Majestic stock, in which he had an interest, to play the leading role in "The Eternal Three," Marshall Neilan's production, renamed from "Bob Hampton of Placer." Stone has left for Glacier National Park on location.

### ETHEL BARRYMORE FOR PICTURES

Rumor has it that Ethel Barrymore last week signed with Goldwyn for one picture, with an option held by the latter for a few more.

It is believed that the deal came about as a result of her present popularity in "Declasse."

### WILL STAR JOHN BARRYMORE.

Robert Louis Stevenson's fiction classic, "Dr. Jekyll and Mr. Hyde," is to be produced in film form by Artcraft, with John Barrymore in the dual stellar role. The scenario was made by Clara Beranger, and the production will be directed by John S. Robertson.

### NEW SAN DIEGO THEATRE.

San Diego, Oct. 15. A new theatre, the California, is to be built on Seventh street just off Broadway.

### No Truth in Pickford Report.

In response to a report that the First National Exhibitors Circuit had an option on Mary Pickford for three additional releases and had exercised same, Hiram Abrams, of the United Artists, stated there was no truth in the rumor and that, with the delivery to First National of the three Pickfords agreed upon between Miss Pickford and that concern, all future releases of hers would be distributed by the United Artists.

"Mr. Wu" Privately Exhibited. Jeffery Bernard, managing director of the Stoll Film Corporation, of London, who has been in town for several weeks, Wednesday showed the first of the series of special Stoll productions to the Goldwyn people.

It is called "Mr. Wu," a screen adaptation of the play of the same name by Harry M. Vernon.

June Caprice in Vaudeville. June Caprice will start shortly on a tour of Loew's Southern theatres.

### S. A. LYNCH ACQUIRES CONTROL.

The story in last week's VARIETY to the effect that S. A. Lynch Enterprises had acquired the houses in Texas controlled by E. H. Hulsey, is now confirmed.

The sale carries with it the franchise in that territory for the First National Exhibitors' Circuit, and, although there is understood to be a clause in the First National franchise prohibiting any assignment of territory, it was explained by one "in the know" that in the event of such a contingency arising it would be a comparatively simple matter to permit the franchise under discussion to remain in the name of Hulsey.

### FEDERAL TRADE FINDINGS.

The Federal Trade Commission at Washington has issued an order forbidding the Royal Cinema Corp., the Monopole Pictures Corp. (George Merck), and the Mothers of Liberty Corp. (Clara Malthau), to exploit under new titles pictures wholly or in part exhibited before.

The same people are also forbidden to accuse exhibitors refusing to buy their product for the above given reason of being actuated by motives of disloyalty to the Government. Before the order was issued a statement of facts was agreed on.

### SIR EDW. HULTON CONTROLLING.

London, Oct. 15. Sir Edward Hulton, news-per magnate, who is behind the T. P. N. News and the late War Office News Reel, is to have a controlling interest in the reconstruction of the British Film Office. Some time ago he handled the Essanay pictures here.

Sir Edward is also understood to be a competitor for the British distribution rights to the pictures released by the United Artists.

### ANOTHER COPPED FROM 'TOLLIES'

Diana Allen, one of F. Ziegfeld's "Tollies" beauties, is to play the feminine lead in the new Rolfs feature. Others who have deserted Ziegfeld's chorus are Kay Laurell, Evelyn Reimer, Martha Mansfield, Mae Murray, Ann Pennington, and Marion Davies.

Charles A. Logue has just returned from Porto Rico with the completed script for the production.

### THEATRE FIGHT IN L. A.

Los Angeles, Oct. 15. Sid Graumann intends to show Paramount-Artcraft specials at 75 cents top to compete with Tally's two downtown houses, the Broadway and the Kinema. The Rialto and Broadway face each other.

### BESSIE LOVE LEADS COMPANY.

Bessie Love is reported heading her own film company, bearing her own name, with permanent offices in Chicago. It is understood that capital for the new concern has been subscribed by a number of wealthy men in the West, who are interested in the film industry.

## Excellent Comedy Business in Circus Atmosphere Sure-Fire Laughing Success

Mabel Normand in  
"JINX"

DIRECTOR ..... Victor Schertzinger  
AUTHOR ..... Shannon Fife  
SCENARIO BY ..... Gerald C. Duffy  
CAMERAMAN ..... George Webber

AS A WHOLE ..... Exceptionally human and smooth running comedy that hits on high and registers laughs with very pleasing regularity.

STORY ..... Just enough to nicely tie together funny bits of business.

DIRECTION ..... Gave great circus atmosphere with ideal conditions for star to register in, and kept comedy tempo just right to keep it from lagging at any time.

PHOTOGRAPHY ..... Generally excellent; many splendid close-ups of star.

LIGHTINGS ..... Some beautiful exterior shots, with lighting on star excellent.

CAMERA WORK ..... Very good throughout.

STAR ..... Registered one of the greatest characterizations of her career.

SUPPORT ..... Good types, with kids and animals fitting in naturally and registering much good comedy.

EXTERIORS ..... Very good.

INTERIORS ..... Quite satisfactory.

DETAIL ..... Very good.

CHARACTER OF STORY ..... Wholesome and happy; will delight kids and grown-ups.

LENGTH OF PRODUCTION ..... 4,069 feet.

They certainly have rung the bell with this latest Mabel Normand offering. The laughs come with a regularity that keeps you happy, and all of the comedy business blends naturally into the story, which provides just enough action to tie the incidents together and keep it running smoothly.

Can you imagine opening up on Mabel in a funny roundabout's costume, seated nonchalantly under a big elephant manhandling his rider? That first introduction is going to get them, and from that time on they will all be with Mabel, because the comedy continues fast and furious without ever running too far ahead to register effectively.

Mabel is the Jonah of the circus, and when the star dancer quits Mabel undertakes to do the famous "Rainbow" dance in which she tries to manipulate yards upon yards of gauze at the end of two long sticks—you remember, the old serpentine dance stuff.

The fun they get out of Mabel's efforts with this dance, which precipitates a fight between the "wild" man, who is Mabel's friend, and the manager, with the panic of the crowd when the "wild" man escapes, is about as sure-fire as anything ever screened.

Mabel, after her escape from the circus, lands at a farm house where a kindly old lady is caring for seven orphans of various ages, and after her human introduction (the kids thinking first she is a fairy) we find her staging a home circus for the youngsters. This provides many more laughs. Then we have a touch of melodrama when the drunken manager tries to get even with Mabel and almost wrecks the house, with the "wild" man again whipping him in a corking good fight, which melodrama is carried just far enough to not allow it to offset the comedy spirit which pervades the entire film.

Of course, we finish with the "wild" man, who was also the ticket seller of the circus, and Mabel happy on the farm.

The first reel gets away to a wonderful start, not only because of the excellent handling of the action but because of some very fine titles. There are many other good titles running through the film, some of them being classics.

I believe this is one of the most effective things Miss Normand has ever done, because she gets a chance to put over human little bits of business that will register with anyone, and she swings from the uproarious comedy to the human little character touch so naturally that we don't have any offensively false notes in the entire offering.

If your crowd don't get a good time out of the circus stuff in this, and the fun Miss Normand has with her first meal and the home circus on the farm, then there is something wrong with your gang, because this production should surely register as a real comedy in any community, and I don't have to tell you how few real comedies are made.

The general photographic value was excellent, and I want to particularly commend the handling of Miss Normand's close-ups, because those big beautiful eyes will certainly win anyone as photographed in this.

Once or twice they were dangerously near letting the melodrama, needed to tie the story together, take up too much footage, but it was shut off just in time, and it provides the necessary contrast and action thrill to round the subject out very satisfactorily.

The very pleasing cast included: Cullen Landis, Frances Carpenter, Ogden Crane, Gertrude Claire and Clarence Arper.

## Real Comedies Are Few and I Think This Is a Sure One

Box Office Analysis for the Exhibitor

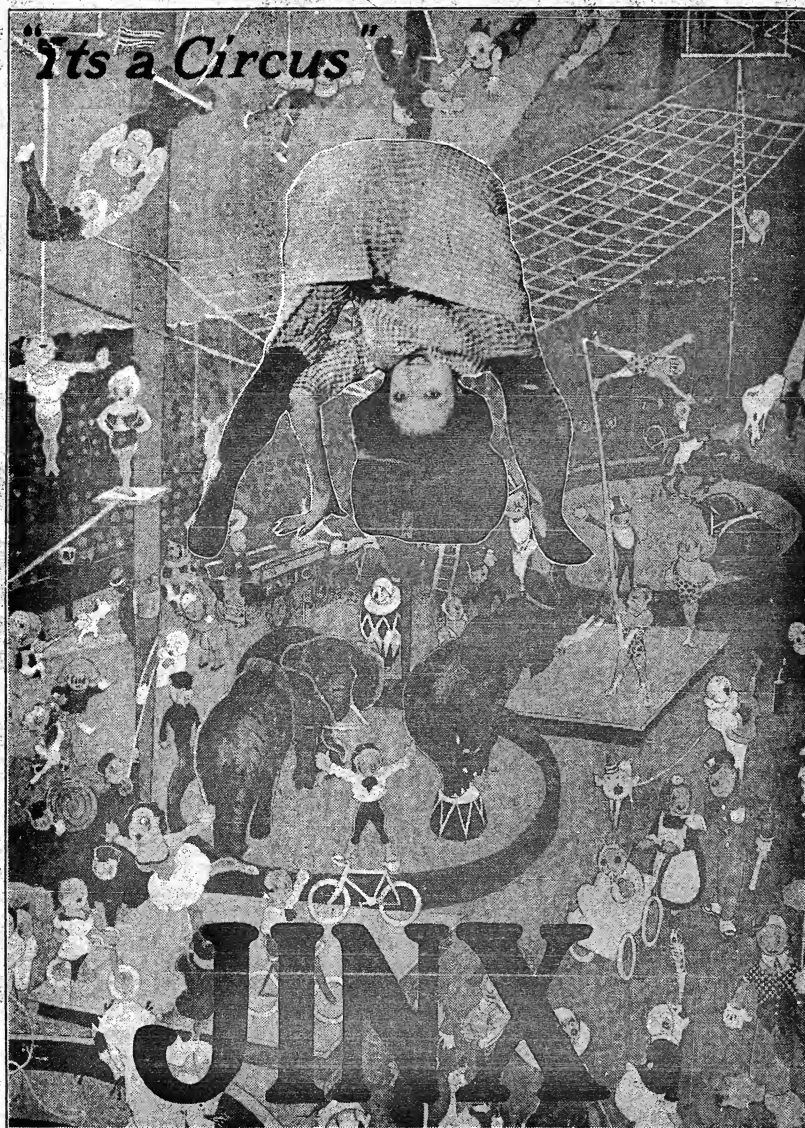
It seems to me that here is a sure-fire comedy that you can afford to step out on and be sure that all your regular cash customers are going to have a look at it. The title is a very catchy one, and I would start a teaser campaign well in advance of your theatre announcement, advising your folks that the "Jinx" is coming. After centering some little attention on the "Jinx" you might switch it to "Why do they call Mabel Normand the 'Jinx'?" holding that long enough to tie the star's name to the title and then come out with an announcement promising one of the best comedies this popular little star has ever turned out.

The circus atmosphere provided a fine background for the comedy, and you might use in your advertising such lines as "Can you imagine Mabel Normand manhandling an elephant's feet? Can you imagine Mabel running down the top of a circus tent dragging yards upon yards of gauze she had tried to use in a serpentine dance? Can you imagine Mabel showing the kids in an

orphanage how the circus she has just run away from should be put on in their own back yard? You will be tickled through and through when you see Miss Normand in the 'Jinx'."

So many films have been offered as comedies, with press agents running wild with careless adjectives, that it seems to me to be quite advisable these days, when you know you have a real comedy, to make that fact clear to your fans by some personal statement, and I surely think you are more than safe in promising that they are going to get a full portion of laughs when they see Mabel Normand in this latest release.

The circus element of the story offers a lot of very good advertising angles, such as this thought: "The crowd couldn't know that the man who sold their tickets also worked as the wild man, so you can't blame them if they create a panic when he escapes from his cage to defend Mabel Normand in the big circus scene of the 'Jinx.' Come and forget your troubles, because if this does not cure you there is no hope."



15 CENTS

# VARIETY

VOL. LVI. No. 9.

NEW YORK CITY, FRIDAY, OCTOBER 24, 1919.

PRICE 15 CENTS

Pictures

Drama

Variety

**MACK SENNETT,**  
Famous Producer of Paramount MACK SENNETT Comedies,  
Which Are Now Being Exploited as Features by  
Leading Exhibitors.

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.**

92NY A DPR COLL 340P

BY CHICAGO, ILL., OCT. 6, 1919.

ERNIE YOUNG, Vaudeville Agent

1211 Masonic Temple

Chicago, Ill.

Mooney and Chapman more than you claimed for them, full  
of ability, class and style. They are a great asset, and I value  
them as such. I thank you for securing them for me.

Sincerely

FRED DUGLAS,

Manager Max Spiegels Kiss Me Again Co.

Featuring Frederick Bowers.

# VARIETY

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## WALL STREET MONEY POURING INTO SHOW AND FILM BUSINESS

**Millions Upon Millions Reported Ready for Theatre Investments, With Millions Already In—Marcus Loew Heads List With Unlimited Resources—Picture People Heavily Backed.**

The flow of money from Wall Street into theatricals and pictures seems never ending, from authentic accounts around \$5 for the principal investments have been made with Marcus Loew, Famous Players, William Fox and Goldwyn, the latter three picture corporations, though it is not reliably reported just how Goldwyn has made, if it has, the downtown connection.

Besides the Orpheum Circuit of vaudeville theatres in the West has made a financial connection in Chicago that will give it any amount required.

The object of all these receiving money support from the outside appears to be the acquirement of more theatres, the extension of operations and the placing of their business on the basis of an income for investment that will return to investors a fair percentage.

Loew, Famous Players, Goldwyn and Fox are after theatres all over the country. They are prepared to purchase anything they want. Fox took over four Denver theatres in a day. Goldwyn paid \$275,000 for the California Theatre, Los Angeles, and is looking for others out there. Famous Players has arms out in a dozen directions. Marcus Loew is in negotiation with any number of vaudeville and picture theatre owners.

Long predicted in VARIETY and as often laughed at, that big Wall Street interests were watching the show business as a prospective investment, when the final day arrived it came with a thud. Downtown interests had had firms of accountants looking into and estimating possibilities in the theatre for a long while. Their reports all please the Wall Street men, where one crowd follows another if the first crowd is prominent enough. Then the deluge happened.

Famous Players, through Adolph Zukor, had no difficulty in securing all the money it wanted and is said to hold a \$10,000,000 reserve for theatre operations. Marcus Loew has \$100,000,000 cash credit at the present time without any limit placed upon the amount he can obtain if required.

William Fox is reported in a particularly healthy financial position for any investments.

The Famous Players' stock went on the Stock Exchange some time ago. Loew's stock is now on the curb around

40. It was underwritten at 25, some say, while others claim 28. The incorporation was filed last Saturday. It calls for four million shares without par, with 700,000 shares to be issued around November 1. The remainder of the stock will be held for operating purposes. The same officers as at present direct Marcus Loew Enterprises will fill the executive positions of Loew, Inc., the name of the reorganized corporation. They are Marcus Loew, president; Nicholas Schenck, vice-president, and David Bernstein, treasurer. On the board of directors of Loew, Inc., will be several men in what is known as the J. P. Morgan group.

The object of the picture people in extending their propositions to include theatre operation apparently appears to be the protection of their producing interests as against the exhibitors. In the latter class appears Loew, who on his side seems to be headed toward an objective that will place him in a position to safeguard himself at any time against film producers. Besides Loew has large vaudeville interests and these also are to largely figure in the future operations, it is said.

The show and film business have been topsy turvy for weeks through the increasing talk of "outside money" until the casual theatre manager is dizzy with the reports of the money he has heard about. Several have had some of it offered to them.

### FOX'S BROADWAY HOUSE.

A report is current that William Fox is to build a theatre on the southeast corner of Broadway and Forty-sixth street. Some foundation for the rumor can be based on two facts—that Fox stated to friends some time ago he would have a house on "lower Broadway" in the near future, and that a fortnight or so ago he was seen looking over the plot mentioned in company with a couple of engineers connected with the Lord Construction Co.

If there is any truth in the report, Fox's new house would adjoin the theatre Marcus Loew is to erect on the northeast corner of Forty-fifth and Broadway, plans for which are now being drawn.

### \$3.50 SHOWS.

The boosting of prices for the legitimate attractions on Broadway has been one of the prominent features of the unusual number of successes current. The new musical shows with names are now charging \$3 nightly, with \$2.50 for Saturday nights and holidays. Although there are several musical shows sticking to a \$2.50 top and \$3 Saturdays.

The lead of the "Follies" in charging \$2.50 each night is being followed by the "Falling Show," which opened at the Winter Garden Thursday with the same nightly scale. Shows getting \$3 nightly are "Apple Blossoms," "Hitchie Koo," "Greenwich Village Follies" and "Sothern and Marlowe." All but the latter go to \$3.50 for Saturday except the "Greenwich" show, which raises its scale for Saturdays and holidays starting at the end of next week. There is, but one non-musical show getting a \$3 top nightly, that being "Scandal" at the small capacity 39th street, although several front rows at the tiny Princess for "Nightie Night" are so scaled.

Ticket brokers are viewing the advances in theatre tickets with concern, asking when the limit will be reached. Managers say, however, that the brokers' fears are mostly concerned in forcing them to sell tickets at 50 cents premium and no more, and that while there have been increases for certain shows it means corresponding difficulty of agencies to sell at more than the legal rate.

### MARIE DRESSLER IN POLITICS.

Marie Dressler, acting for the Chorus Equity Association, is conducting an active campaign for the election of Irwin Untermyer as Supreme Court Judge.

The organization is distributing circulars which states that Bainbridge Colby and William Klein, members of Judge Newberger's campaign committee, were active in the interests of the Shuberts in the recent Equity strike and calling on Equity Chorus members to vote for Untermyer, Newberger's opponent. The circular does not mention that Samuel Untermyer, father of Irwin Untermyer, supported the Equity in the recent strike. The Chorus Equity members have been advised of this, however, by word of mouth.

The A. E. A., parent organization, has taken no official part in the Untermyer-Newberger contest other than to assist in distributing the Chorus Equity circulars.

### STAGE HAND RETIRES AT 80.

St. Louis, Oct. 22.  
Edward Osberg, for 60 years a stage hand at various St. Louis theatres and one of the first organizers of the Theatrical Brotherhood, has been retired at the age of 80, the Brotherhood agreeing to take care of him for the rest of his life.

His stories of the theatre life in Civil War time have been featured by the newspapers.

### RINGLING'S FINE SEASON.

Memphis, Oct. 22.  
The Ringling Brothers and Barnum & Bailey combined circus played here on Monday and started eastward to finish its season, which ends on November 25, five weeks later than last season.

In spite of the loss of several days in Texas because of heavy rains, business has been 100 per cent. better than either show played to last year. With the administrative and traffic costs greatly cut through the combining of the shows, the Ringlings are big winners.

It is practically certain, the Ringling and B. & B. outfits will again be combined next season. Road business has been averaging \$35,000 per day. The side shows alone have been getting from \$5,000 to \$15,000 daily and the concerts have been running from \$800 to \$900 daily, unprecedented business.

In addition to the big profits, it is reported John Ringling and his partner Hamlin, cleaned up \$3,000,000 in oil properties close to their railroad in Oklahoma.

### 1,500 COMPLAINTS IN TWO YEARS.

It is reported a compilation has been made of complaints by vaudevillians to the Joint Complaint Committee from April, 1917, to the same month, this year, with the number found to be 1,500.

The number of complaints now received by the Committee is reported to average around 20 monthly.

The Committee is composed of representatives of the National Vaudeville Artists' and Vaudeville Managers' Protective Association. It receives complaints from a member of either organization.

### 45TH STREET FULL OF HITS.

Not since Forty-fifth street became a prominent theatre street has all the quaint houses held successes. The thoroughfare is now regarded as a 100 per cent hit street. It holds Broadway dramatic leader, "The Jest," at the Plymouth, and the comedy leader, "Clarence," at the Lyceum.

The remaining trio of houses also hold hits, "Civilian Clothes" at the Morocco; "Too Many Husbands" at the Booth, and "His Honor Abe Polash" at the Bijou. The latter attraction may move to a large house next month.

### CAPACITY IN BOSTON.

Boston, Oct. 22.  
The theatres of Boston are playing to a capacity business at present. The football season just now is helping somewhat.

All managers say they see no signs of a let down.

### "SUNDAYS" IN BOSTON O. K.

Boston, Oct. 22.  
Sunday night shows are being given by members of "Monte Cristo, Jr." and vaudeville artists at the Boston Opera House. They are a big financial success.

# CABLES

## IN PARIS

Paris, Oct. 4. Gabriel Trarieux, co-director of the Gaite with G. Bravard, will mount later in the year an opera, of which he is the author in collaboration with M. Ochoa, and for which Henri Casadesu, the conductor of the Gaite, has written the music. The title so far chosen is "Aspasie."

The British Army and Navy Club, Place de la Republique, Paris, which has been open during the war under the management of (Mlle) Dedeira Moore, is to close at the end of November.

Mistanguet has returned to Paris from New York, having been unable to open, according to her reports, on account of the theatrical strike in the United States. She fell on a similar movement in Paris, and was somewhat indignant at her own people. The lady rushed into print by declaring her disapproval of the strike here, issued to the local press. Mlle. Mistanguet will appear in the new revue at the Casino de Paris this season.

When the new house built by Sir Alfred Butt opens with pictures, under the personal management of Jay Gould, it will be known as the Mogador Palace. This is the name VARIETY has always given the establishment since its inauguration, for the sake of brevity in graphing, though Sir Alfred billed it as the Palace theatre. No one seems to know where the house is located, and the title is so changed to what was considered the most rational one in view of adhering to the appellation of Palace. A large symphonic orchestra is to be a specialty, together with feature pictures. The authorities have insisted on another back stairway being built, and this will probably be terminated before the Mogador Palace again opens.

The former picture house in the Rue Le Peletier has opened as a tiny theatre, with the appellation of the Novelty, presenting a revue of a kind by G. Lardier, E. L. Fouquet and F. A. Lambert, in which Jane Pierly (the chief of the house) Jane Lugan, Mag. Landry, Andre Rohan, Gilles, Raoul Marco are appearing.

De Max has offered his resignation at the Comedie Francaise, but has promised the administrator, Emile Fabre, to withdraw it before the six months expire if he is given more roles. The tragedian complains he is not sufficiently employed to bring out his talent before the public.

### ORCHESTRA IN GALLERY.

Paris, Oct. 22. Firmin Gemier has returned to the Theatre Antoine, for his usual winter season, and revived "Les Jardins de Murelle" Oct. 16, with Mlle. Falconetti holding the lead.

The piece, well received, is an adaptation of Felix Cordina's Spanish drama "Maria Del Carmen," previously produced by Antoine at the Odeon in 1911. The actors enter from the auditorium and much dialog is spoken off stage in the orchestra. The musicians are placed in the top gallery. These innovations are curious but not unanimously approved.

Gemier is likewise busy on the production of St. G. de Bonheller's adaptation of "Oedipe Roi," which is to be given in the Cirque d'Hiver, in which he will hold the title role, supported by his wife, Mme. Andre Moreau. It is being produced by Audier as administrator, with Gaston Baty and Beaulieu Kouchitchvill, formerly of Moscow.

Paris Theatres—"Mon pere avait raison" (Forti St. Martin); "Le Voleur" (Gymnase); "Dame aux Camellias" (Sarah Bernhardt); "Hercule a Paris" (Palais Royal); "Circus d'une Nuit d'Etat" (Edouard VII); "Jardins de Murelle" (Antoine); "Sentiers de la Vertue"

(Varietes); "L'Espervier" (Th. de Paris); "Amour, quand tu nous tiens" (Athenes); "Choquette et son As" (Renaissance); "Le Vieux Marcheur" (Ambigu); "Zai-Fai" (Bouffes); "Bouris d'Hotel" (Femina); "Belle Helene" (Gaite); "Temos des Cerises" (Arts); "Bonheur de ma Femme" (Capucines); "Ecole des Cocottes" (Michel); "Pamant roi du Cran" (Scala); "Mark of the Beast" etc. (Grand Guignol); "Around the World in 80 Days" (Chatelet); "Tourterelle" (Famuse) (Chun); "Sept Baisers Capiteux" (Imperial); "Mariage de Mlle. Beulemans" (Dejazet); "Club des Fauchers" (Bouffes du Nord); "Balambambo" and repertoire (Opera); "dis-monde" and repertoire (Opera Comique); "Mars du Diable," etc. (Odeon); operetta at Empire, Trianon, Revues at Casino de Paris, Olympia, Ba-Ta-Clan, Mayol, Cigale, Gaite Rochecourt, Dancing at Folies Bergere, Apollo, Tabarin.

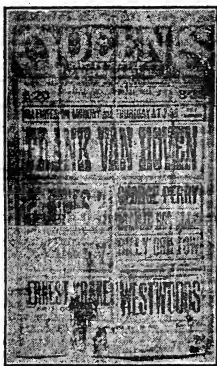
### H. B. Irving.

London, Oct. 22. H. B. Irving, elder son of the late Sir Henry Irving, died here October 17 as the result of a nervous breakdown. He was 40 years of age.

Henry Brodribb Irving (Irving being the name assumed by his father) made a success as a writer as well as an actor. He was a student of criminology, wrote several books on the subject and attended many trials.

He was educated for the bar and admitted to it, but never practiced. He began his stage career at 21 years of age, and later went under the management of Charles Frohman. As Hamlet and as a joint star with Lewis Waller in Othello he won high critical praise. His tour of America in 1906 was also a success.

He was married in 1898 to Dorothea Baird, who had just made a great success in "Tribby."



### VAN HOVEN

When we were kids the teacher was trying to make us good and to make us do good. "Imagine the bad place in the centre of the earth and the earth is solid and come solid rock and you inside burning and a little world try around the outside once every thousand years and touch the stone with its wing; well, in time he would wear out the rock and set you free. Eternity is even longer than that." The other kids were frightened and were real good for a couple of days, but I hated him, and a few days later when my bed in the dormitory was empty they said, "Good riddance, the toughest kid in school is gone." Can you imagine a silly old thing like that telling the kids fear? We just come and go and there isn't any bad place and we only get a few months advance billing when we come, and when we're gone we get a dress-up show by ourselves. I've been, and we're heading on the little ship and that's out of the minute we enter here is bubble and bird can't stick it that long, and where does the bird stay between times, and do birds burn, too, for some silly little thing they've done? Listen, pass that bottle over and order some more.

### SAILLINGS.

Oct. 18, Lou Edwards, Mr. and Mrs. Allan Shaw, Eric Langden (Mauretan). Oct. 21, Mr. and Mrs. J. R. Robinson, Mignon Yorks (Carolina). Oct. 21, Mrs. Cyril Maude (Empress of France). Oct. 25, Godfrey Tearle (Carmalan).

### GABY TO HEAD REVUE HERE.

Gaby Deslye has been engaged by Morris Gest to head the new revue at the Century Grove. The salary she is to receive is said to be \$2,500 weekly, and she will also be allowed to fill in any other theatrical engagement she desires, providing it does not interfere with her work at the Century.

### "CHIN CHOW" TOPS ALL RECORDS.

London, Oct. 22. "Chu Chin Chow" at His Majesty's on October 17 best all theatrical records by playing 1,477 performances. Up to that date 1,765,164 people had paid to see the show. Owing to the continued popularity of "Chu Chin Chow," the new Oscar Asche production scheduled for His Majesty's, will first be seen in America.

### GALLERY CLOSED AT OXFORD.

Charles Cochran announces he will do away with the gallery for the presentation at the Oxford of his new play, "Maggie," due to open this week.

### TRAVELOG DRAWING \$25,000.

London, Oct. 22. Lowell Thomas is paying \$5,000 rental for his last week at Covent Garden, but expects to play to \$25,000 with his travelog.

### R. R. STRIKE COSTS HOUSE.

London, Oct. 22. The withdrawal of "Monsieur Beaucaire" from the Palace is explained by Gilbert Miller, who states the business was enormous but dropped during the recent railway strike.

That enabled Sir Alfred Butt to exercise a technical right to terminate the engagement if the receipts fell below a certain figure.

Broadhurst's "Storm" in London. George Broadhurst is to produce "The Storm," Langdon McCormick's melodrama of the Northwest (now at the Forty-eighth Street) in London this fall. It is understood that the producer intends sailing some time next month. An English manager may be concerned in the London presentation.

Ellen Terry's Son Reported Ill. Paris, Oct. 22. It is reported from Italy that Edwin Gordon Craig, son of Ellen Terry, is seriously ill with typhoid fever.

Madge Saunders Engaged to Harry. London, Oct. 22. Leslie Henson is engaged to be married to the Gaiety favorite, Madge Saunders.

Sacks Sailing This Week. London, Oct. 22. J. L. Sacks sails for America Oct. 25.

A Success in "Tiger Rose." London, Oct. 22. Marjorie Campbell has scored a big personal success in "Tiger Rose" at the Savoy.

"Net" Fails in London. London, Oct. 22. The production of "The Net" at the Scala, October 17, registers another failure for the F. J. Nettiefield management.

DORIS KEANE BACK IN N. Y. Doris Keane, accompanied by her husband, Basil Sydney, returned to New York last week, after three years' absence in London. Miss Keane is undecided whether she will accept a flattering offer to appear in pictures or revive "Romance."

### SMOULDERING STRIKE TROUBLE.

Paris, Oct. 5. Although the actors and vaudeville critics have returned as far as possible to work, the antagonism between artist and manager is not removed.

This is more particularly noticeable with the music hall acts, as some of the managers have now resigned from the Vaudeville Directors' Association in order not to be bound by the arbitration conditions.

One clause the managers dislike is the non-payment of agents' commissions by artists and object to having to meet this additional expense. Some of the houses also find the minimum salaries imposed are too expensive for their budgets.

Some ill-feeling was felt by the French against the English artists, who were considered in some instances as open blacklegs, working two and three establishments to keep the programs going. There is some dissatisfaction with English artists' worked during the strike at halls for which they had no previous contract, but in the majority of cases they were in Paris to fulfil contracts signed long before any strike was expected. However, the English artist, in the eyes of the French, did not prove himself a brother, and this will be unfavorably remembered for some time.

Thanks to the English artists' collaboration certain French managers were able to keep open throughout the crisis.

### DEMAND FOR U. S. FILMS.

Harry Cohen, foreign manager for Metro, returned to New York last week on the Adriatic. He says the demand for American films in England is very big at present—that as the British producers only make one-fourth the number of pictures they need for exhibition they must, necessarily, look to America for the bulk of their releases.

Cohen brought back with him a number of English and French plays for which he contracted for the film rights for his concern.

Aurele Sydney to Produce in Spain. London, Oct. 22. Aurele Sydney leaves here for Spain, to form his own producing company in Barcelona.

The Associated Offices ERNEST EDLSTEN, T. F. DAW, PAUL MURRAY, JULIAN WYLIE, 2 LITTLE ST., LUDGATE RD. LONDON. Cable and Wire—"Exposita, Westing, Lentes." New York: Harry J. Fitzgerald, 1562 Broadway. Representing the World's Greatest Artists and Attractions.

LEON LONDON

London. Hippodrome

It behooves me to speak— When is an actress not an actress? Nine times out of ten.

CHARLES WITHERS

## VAUDEVILLE

# SUNDAY CONCERTS MAY COME TO STAY IN LEGITIMATE HOUSES

**Half Dozen Have Tried Their Luck—Fourteen Sabbath Shows Given Oct. 19—Dearth of Cabaret Shows Possible Cause—Program Must Be Good, or the Audiences Will Drift—First Show at New Amsterdam With \$3 Top.**

Although it is still early in the season, there has been in evidence within the last month a marked development in the Sunday vaudeville concert idea. Within the last three weeks around a half dozen legitimate houses dipped into Sabbath concerts with financial success. Last Sunday there were fourteen houses giving entertainments in Times Square, that including the several big picture houses, several benefits and the two theatres regularly open for vaudeville.

The announcement this week that the New Amsterdam Theatre would also get into the Sunday concert list was not surprising. Up to this season there was not a house along 42d street playing Sundays except the American Theatre and roof, where invariably business is capacity. Last Sunday, however, there were three other houses open. They were the Lyric, which started with its first concert, the Harmonia, where Eddie Toy held forth with a two-hour show, and the Selwyn, which played a benefit show, but which reverted to the regular vaudeville concert scheme next Sunday.

The indications now are that 42d street will soon have the largest number of Sunday concerts, for the idea will not stop with the New Amsterdam. Already named for similar entertainment are the Liberty and the George M. Cohan.

At the present time Flo Ziegfeld, Jr. will book the first of the K. & E. house Sundays (New Amsterdam), making up his show easily with players from the "Follies" and the roof shows. It is probable that he will be forced to seek fillers from outside and it was reported this week that many acts would be obtainable from the Marcus Loew office. This is the general plan to be used for the other houses, if they go into Sunday nights; that is, to frame the shows with musical comedy features appearing here in productions and fill in with Leew acts. It is a foregone conclusion that the Keith Exchange will not favor concerts which in any way would tend to lessen the draw of the Palace.

The decadence of the cabarets cannot be interpolated. The sure promise of prohibition after January 20, at which time the Constitutional Amendment becomes effective, is supposed to be the main reason of the growth of Sunday night concerts. Prohibition and the passing of the cafe shows are leaving amusement lovers seeking entertainment in great numbers each week. A search through Times Square last Sunday failed to discover hardly anything in the way of a cabaret and that was the main reason of the big business attained by the 14 Sunday night shows. The same causes are figured in the great takings in the legitimate theatres throughout the week.

The scale for Sunday nights in Times Square has been set at \$2 top and that figure must be attained if the show managements are to "get out" on

the bill. The salaries for acts is the naturally big item, turns asking for round figures much in excess of what they would get pro rata for a week's work. With the demand large, there is little trouble for acts of name or class getting what they ask for, the biggest problem of the takers of Sunday nights isn't this business done, but the securing of bills that deliver satisfaction. But in addition to the paying of salaries, the cost of operating the theatres, which takes in the cost of stage hands, musicians and house rent, make a \$2 top figure necessary, and good business must be drawn to provide an even break. The amount of profit in such shows because of the seasonal expense for one performance is not counted on as large.

Some of the concerts given in the legitimate houses lately have been brutal. It beckons that not able to deliver a reasonably satisfactory bill, they will go to other houses where the shows are more cleverly framed. In the making of such bills, backers will also have to dodge engaging acts claimed as objectionable to the authorities. Practically every vaudeville house in New York changes one or more acts around for the Sunday performances.

The general effect of the growth Sunday night concerts will probably be that pressure will be brought on the State Assembly to generalize the bill of last season which made Sunday baseball legal. It was intimated at the time that theatrical performances would be the next to have the ban lifted, but managers were told to hold off with their representations until the baseball law became effective.

It is possible that Mr. Ziegfeld will have charge of the booking of the Sunday nights in the K. & E. houses. He once before took the idea of the New York roof when it was the Moulin Rouge, but gave it up one show.

There are now four show theatres giving Sundays—the Winter Garden, Central, Forty-fourth Street and Lyric, the last having started last Sunday. The Garden was the first of the concert houses for that, and has been the biggest success. With smoking permitted, it has become a favored resort. The use of musical comedy stars in the Garden shows was largely responsible for the success there Sunday nights. It is this same idea that Messrs. Ziegfeld, Erlanger and Dillingham will offer. The trio combination is supposed to be back of the Sundays in K. & E. houses.

The opening bill at the New Amsterdam Sunday night has enough names for a benefit. The show announced was: Raymond Hitchcock, Marilyn Miller, Fanny Brice, Irving Berlin, Eddie Cantor, W. C. Fields, Bert Lavy, Fred and Adele Astaire, Misses Utery and Deleone from the roof show, Ted Lewis and Jess Beasly, Claudius and Scarlett, Ben All Hagin tableaux, Savoy and Brennan and Coogan and Edwards.

The price scale for the New Amsterdam's Sunday night vaudeville concert will be topped at \$3, that price going for the entire lower floor. This sets a new vaudeville figure, though Joison's recent Sunday at the Winter Garden was similarly priced.

Another legitimate house hitching onto the Sunday night idea is the Fulton, which starts concerts November 2. Oliver D. Bailey and Julius Harris will offer the shows, booked by Al Lee,

### CAMP ENTERTAINMENT.

A recent order by the War Department calls for the cessation of activities of the several welfare associations. After November 1 the K. of C., Y. M. C. A. and Jewish Welfare Board will no longer function in the cantonments. Beginning with that date all educational, recreational and theatrical departments will come directly under control of the army staff. These departments have been under the jurisdiction of the Training Camp Activities Commission.

The future of amusement in the camps is as yet an unknown quantity, although it is understood a substantial sum was awarded the army for that purpose by Congress. At the present time there are, but two camps playing vaudeville and such shows are played intermittently. Both camps are near New York. All the other camps are playing pictures.

Most of the cantonments are still operated, but have been greatly depleted. The majority of men in the service have been sent to the Mexican border for training purposes. What has become of the plan to build border theatres appears to be a mystery.

Although the camp welfare will be under control of the army staff, several civilians will be retained, they mostly being assigned to educational work.

### MYSTERY OF HARRY WARDELL.

For several weeks it has been persistently reported Harry Wardell is about to produce a musical show. The confirmation came Wednesday in the form of an announcement from Leon Friedman, who is the publicity man for Flo Ziegfeld.

The story stated Wardell has arranged to produce a musical piece with the music by Victor Herbert, book and lyrics by Frederick Arnold Kummer. The play has not been named.

Wardell for some years was under study for Al Jolson. Both played in blackface. There is a suspicion Jolson may be financially concerned in the proposed Wardell show. At one time within the past month Rufus LeMaire was said to be engaging people for it.

### CANCELS ORPHEUM CIRCUIT?

Chicago, Oct. 22.—The Orpheum Circuit is reported under the impression Franklin and Green have canceled their entire Orpheum route, although official notification to this effect has not been turned in.

The act should have played the Majestic last week and the Palace this week. Instead they sent word Burt Green was ill. Previously they had advised the Orpheum a show project had loomed up.

Chicago, Oct. 22.—Martin Beck is due to leave here today for a swing around the Orpheum Circuit, he says.

### DRINKWATER'S ROOSEVELT PLAY

Chicago, Oct. 22.—The Roosevelt Memorial Association announces that John Drinkwater's visit to America is not so much to see "Abraham Lincoln" presented as it is to glean material for a drama about Theodore Roosevelt.

Mr. Drinkwater attended several memorial services this week to collect data and atmosphere.

### Singer Midgets in Films.

The Singer Midgets have signed with the Fox Film Corp. and will make a series of juvenile comedies for the Fox Sunshine Co.

The films will be made on the coast and will be started within the next three weeks, following the expiration of the midgets' vaudeville contracts.

### BEE PALMER IN SANITARIUM.

Bee Palmer is in Stern's Sanitarium, New York, suffering from a nervous breakdown. She was to have headlined the bill at the Riverside this week but because of illness was forced to cancel. Charles Purcell substituted.

### BIG DEAL CLOSED.

Montreal, Oct. 22.

George F. Driscoll returned to Montreal this week and announced one of the biggest theatrical deals ever made in Canada. The interests taken over are extensive. They include the entire holdings of A. J. Small, including the Grand Opera House in Toronto, the theatres in London, Hamilton, Saint Thomas, Peterborough and Kingston, Ont., and all the booking offices of A. J. Small, which embrace the direction of over sixty theatres east of Winnipeg.

In addition, negotiations are now under way which will give the syndicate similar control of the Walker Theatre, Winnipeg, owned by C. F. Walker, and the entire theatre holdings of Sir James Loughheed in the Canadian West, including the theatres in Calgary, Edmonton, Saskatoon, Regina, Moosejaw, Victoria and other towns in the West and a new theatre to be built in Vancouver.

With regard to the East, arrangements are proposed which will give the syndicate a complete chain of theatres across the continent from Halifax to Vancouver. It is also intended to establish offices in London, Eng., and a theatre will be secured in London. Complete affiliation is secured with the principal booking and producing interests in the United States, the Shubert firm, A. L. Erlanger and others and all their affiliated interests. His Majesty's Theatre, Montreal, is also to be included in this deal.

George F. Driscoll, one of the managers of His Majesty's Theatre, will have for England at least in January to make the necessary arrangements, and establish an office over there for the syndicate's London representative. The direction of the syndicate's entire business will be under Driscoll. By this new arrangement cities and towns in Canada which have never yet enjoyed first class productions will see plays and hear artists who have been compelled to omit those places from their itinerary.

The Montreal syndicate which, has taken charge of the deal was organized by H. Wyndham Beaudouin, for the past three years president of the theatrical firm of Edwards & Driscoll, lessees of His Majesty's Theatre. Mr. Beaudouin assembled the various parties to the syndicate and has had completed the negotiations which have resulted in the establishment of the chain of theatres indicated above.

### GRACE LA RUE ANGERED.

Grace La Rue, headlining at the Colonial this week, went up against the tough gallery bunch there and became so angry Monday that she expressed herself to the audience.

Near the finish of the turn, some small article struck the piano, though few persons were aware of the incident.

The house was surprised therefore when in taking her final bow, Miss La Rue tersely said that she believed, some of the audience wanted to hear her sing, that when a clever artist like herself was booked at a large salary, it was a shame that the management permitted her performance to be spoiled by boys. It is probable that a penny was slipped onto the stage. That's nothing at the Colonial, where they are known to throw coppers in shavers.

There was some slight whistling during the La Rue act but hardly anything to take offense at. To the credit of the Colonial management the gallery appears much more "civilized" this last season. Monday night early in the show someone who heard of the "bird" but didn't know what it meant, gave the audience imitation of a canary. But that was early in the evening.

### LEWIS' FIVE A DAY.

Ted Lewis and his Jazz Band are playing five shows a day for two days this week. Four a day is the rule for the other four days. Lewis cancelled upon Monday to replace Wilkie Bard at the Palace. Lewis and his band are playing in the "Greenwich Village Follies" and also the "Midnight Frolic."

# ANOTHER CHICAGO MEETING ON FOR ORPHEUM REORGANIZATION

**Directors Now Said to Be Ready to Issue \$15,000,000 in Preferred Stock or Bonds and Spend This Money to Buy in Outside Circuits—New Orpheum Small Time Houses Also to Be Built.**

San Francisco, Oct. 22. Morris Meyerfield and B. Lazarus Lansburgh of the Orpheum Circuit are leaving for Chicago, where they will meet Martin Beck and other Easterners interested, to go into the matter of the Orpheum Circuit reorganization.

The report becomes more definite on this way that the Orpheum people, with the probable exception of Fred Henderson, who wishes to retire, are agreeable to the proposed plan of issuing \$15,000,000 in either preferred stock or bonds to be placed with the Illinois Trust Co., as security for advances. It is probable that some of this amount will be utilized in various cities of the circuit to take up interests in local Orpheums. To gather the Orpheum from the one solid stockholding group appears to be the scheme.

Another plan is to take in the Western Vaudeville Managers' Association and its circuits. The latter principally are Ackerman & Harris on the coast, Finn & Helman in the middle-west, Ingerstrate in the South, Gus Sun and W. S. Butterfield. Reports from the East say Sun and Butterfield are more likely to go with the Keith interests in New York than to be held in the Association moves. Others of the Association are said to be doubtful, particularly the Ackerman & Harris and Interstate Circuit. There is a rumor here now that Ackerman & Harris are in active negotiation in New York for a transfer of their circuit, that will not, however, mean the partners are to leave it.

Any monies remaining from the deposit of the Orpheum preferred stock or bonds are to be utilized for the building of new Orpheum small-time theatres, it is said.

Mr. Meyerfield is president of the Orpheum Circuit; Mr. Lansburgh, secretary. Some of the more important Orpheum stockholders who went east a couple of weeks ago with Meyerfield are not accompanying him on this trip.

Chicago, Oct. 22. The sudden visit last week of Mort Slinger of the Western Vaudeville Managers' Association to New York is said to have been for the purpose of interviewing Ackerman & Harris on behalf of the Orpheum Circuit reorganization.

It is said Mr. Slinger was authorized to submit an enthralling proposition to the Coast firm, who are now in New York.

Nothing developed during the week with the reported Ackerman & Harris impending deal. The name of Marcus Loew was often heard in connection with the Westerners; also the name of a couple of picture concerns. Irving Ackerman who has been in the city for two weeks said there was nothing to announce. He was then (Wednesday) waiting for his partner, Sam Harris, to reach New York today (Friday).

A report that Marcus Loew was concerned in the Orpheum Circuit matter was ridiculed from all directions.

## FOUGHT WITH BURGLAR.

Providence, R. I., Oct. 22. A tussle with a burglar, shooting his flaming light down a fire-escape; more shooting; a fire and then the discovery of the loss of \$380, made up a trip-hammer series of events set off one morning last week—early in the morning—in Room 8, Hotel Berkshire, when James Leonard, 92 Atlantic ave-

nue, N. Y., in vaudeville playing the Albee Theatre during the week, got up to heat some water.

Mr. Leonard found a young man at his clothes closet door when he came out of his bathroom at 4 a. m. This young man held a revolver and pointing it towards the actor said: "Not a word." Leonard dropped his dish of water, jumped for the stranger and intruder, and they came to grips. They tipped over an alcohol lamp and set fire to a carpet. They pummeled and hugged each other and rolled over onto a bed. The burglar's revolver was discharged, either purposely or accidentally. The powder marks showed on Leonard's hand later. He broke the intruder's hold on the gun and it fell between the bed and a trunk.

The stranger, breaking free, ran to the window and fairly fell onto the landing of the fire escape. He started a hurried descent. Meanwhile Leonard had found the gun and going to the window fired two shots at it, fleeing target. The man made good his escape. Next the police were called and guests hastily extinguished the fire on the blazing carpet.

It was then that Mr. Leonard discovered his \$380, Elks' membership card and various personal papers were missing.

## MOSS ORCHESTRAS CUT DOWN.

Nat Korspan is back at his former post as director of the Jefferson orchestra. With the augmented concert orchestra, Joseph G. Del Pozo was in charge, replacing Korspan.

The orchestra have been gradually cut down from thirty to ten players in all the local Moss houses, it having been discovered that the larger band did not keep in time with the vocalist or dancer, having never been accustomed to vaudeville work before.

## FIFTEEN DENISHAWN DANCERS.

Ted Shawn is producing a dancing act for vaudeville that will hold 18 people.

The production will be in three scenes and called "Jubilee of the Sea." The act is reported as being \$1,500 weekly.

Charles Bernhaupt has the booking of it.

## Cuban Booked.

Mrs. Publione, who has been handling the Cuban circus which bore the name of her late husband, was in New York last week engaging turns for this year's show, which opens its season at the Theatre Nationale, Havana, on Saturday.

She returned Saturday, being accompanied by the following acts supplied by Wirth & Blumenfeld: Ducas Brothers, Rodriguez Brothers and Ward and Gory.

## See Palmer's Band Stays.

The jazz band with the Bee Palmer act, reported as leaving her, is to remain with the turn. Only one member is defaulting, the clarinet player, leaving to join the Pat Rooney act.

## Boys Star, Buffalo, for Vaudeville.

The Star, Buffalo, formerly a \$2 legit house, was purchased last week by F. A. Fennvessy of Rochester. The new owner will inaugurate a vaudeville policy commencing next week, Oct. 27, playing five acts, on a full week basis, booked by William Delaney, (U. B. O.)

## PROSPECT THEATRE ROW ENDED.

A family feud was averted last week when Abe Feinberg withdrew his application in the Supreme Court to have a receiver appointed for the receipts of the Sunday night shows at the Prospect Theatre, New York, in which he was interested with his uncle, Sam Bernstein. When the house first opened Bernstein obtained the Sunday vaudeville privilege from Harry Clay Blaney. He made arrangements with Feinberg to have the latter book the show and for this obtain one-third of the profits. After booking two shows Bernstein told Feinberg that his bills were too expensive and that in the future he would provide the acts. He also informed his nephew that his interest in the shows would continue, nevertheless. Sam then provided the show on October 12 himself.

When Bernstein was served with the papers he rushed to the office of Feinberg. He was informed the latter was in Chicago and would not be back until the end of the week. Sam then told the boys in the Putnam building that Abe had got all that was coming to him and there was no intention of "gyping" his nephew. He then produced an envelope which he said contained \$73.89, Feinberg's share of the previous Sunday performance.

On Friday Feinberg returned to New York and his company with his attorney had a conference with Bernstein, when he agreed to accept the Sunday share and discontinue the application for the receivership.

## LOEW ADDS SOUTHERN HOUSES.

Besides the Prince, Houston, announced in last week's VARIETY as now a part of the Marcus Loew chain, that circuit has added the Princess, San Antonio; Hippodrome, Waco; Hippodrome, Dallas, and Oklahoma City to its route.

The Houston house starts Nov. 13, with the others following in order, playing a split week each.

The new Loew theatres, some of which are only booked, parallel what are known as the Hodkin bookings in the same cities, with Hodkin supplying the houses through the Pantages offices. In one or more of the latest Loew towns are vaudeville theatres operated by the Interstate Circuit.

The Southern additions have been placed upon the Moe Schenck book in the Loew booking office, giving Mr. Schenck 18 houses to look after, totaling nine and one-half weeks of time.

## BANQUETTING WEGEFARTH.

Philadelphia, Oct. 22. A testimonial banquet will be given to W. Dayton Wegfarth, manager of Nixon's Grand Opera House, on the stage of the theatre Friday night, prior to his departure for Syracuse, N. Y., where he is to take the position of manager of the new B. F. Keith house in that city. Joseph C. Dougherty, who left the Keith employ several months ago to form a booking partnership with Dave Sablosky, will succeed Mr. Wegfarth at the Grand.

It is understood Mr. Wegfarth will take several of the employees at the Grand with him to Syracuse.

## DAVIS PLAYING 12 ACTS.

Pittsburgh, Oct. 22. Business has noticeably increased at the Day since that time vaudeville theatre started playing 12 acts to a program.

## MARINELLI LEAVING.

H. B. Marinelli will sail for London in December for the purpose of re-establishing his foreign offices abandoned during the war, in London and Paris.

## Rose Scouting in West.

Maurice Rose (Rose and Curtis) and Max Winslow (Waterson B. & S.) left for the Middle West this week, expecting to remain away for about 10 days. The agent is scouting for some new material, especially in Chicago, where most of his time will be spent.

## BARD TO PLAY OUT TIME.

It was decided on Wednesday afternoon that Willie Bard should return to the Palace bill Thursday night and play the balance of his current engagement, following which he will play out the 15 weeks of bookings at \$2,000 weekly, contracted for the Keith time.

The decision which resulted in Bard returning to the Palace bill, following the abrupt termination of his initial performance Monday afternoon, was arrived at after a conference between Bard and the Keith Exchange officials Wednesday.

After opening and quitting the Palace bill on Monday, Bard communicated with the Keith people and expressed a desire to return, with a different routine of songs, either Thursday or next Monday for the full week.

It is about six years ago since Willie Bard came over here to play at the Victoria, New York, for the late Willie Hammerstein, for two weeks at \$1,000 weekly. While pronounced an artistic and laughing success at that time, Mr. Bard did not prove the sensational draw anticipated.

In the Palace turn Mr. Bard did a couple of numbers he had done at the Victoria. These were the railroad porter and the night watchman scenes. A warbling song at the Palace had not been tried at Hammerstein's nor did Bard do the best bit of his Hammerstein turn, the flower song, at the Palace.

Appearing right after the topical review following intermission, Mr. Bard Monday afternoon got over quite well with the porter bit that employed a woman. Following this with the warbling song of several choruses, the house became restless. Bard did it as a "dancer" with a male assistant. Jeering for the "Night Watchman," also with an extra man, the scene became protracted besides looking primitive to a Palace audience after the six years' lapse, with the use of a bladder in it. The Englishman had gotten half-way through the number when the audience started to walk. This and the commotion broke up Bard's act. He spoke to the footlights, saying that for the first time in 28 years he was compelled to address an audience for something else besides appreciation. Mentioning a contracted cold since arriving here, Mr. Bard stated he felt that his opening should have been last week instead of the present date.

The house had noted the heavy cold Mr. Bard was struggling with and that he spoke with difficulty. They applauded him vociferously after his speech, and turned what might have been a holocaust for the Englishman into an apparent sympathetic victory. Professionals who noted this demonstration of sympathy contrasted it with the reception given McIntyre and Heath, when the latter team misjudged an English audience upon their debut in London. McIntyre and Heath departed from the English stage without a handicap heard.

The advance billing of Bard caused some attention. It referred to him as the foremost comic of England. It is said the Palace press department suggested to Mr. Bard that the nature of announcement be subdued until after his opening but that Bard declared it was true and included the word in his commentary upon it, insinuating upon the billing.

The Bard booking was made through Rose & Curtis, confirmed by Eddie Darling for the Keith office.

Ted Lewis and Elsie Jazz Band substituted.

A story circulated around that three famous blackface stars started the walk out on Bard found no credence. The actors mentioned were Al Jolson, Eddie Cantor and George LeMaire. As a matter of fact, Jolson did not leave the Palace until 5:10 Monday afternoon, departing for Philadelphia after seeing the Palace show to appear in the night performance of "Shubad." Jolson's departure from the Palace, coming as it did at 5:10, consequently had no bearing upon the general result of the Bard act.

# TO INVESTIGATE TRY-OUTS AT TWO CHICAGO THEATRES

**N. V. A. Official Declares Acts Are Being Played There at Very Small Compensation on Ground That They Are Only Being Tried Out—Takes Only One Performance Usually to Decide, but Here Acts Play at Least a Split Week—Other Matters Will Be Looked Into.**

Chicago, Oct. 22. An official of the N. V. A. is authority for the statement that the practice of placing acts for a full week split between the American and Lincoln (Pinn & Heiman) for a "try-out" is to be taken up at the next meeting of the board, together with the circumstances surrounding the entire conduct of bookings at these two theatres, the pivot of constant contention and protest in the Western Vaudeville Managers' Association.

These two theatres, which are well located in residence districts, and are heavy dividend earners, are said to "clean off the nut" on Saturday and Sunday, leaving the rest of the gross takings for profit. Despite this every act that plays these theatres has to take a heavy cut, and a large portion of the acts take almost nothing at all, being sent in to "show."

The N. V. A. official said that he could not see the justice of "showing" an act in two houses and for an entire week, even if necessary to send in a turn at small compensation to reveal a new offering, which can be accomplished in one performance; or, at most, a half week in order not to disturb the running order of a program. He claims that the "try-out" is but a subterfuge to get acts to fill these two theatres at shamefully small money, often not more than an average of \$250 to \$5 per person per show.

Sam Kahl, who backs these houses, has made the iron-bound policy that any act asking the P. & H. route must "try out" in these houses no matter how long the act has played elsewhere and no matter what reports have come in, and no matter whether or not it has played Chicago where he could see it or not. Recently he offered a six-people dramatic act, headed by a record-breaking W. V. M. A. headline comedian, backed by enthusiastic reports from the entire Butterfield circuit, where it got \$600, \$120 for the entire week, split between the two houses. As a result, this act, like many others, "jumped" Chicago and immediately got bookings in New York for \$650 and \$700. This has been going on so constantly that this region is being milked of available material.

Another item which the official said would be investigated entails the system of payment in Evanston and Terre Haute. Neither is a Sunday town. An act opens at Evanston and plays Monday, Tuesday and Wednesday, then plays Thursday, Friday and Saturday in Terre Haute. In Evanston it gets one-half salary for the half week, in Terre Haute it gets three-sevenths for the three days, making six and one-half sevenths, or thirteen-fourteenths of a week's salary for a week's play in non-Sunday territory. Such piecemeal practices, originated in the fertile calculations of Kahl, are keeping acts hibernating in seething humor of dis-

content, and complaints are pouring into the N. V. A. and other adjudicating offices.

## BURDELL AGAIN ARRESTED.

Joseph Burdell, 30 years old, residing at 390 Washington avenue, Bronx, who alleges former connections in the theatrical profession, was placed under arrest October 16 by Detectives Joseph Shields and Charles Webb and taken to the East 126th street police station, charged with using the mails to defraud. Burdell was arrested last August on the same complaint.

George Wiley complained last August against Burdell. This time it was Samuel Weisberg, recently discharged from the army and in search of theatrical employment. Weisberg noticed Burdell's advertisement in the Evening Telegram. It had appeared often in that paper since January last. Weisberg recalled an item in VARIETY at the time. Burdell was previously arrested for fraudulent advertising. He notified Inspector R. H. Mayhew of the Postoffice Department, who investigated and caused Burdell's arrest.

Burdell advertised requesting applicants to call at his office, when they were informed it would cost \$12.65 for transportation to the opening point of the theatrical engagement. Generally some southern point was mentioned. Upon receipt of the money Burdell would disappear.

Burdell is to be given a hearing tomorrow (Oct. 25) before United States Commissioner Hitchcock. He has several aliases, among them Joe Berdell, J. M. Vertli and T. Ward.

## G. Tarsis A Hit in London.

From London comes word that Godfrey Tarsis did score a huge hit in "Tiger Rose" and that the J. L. Sacks management is making frantic efforts to retain him in the east. The actor, however, is under contract to appear here in "Carnival," which is being produced by Lee Ephraim in association with the Shubert and Walter Haas.

## ORGANS FOR A. AND H.

San Francisco, Oct. 22. Contract for the purchase of several organs was signed by Ackerman and Harris. The contract calls for the delivery of the organs before February 1. The new organs will be installed in the various Hippodrome Theatres on the coast.

## Acts in "Midnight Frolic."

When Ziegfeld's "Midnight Frolic" starts its round tour at Pittsburgh Nov. 27 two of the vaudeville acts in the performance will be Savoy and Brennan and W. G. Fields.

## Farr and Farland Coming.

Farr and Farland, an English straight and eccentric male team, have been booked in America by Edward Darling through Ernest Edelman. They are scheduled to open here in January.

## N. V. A. Dance Nov. 4.

The first formal dance of the season will be held at the N. V. A. clubhouse on Tuesday evening, November 4.

## ANNULING "CURTISS" MARRIAGE.

San Francisco, Oct. 22. Betty Wright, of the chorus of "Not Yet Marie" on the Orpheum, was married in Portland to a man who represented himself as William Edward Glenn Curtiss and posed as the son of Glenn H. Curtiss, airplane inventor and manufacturer, when he wooed and won her with promises of air castles of a luxurious home. They were married in Portland, Oct. 2. A few days later details came from Glenn H. Curtiss that the bridegroom was his son. A \$100 check passed by the husband at a Portland Hotel was returned marked "no funds." Betty will endeavor to have the marriage annulled.

## BLUMENTHAL'S REALTY CO.'S.

San Francisco, Oct. 22. A. C. Blumenthal, who represented Ackerman and Harris in various realty deals and theatre leases, has formed two companies of which he is the head, which will engage in realty and theatre building enterprises. One, A. C. Blumenthal & Co., will be a realty brokerage and investment concern. It is associated with and will act for the Ackerman and Harris interests, according to Blumenthal. The other concern, the Pacific Theatre and Realty Company, will act as a holding company, leasing, buying and building theatres on the Coast.

## INTERESTED IN LAUDER TOUR.

William Morris has acquired a one-half interest in the South African tour of Sir Harry Lauder, which will begin after the completion of the Scotchman's annual American route. E. J. Carroll, an Australian, is publicly acknowledged the manager of the African tour, but Morris is in for a 50 per cent interest. This tour probably starting around Easter time, 1929.

Morris is the sole manager of the American tours.

## Friedman Incorporates.

George A. Friedman, together with L. M. Loper and H. C. Gumprecht, has organized George A. Friedman, Inc., a \$50,000 corporation, and will produce pictures and publish songs and music.

Friedman was formerly general manager for McCarthy and Fisher. He will begin active work in about two weeks. Quarters have been located at 133 West 47th street. The firm has signed Jack Mahoney to write exclusively for the house.

## REGARDING BOX OFFICE ORDERS.

Following an unwarranted exercise of discretion by resident managers of the theatres in the matter of box office orders, given to VARIETY by professionals, VARIETY quite recently instructed its attorneys, O'Brien, Malevinsky & Driscoll, to bring an action for \$50 against the E. F. Albee theatre of Providence, R. I. The instructions to sue were based upon the refusal of the Albee theatre local management to honor a box office order for \$50 given to VARIETY by Irwin Rosen of the "Kiss Me" vaudeville production. The order was executed in favor of VARIETY in part payment of advertising secured by the act in the paper. It was not honored in Providence for the reason as stated by the management that the act refused to pay it.

Through courtesy presumably in these matters O'Brien, Malevinsky & Driscoll informed the legal department of the Keith Circuit of their intention to bring suit, whereupon the legal department was directed by Maurice Goodman, its head, to pay the amount and VARIETY received payment of the act played the Bushwick, Brooklyn.

Some months ago VARIETY secured an opinion from O'Brien, Malevinsky & Driscoll on the validity of a box office order against a theatre. That opinion was forwarded to the various theatrical circuits which referred it to their attorneys. Several of the circuits, including Keith's, notified its house managers that the opinion as rendered by VARIETY'S attorneys was correct.

Quite often, however, since house managers or treasurers have taken it upon themselves to pass upon the box office orders, as often interviewing the act issuing the order and accepting whatever statement was made concerning it even to refusing payment.

Annoyed considerably through house managers apparently wishing to curry favor from acts that seemed to want to evade payment of a just obligation, VARIETY directed the suit against the Albee theatre and will start an action hereafter against any theatre refusing to honor its box office orders, unless for a good and sufficient reason.

The opinion as rendered by O'Brien, Malevinsky & Driscoll in the first instance, reads as follows:

O'BRIEN, MALEVINSKY & DRISCOLL.  
Law Offices  
Fitzgerald Bldg., New York City. Times Bldg.  
January 26th, 1918.

"Variety",  
New York City.  
Dear Sir:

Answering yours of the 2d inst., relative to assignment of salary, we beg to advise in answer to your specific request as follows:

First—If the assignment of salary, or box office order, as you call it, is delivered to the theatre's manager or treasurer or any other executive officer and during the time the theatre holds the box office, order money becomes due to the person who gave you the order, the theatre becomes obligated to withhold from the money so becoming due the amount mentioned in your box office order, and their failure to withhold the amount subjects them to suit by you, in which you would undoubtedly recover.

Second—The law holds that such box office orders or assignments transfer an equitable title in the money accruing to the benefit of the debtor to the person to whom the order is delivered as soon as these moneys become due the debtor.

Third—Under the law of assignments, acceptance by the theatre is not necessary to give rise to their obligation to you. Notice of the assignment is all which the law requires. Consequently, they become liable to you as soon as you serve them with the assignment and their failure to meet it, either through oversight or negligence, does not change their obligation to you.

Fourth—We, therefore, beg to advise you generally in connection with the Colonial Theatre, Boston, Pa., that VINEVA VINEVA Theatre Co., in our opinion, is liable for the amount of the assignment.

O'BRIEN, MALEVINSKY & DRISCOLL,  
For Alfred G. Reiner.

## Rehearsing at Brighton.

Unknown to Broadway, the Brighton Beach Music Hall is being utilized by Anthony Paul Kelly for the rehearsing of a new play. Dave Berk, stage manager of the Bushwick, is giving him assistance, and by the time the show is ready, it is said to give a dress rehearsal there for critics, friends, et al.



VIRGINIA MARY  
LEWIS and WHITE.

This week (Oct. 20), Maryland, Baltimore.  
Next week (Oct. 27), Keith's, Washington, D. C.

## ATTORNEYS ALMOST COME TO BLOWS AT INVESTIGATION'S FINAL HEARING

**John Walsh, Counsel for Commission, Declares He Is for "Under Dog," and ex-Judge McCall Threatens to Move for His Dismissal—Mountford, Unexpectedly Called to Stand, Gives Albee High Praise. Final Summing Up in Washington.**

The investigation of the vaudeville industry which the Federal Trade Commission has been conducting since last February came to an end last Friday with the conclusion of the defense presented by the respondents (Vaudeville Managers' Protective Association, Keith Exchange, etc.) in answer to the charges of restraint of trade, etc., filed against them by the Trade Commission in July, 1918.

Examiner Charles S. Moore, instructed Mr. Walsh, chief counsel of the Trade Commission, to file a brief with the commission by November 10. Maurice Goodman attorney for the respondents was similarly instructed to file an answering brief not later than December 10. Following the Federal Trade Commission's consideration of the briefs filed by both sides, a date will be set for argument, at which the respective attorneys will appear before the Trade Commission in Washington for a final summing up of the issues. The commission, following the final summing up, will make known its findings.

Just before the close of last Friday's session, John Walsh, counsel for the Commission, and ex-Judge McCall, Mr. Goodman's associate in the defense, engaged in a controversial dispute that for bitterness and exchange of strong personalities made all of the former acrimonious tiffs between opposing counsel during previous hearings seem like the cooling of doves.

The dispute arose over the admission of a letter to the record sent by Walsh to Harry Mountford, in which Walsh severely criticized an editorial appearing in Variety on July 4. The editorial in question quoted excerpts from the testimony of James W. Fitz Patrick given in one of the hearings of the Federal Trade Commission in the present proceedings and, according to Walsh's characterization as contained in his letter to Mountford, was "designed to have the readers of Variety draw the very indecently unfair inference that, inasmuch as Mr. Fitz Patrick disbursed about \$1,000 of the White Rat's \$12,000 strike fund, the other \$11,000, which was disbursed by you (Mountford) or subject to your individual check, did not go to the legitimate purposes of the organization."

Attorneys Threaten Each Other. Mr. McCall immediately arose and moved that the Walsh letter be excluded from the record, at the same time demanding to know why Walsh had written such a letter to Mountford. Mr. Walsh replied in effect that he was for the under dog always. McCall then demanded an explanation of what Walsh meant by "the under dog" and Walsh replied that the Rat had put up a great fight against odds and he (Walsh) considered he had a perfect right to write in reference to the Variety editorial regarding Mountford as he had. Up to this point both attorneys maintained a calm enough attitude, but suddenly McCall cut in with "Very well, include the letter, and inasmuch as it was written while you were acting as an attorney for the Trade Commission in this case, I will immediately move for your dismissal."

This remark seemed thoroughly to enrage Walsh and, rising, he slowly replied: "All right, Judge McCall, if you want to make this a personal matter, I am satisfied, I herewith present the let-

ter, for the record. And," continued Walsh, "I would like nothing better than to get you on the witness stand and bring out a few things I know about you." Both lawyers were trembling with rage by this time and McCall, vigorously shaking his fist, moved a step closer to Walsh and shouted: "It would take a lawyer of far greater capabilities than you sir, to—" but before McCall could finish Walsh interrupted with, "I hope something on you." This last remark by Walsh brought the argument to a climax and McCall, shouting louder than before, said: "Very well, sir, I demand that you put me on the stand right here and prove what you claim you have on me."

Examiner Moore Takes a Hand. At this juncture Examiner Moore interposed and requested the warring lawyers to stop the argument, which incidentally appeared to be rapidly reaching the point where Walsh and McCall would go to the mat any minute. McCall insisted, however, that Walsh was a partisan, to which appellation Walsh agreed. "I'll take the hide off of you, sir, if I get you on the stand," Walsh continued. This brought forth another vehement demand by McCall for Walsh to place him on the stand. Walsh and McCall both finally acceded to Examiner Moore's request to quit battling, each insisting when quiet had been more or less restored that the remarks should go upon the record.

Although McCall was insistent that Walsh put him on the stand and bring out, if he could, the alleged something he (Walsh) had on him, Walsh made no move to bring the matter to an issue. Later it was agreed by both sides that the Walsh-McCall scrap be unrecorded. Following the hearing Walsh, walked over to McCall and offered him a handshake which McCall accepted, thus bringing an amicable finish to hostilities. Walsh's letter to Mountford was, however, inserted in the record.

Another wordy conflict ensued when the respondents' attorney sought to offer in evidence an article by Mountford, which appeared in the Billboard last week and which hinted that the initiation fee in the "Vaudeville Branch of the Four A's" would rise shortly, and that intending members better get in before the tilt took place.

The article rather broadly suggested that the Federal Trade Commission's verdict would be against the respondents; consequently, according to Mountford, all actors who desired to join the Four A's "vaudeville branch," of which he is secretary, were advised to take advantage of the present low rates and join up before the suggested big rush sent the membership tariff bounding upward.

A formal motion made by the respondents to dismiss the complaint was taken under consideration by Examiner Moore and will be referred to the Trade Commission.

Mountford Called as Witness. Twenty-four witnesses were called by the respondents in the four days taken up by their defense. These included eighteen vaudeville artists who have played the Keith Exchange theatres at various times, two booking managers, two artists' representatives, one theatre manager and Harry Mountford. Tuesday's witnesses were Pat Rooney, Charles B. Grapewin, Lonny Haskell, Jim McIntyre and Joe Laurier. Wednesday's witnesses were Harry Mountford, Pat Rooney, Charles B. Grapewin, Lonny Haskell, Jim McIntyre and Joe Laurier. (Continued on page 14.)

### ONE ACT IN PICTURE HOUSES.

San Francisco, Oct. 22. Six of the eighteen theatres controlled by Turner and Deakins and known as the T. and D. Theatres, all in close proximity to this city, are playing one act of vaudeville a full week in conjunction with the picture policy. T. and D. are members of the First National Exhibitors and have only lately added the vaudeville feature which they are booking independent, with the majority of acts coming through the Ackerman and Harrie office. No acts are too big, the T. & D. having paid as high as \$1,000 weekly for a feature turn. According to a report, Bruce Johnson, general manager for the T. & D. Circuit, who recently went to New York to attend the First National Convention, would suggest a proposition to the F. N. Directors to open a booking office in New York to supply all the theatres controlled by the First National with one feature or headline act (big time) to play a full week. According to the dope the plans are to be able to give an act about sixty consecutive weeks throughout the country in the F. N. theatres and its affiliations.

### UNION TOO STRONG.

The Colonial, Baltimore, did not open with Yiddish stock as planned by Morris Thomashefsky. Instead it is playing American stock, presenting "Daddy Long Legs" this week and "Folly With a Past" next.

The change in policy was due to the demands made by the Hebrew Actors' Union when Thomashefsky began engaging his company. In a personal statement made by him he said that, although willing to concede a great deal to the union, he could not see his way clear to agreeing to all their demands and "still live."

The Colonial has been leased by Thomashefsky for ten years.

### DAMROSCHE TOUR.

The New York Symphony Orchestra with Walter Damrosch, conductor, will begin its preliminary tour Monday, giving its opening concert in Wilmington, Del. The tour takes in Baltimore, Philadelphia, Washington, Lebanon and Harborside. Mabel Garrison and Magdelaine Bard are the soloists on tour.

They return to New York to open their season here, giving the first concert Nov. 6 at Carnegie Hall. Albert Spalding has been engaged as soloist.

### MANDELL AND ROSE'S CLAIM.

Mandell and Rose have filed a claim with the V. M. P. A. against the Pantages Circuit on behalf of the Rose Review. According to Jack Mandell, Walter Keefe, of the Pantages office, gave him a contract for the act to play the Miles theatre, Detroit, the week of Oct. 13, and the Miles house in Cleveland the following week. On Oct. 11, after the act had left to fill the Cleveland engagement, Keefe called Mandell and the phone and told him that the Cleveland week would have to be cancelled. This Mandell said he would not do and that the act would report there for work.

Mandell then took the matter up with Pat Casey and the latter instructed him to have the act return to New York and he would call a conference of the various parties interested and have an adjustment made.

### Bill Haskins Back in Song Game.

William R. Haskins is back in the music publishing game after considerable absence. Bill Haskins in the halcyon "tin pan alley" days, on 28th street, was fairly well known, after which he retired for these many years.

He will stage a come-back with the exploitation "The House Without Children," the song written around Robert McLaughlin's film of the same name.

### L. A. MUSICAL SEASON.

Los Angeles, Oct. 22. The musical season opens here Tuesday with Lambert Murphy and Merle Alcock at the Trinity Auditorium. They are under Ben Behrman's management.

### NEW ACTS.

Jack Neville and Co. in "In Alaska." Hoey and Phelan talk. Hoey was formerly of Hoey and Lee. Tom McRae and Co., cross-fire. "Poor John," five people sketch. Elsie Williams and Co. sketch. Hendricks and Stone, two men, talking and singing. Arch Hendricks, formerly of Hendricks and Padula; George Stone, formerly of Stone and McAvoy. Burns and Toran, two men, comedy singing and dancing.

Charles Althoff, the Fiddler in "Thunder," recently at the Criterion. The Sheriff of Hicksville.

Paul Denish (formerly with Leo Feist) and Yvette.

Al. Dow (Dow and Dow) and George Young, two-act.

Four Emperors' Music (Al. Edwards, J. Royal West, Arthur F. Page and James Taneen) comedy musical.

Mabel Troutman and Albert Kleist, two-act.

Hamilton and Rawson in act by Clifford Crawford entitled "Klita."

Lieut. Fernand Theatrical and Co. (8 people) shooting act.

J. Edmund Davis and Co. comedy sketch "The Ingrate" (3 people).

Baby Gladys, singing and dancing. (I. Kaufman.) Gordon, Lamar and Lang, two men and 1 woman.

"One Day" with 13 people, Cleveland Bronner production.

Lieut. J. Tim Bryman and His Black Devil Band (50th Regiment) as an act (Alf T. Wilton).

The American Quartet, out of vaudeville for the past five years making records for the Victor Talking Machine Co., have a new black face comedy talking act on the Low Circuit. The turn carries six people.

Robert Swan (Swan and Swan), after his engagement at the Fifth Avenue Theatre, this week, will break in a new juggling stuff. His wife, Marie Swan, will retire from the stage.

Harry Garland, who recently returned from service overseas with the First Division, is doing a new black face comedy talking act on the Low Circuit. While abroad Garland staged the A. E. F. revue, "A Buck on Leave."

Bothwell Brown and his Bathing Beauties (Alhambra) Oct. 27.

Vi Quinn and Frank Fernum with Memphis Five (Ray Hodgdon).

William Rock and his One-Two-Three-Four-Five Girls will open at the Maryland Theatre, Baltimore, Monday. The act is scheduled to come into the Palace, New York, Nov. 3.

### N. V. A. COMPLAINTS.

Complaint was made to the N. V. A. by John Rucker (Rucker and Winfred) that Robinson and Thomas colored, playing the Low Circuit, were doing a "yodel" finish which he created. He states that this team finish their "yodeling" in the same manner and with the same expression as he and his partner do.

William Glenn (Glenn and Jenkins) charged Moran and Mack with using two "gags" originated by him ten years ago. The "gags" in question are: "I can't stop you from knocking, but I can break you of the habit!" and, "If you hit me, there ain't nothing in a drug store that will kill you any quicker than I will." Glenn stated that for six years he used the gags with a partner named Smith and that he had joined them with Jenkins for the past two years.

### LAWRENCE STOCK CLOSING.

San Francisco, Oct. 22. The Del Lawrence Stock Company will close their engagement at the Majestic next week. The Lawrence Players have been occupying this house for eighteen months. Musical comedy is scheduled for the Majestic with Ed Redmond mentioned to follow the Lawrence show.

### MUSICAL STOCK.

San Francisco, Oct. 22. According to reports from Los Angeles, Bob Albrecht will assume the management of the present Pantages house in that city to install a musical stock company when the new Pan theatre is completed (in about three months) and which will play the circuit's vaudeville.

# CENSORSHIP OF ALL THEATRES IS PLANNED BY CONVENTION

**Idea Sponsored by John M. Casey, License Commissioner of Boston—To Resemble National Board of Review of Pictures—Conference Called With Idea of Combating State Censorship—Central Committee to Report to All Branches and Enforce Rulings Through Police.**

A plan calling for the censorship of all kinds of theatrical entertainments, including dramatic shows, musical comedies, burlesque and vaudeville acts, intended to be country-wide in scope, will be presented today (Friday) at a national conference of license commissioners, police commissioners and directors of public safety now in progress at the Hotel Astor. The show censorship plan will follow closely the plan of the National Board of Review of Motion Pictures as applied to films.

The idea is sponsored by John M. Casey, License Commissioner of Boston, and includes the appointment of a central committee and a sub-committee in each city throughout the country. The central committee, according to Mr. Casey's plan, would consist of about 25 members, who would maintain headquarters in New York and make an inspection of all shows produced there. A division of the central committee would be located in Chicago with as large a membership as found necessary to perform its duties.

When a show is inspected or reviewed a report will be mailed to the sub-committees in other cities. It is planned to have the license commissioner, director of public safety, or some similar civilian police official on all of the committees. The central body plans likewise to co-operate with the different Mayor's committees in various cities.

The entire plan is still in the formative stage, but will be worked out later in the week. If a show is found to contain anything the committee deems objectionable, the producer will be asked to eliminate the undesirable feature. In the case of vaudeville acts, the act will first be notified of any objectionable material, and if that does not secure the desired result, the booking office through which the act has booked its time will be notified and asked to co-operate.

With civilian police authorities on the inspection committee, the board will have certain well defined authorities, as to stopping objectionable shows and acts. It is the intention of the committee as planned by Mr. Casey, however, to seek co-operation rather than coercion.

Among the officials attending the Hotel Astor conference which started Thursday and will continue today (Friday) are William J. Brennan, Director of Public Safety, Newark, N. J.; J. R. Badler, Chairman of the M. P. Commission, Milwaukee, Wis.; Major Ashley, Director Public Safety, New Bedford, Mass.; William F. Capes, Secretary of the Conference of Mayors; John M. Casey, License Commissioner of Boston, and John Gilchrist, License Commissioner, New York.

The National Board of Review of Motion Pictures called the conference with the idea of combatting the State censorship idea, and placing that authority as much as possible in the hands of municipal authorities. The show censorship plan developed during the week.

Among those who will make addresses are D. W. Griffith, Rupert Hughes, Henry Jenkins, superintendent of New

York evening schools, and Everett D. Martin, chairman of the National Board.

## MARRIAGES.

Rita Elliot, daughter of William Elliot, to Howard Rawlin (non-professional) at Greenwich, Conn., Oct. 16, by a Justice of the Peace.

Lou Marks (Pictures) to Buddy Baker, professional, Oct. 17, New York City.

## BIRTHS.

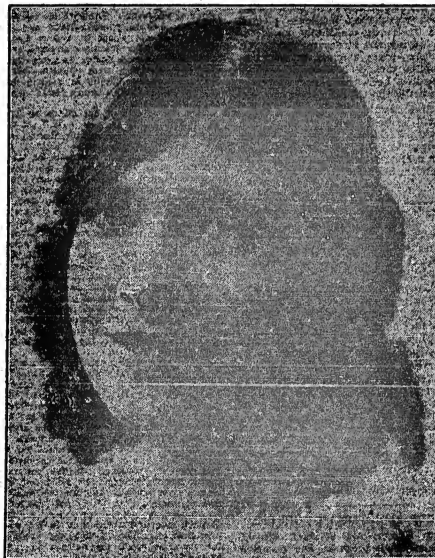
Mr. and Mrs. J. C. Kelly, Oct. 13, daughter. Mr. Kelly is legal adjuster for the Sparks' Circus. The mother is professionally known as Mile Rose Edyth, danseuse.

To Mr. and Mrs. Wm. C. Donohoe (Carey and Stamp of "Swat Mulligan" fame), a daughter, October 15.

To Mr. and Mrs. Frederick Arnold Kummer, a son, October 21.

## IN AND OUT.

When Bee Palmer could not open at the Riverside Monday, Charles Furell was called in. Shortly after Melinger and Myers were switched into the same bill to replace Ruth Rave.



COUNTESS VERONA

"GYPSY MUSICIAN"

The Countess, talented and beautiful, has made the Cymbalum, a Gypsy instrument, quite popular in vaudeville. She is a master of technique and plays with the consummate grace and skill characteristic of the Gypsies.

Bushwick, Brooklyn, this week (Oct. 28) Orpheum, Brooklyn, and Keith, 121, then the Royal, New York, and Keith's, Boston Booked Solid, Keith Circuit, by LEW GOLDEN

## ILL AND INJURED.

Mrs. Ned Wayburn, who has been ill for the past two weeks, was operated upon for appendicitis in Mrs. Alston's Sanitarium, October 16.

May Brooks (pictures), temporarily kept from active duty owing to a slight skin trouble.

H. H. Feiber (Feiber and Shea), came out of the hospital last week after ten days' convalescence, following an operation for appendicitis.

Billy Hume, formerly with Ethel May Hall, has his right eye removed at the Manhattan Eye and Ear Infirmary last week. Hume was on a fishing trip up-State with a friend, and while casting a fish hook caught in his right eye, which necessitated the operation.

Frankie James ("Peck-a-Boo" Co.) is confined to a hospital in Syracuse, N. Y., where she was operated upon for tumor.

Floyd Stoker has been confined to his home with a slight attack of nervous prostration since Monday.

Mrs. Ned Wayburn is reported fast recovering after an operation performed last week.

Eddie Hoar, Jaxland Naval Orietta, while playing the Dominion Theatre, Ottawa, Can., last week fell on the stage and broke his right arm. The arm was placed in a plaster cast and Hoar returned to work.

## RUSH CLOSES MELLER.

Ed. Rush closed his melodramatic offering, "The Logic of Larry," featuring Barry McCormick, at the conclusion of its two-week engagement in the Walnut, Philadelphia, Saturday.

Rush declares that he will rename the place "The Vital Question," and expects to open again Thanksgiving week.

## Low Kelly and His Newly Weds.

Low Kelly, on behalf of his company, presented a silver dinner set, china set and a baby's rattle to Annette Shaw, a member of his company, and Harry Rose, his musical director, before the audience in Bridgeport last week. The two had just been married.

## TOMMY'S TATTLES.

By THOMAS J. GRAY.

Show business always gets the worst of it. Just as soon as the managers announce they are going to build twenty million dollar theatres, the steel workers go out and hold up the work on the girders. It just makes a show agent work twice as hard.

Some of the entertainers who were in France are now looking around for a new war, so they can go to work again.

The cloak and suit business used to have some exclusive features; one of them was a tailor's strike twice a year. Nowadays—well, need we go further?

Cross Freaks of the Future. Man who never went out on strike. Man who was never asked to join a union.

Little boy who still asks his father for a penny.

Song writers who never wrote about Dixie.

Landlord who is loved by his tenants. Week-end guest who really enjoyed himself.

Wife who liked her husband's stenographer.

Actor who didn't make the part himself.

Author who didn't blame the failure on the actor.

Movie companies might save a lot of money by using the stockholders for "extras" in all the mob scenes.

The Italian poet who started his own war must have just received a statement from a music publisher.

What ever became of all those who books the boys were working on? If you try to sell one now, they ask you what war you are referring to.

Newspaper headline reads, "Girl Who Gets Married as Means of Support Flocks Out Hardest Job." How about the boys?

There are enough people writing articles on how this country should be run to make it a perfect paradise. That's the trouble—everybody is so busy writing their own stuff they haven't time to read the other fellow's.

Women are making night inspections of the New York food markets. The boys have been doing the same on the drink market for many years.

The heavyweight champion of the world seems to hit hard everywhere, except in the theatre box office.

Boys who made that money selling places in the navy should "kick in" a bit to Willie, who is now Holland's best wood saw pusher. He gave G. M. the chance.

## PRODUCTION ENGAGEMENTS.

Otto Young and April, "The Velvet Lady."

Kiettie O'Haley for the Pat Rooney revue.

Jack Leslie for the Dorothy Richmond act.

George Sweet as juvenile with Coast company of "Civilian Clothes."

Lella Rorer joined "The Sirens" in New Orleans replacing Edna Darrell. Miss Darrell was forced to retire because of illness.

Engaged to support Harry Butler in "The Flaming Princess" are Lillian Goldsmith, Tom Grady, Katie Rooney and Walter DeWolf. The show opens November 8 at Poughkeepsie, N. Y.

Moss and Frye with Schubert "Gaieties."

Chic Sale for Amsterdam Roof (Ziegfeld).

Williams and Wolfson for "Monte Cristo, Jr." (Shubert).

Anna Little with "Civilian Clothes," coast company.

Law Hearn was added to the "Panning Show," coast before the new Garden attraction opens this week.

# BURLESQUE

## BURLESQUE TOP TO BE \$150 IF COLUMBIA MAGNATES HAVE WAY

**Strong Movements Gets Going to Increase Price to This Figure—Operating Costs Have Jumped \$500 to \$750 a Week and Something Has to Be Done—Salary Lists Also Going Higher All the Time.**

The various producing managers playing shows over the Columbia Burlesque Circuit are advocating \$150 as the admission price for the burlesque houses playing the big wheel shows. As yet the matter has not taken concrete form, but in informal discussions the men playing shows this season are very strong for an advance in prices and state that they are going to ask the heads of the circuit to take the matter under advisement.

The show managers point out that every other form of amusement from pictures to the legitimate have raised admission during the past year to keep pace with the advance in the cost of operation, and they see no reason why burlesque, where the cost of running a show has likewise advanced, should not raise the price.

Every show on the Columbia Circuit this season is costing from \$500 to \$750 more a week to operate. Business is better than it has been in previous seasons, but the added revenue that comes to the attraction managers is eaten up by the increased cost of operation. The salary lists have jumped from \$250 to \$300 over what was paid companies last year. Chorus girls on the Columbia Circuit receive an average salary of \$25 this season, and some managers are paying \$27.50 and \$30.

Added to the items that increase the cost of operation over previous years is also the baggage hauling cost, printing, railroads and the various forms of income tax that have been imposed by the state and government. The baggage item is causing managers of attractions no end of worry. As one manager explained it this week, the cost of a haul from the Pennsylvania Station to Hurlig & Season's 128th St. and from that house to the 12th station is \$240 this year as against \$88 last year. The price per load has been jumped and trunks which called for 40 cents apiece now cost \$1 to haul one way.

In the matter of crews the advance in salary has been considerable. Last season the carpenter and electrician got \$45 and \$40; this year they are getting \$55 straight. The orchestra leaders have been advanced from \$45 to \$60. The salaries of the principals of the shows have also been jacked up accordingly.

Whether or not the heads of the Columbia will look upon the innovation of \$1.50 top for the circuit is a question at this time. If they favored the price, all it seems that they would have inaugurated that scale at the Columbia. New York, for the house certainly could get the advance with ease if any house on the circuit could.

The public at this time is amusement mad and the burlesque public is not different from the other brands of theatergoers, the managers say.

### UNIVERSAL BURLESQUE CLUB.

The Burlesque Club, with an impetus gained through what amounts to virtually a reorganization, will occupy the premises at 343 West Forty-fourth street after Nov. 1 as a clubhouse. The house is being made ready through donations of members amounting to \$7,800.

The activity of James E. Cooper, the new president of the club, appears to aim for the Burlesque Club to encompass all members of burlesque, from principals to executives represented on the Columbia and American Circuits. None but burlesque people will be ad-

mitted. House and road managers are to be accepted in the membership, besides principals and the officers of the circuit.

One of the first moves by Mr. Cooper was to secure membership applications from J. Herbert Mack, Sam A. Scribner and Rud K. Hynicka. It was proposed that the three principal officers of the Columbia Circuit be made honorary members, but Messrs. Mack, Scribner and Hynicka interpreted an objection stating they wanted to enter as ordinary members, paying initiation dues. The present initiation is \$5 with yearly dues \$14.

It is proposed in the plan of enlargement of the Burlesque Club to weed out all lay members and permit no new members in future to join, making the club distinctively burlesque, where all connected with burlesque when in the city may make it their "hang out."

Ladies Day will occur often and the clubhouse at that time will be open to the women of burlesque. Some scheme may be reached whereby the women principals of the burlesque profession will hold membership without the payment of dues though being restricted in visiting the clubhouse.

The Burlesque Club, on the high plane laid out for it, will be the first representative social organization, burlesque has ever had.

Some argument has been held during the week, concerning members elected while in burlesque, continuing as members if leaving the burlesque field. Mr. Cooper, answering a query of that nature, replied once a burlesquer, always a burlesquer, before or after, and that that went for the Club as well.

The first meeting in the new clubhouse will be held Sunday, Nov. 2, at 3 p. m., with President Cooper presiding. Mr. Cooper left New York Wednesday for the middle-west to look over five or six shows of the wheels out there.

### FRANKIE JAMES A MOTHER.

Binghamton, N. Y., Oct. 22. Not until the attending physician filed a birth certificate with the Syracuse City Clerk did it become known that Frankie James of "Peck-a-Boo" was a mother.

Miss James, a private life Mrs. Moe Schenk, was removed to the Crouse-Irving Hospital here last week, supposedly for an operation. That was the understanding of the company's members when the physician summoned to the hotel arrived, he called the ambulance with a request for "P. D. Q." haste, not stopping to enlighten anyone. It was announced at the theatre Miss James was seriously ill, that an operation was necessary, and that her place would be filled by Violet Holmes, a chorine. Later, inquisitive newspaper men saw a birth certificate at the City Hall that disclosed the star's visit.

Mother and child are well.

### RUDOLPH SINGER A DRUGGIST.

Adolph Singer, son of Jack Singer, the burlesque impresario, has deserted the show game in favor of the retail drug business. Dolph still has a trace of the theatrical "bug" in him as is evidenced by the fact that he has built up his trade by specializing in make-up and cosmetics.

Just now a mail order business is beginning to show up.

### 20TH CENTURY MAIDS.

This Hurlig & Season show at the Columbia this week, is presented by Joe Hurlig. It features Ed Lee Wrote, marking his return to burlesque after three years. One of the famous burlesque trio of Bichel, Watson and Wrote, the three partners departed into the 22 division, Bichel and Watson, leaving "The Follies" when Ziegfeld played that show on the New York Roof. George Bichel retired some season ago. Harry Watson, last with Jack Norworth's "Odds and Ends" production, is now in vaudeville, where Mr. Wrote has appeared during recent lapses from burlesque.

Mr. Wrote is better known in show circles as "Janitor Higgins." He is a unique comedian for burlesque, entitled to the fullest stinging honors, and unless his present management desired to build up their own title rather than the star, this production should have been called "Janitor Higgins' Show."

The performance runs in two acts and several scenes, some of the latter in "one." From the production and the highly noticeable direct is the extensive dressing of Miss Babette, the principal woman. The show would have been immensely improved by more attention to the scenic equipment. The dressing of the chorus is quite ordinary and even less than that in the development of the show. The paper in sweaters and checked skirts. Not alone the combination seems ineffectual, but it shows up in the development of the show. The paper in sweaters and checked skirts. Not alone the combination seems ineffectual, but it shows up in the development of the show.

There are about the only points of merit to the performance other than the singing of the Marx Brothers (not a Marx Brothers). These are Lew and Bert Marx, who take care of minor roles in a conventional burlesque manner. But they are given a singing specialty period and are also in a trio. The trio covers the show up somewhat, but their specialty uncovers them. The taller of the young men had been devote every spare moment to the study of music, but they are not at all although both can not fail to aid him. He appears really amateurish in his vocal method, and his infirm place in his voice attests to the delivery of dialog. It ruins the attempt of the couple at harmony, and their act looks like an accident for the show's manager.

Another slight defect, but not at all serious, is the length of the "On Trial" court room scene. This "Irish Justice" bit is handled masterly by Mr. Wrote, who is handling out. There is plenty of fun to the scene and it is the best bit of the evening, but the material is dragged out too long.

Another amusing scene is the race track, not unfamiliar as is all of the Wrote material, taken from preceding "Irish Justice" in burlesque or vaudeville. Wrote holds up the bits with his personality, mannerisms and dialog. Wrote can run closer to a blue line than "Best Trust" Billy Watson ever could and still leave the audience in doubt. In this case they expected something from Watson, but they don't know what Wrote is handing out, so that leaves the "20th Century Maids" all dead on its merits.

Each of the talk, if not all, is by Wrote, who is given credit for the "book." If Wrote wrote or inserted all of the dialog he has originality in the matter. Otherwise, however, he can take care of any performance placed around him. In this case he is well surrounded. Claire Evans in character roles does extremely well, particularly in the court room, where his sense of travesty seems set exactly right. Lee Hickman as an officer proceeds along pleasantly without apparently forcing himself into the proceedings. Just what Mr. Hickman might do with more scope allowed him is problematical. Once Maria did his best as the tout. At other times Mr. Martin did not show so well. He does not seem to be a strictly "straight man" in a straight way, and this handicapped him in one of the scenes. Wrote, however, wanted "Tender" and they all do, so if any of the other men can grab off any laughs for themselves they are entitled to them against the presence if not the opposition of the star.

Babette runs so far ahead of the women there is hope of any of the others catching up to her. For burlesque Babette is an attraction. She has adopted the French style and adopted the French style and adopted the French style for her burlesque looks under it, and she accentuates all of this through frank but attractive dressing. There isn't much to compare her wardrobe to Babette's in design, nor her hats that run with the fashion. In her performance proper, Babette, playing a role, stands out whether talking or singing. But she has lined up a specialty song, that, if not put together with burlesque, doesn't give her a chance. Through singing Frenchy stuff in the straight role, Babette probably thought she would go for character work, for contrast in material looks and clothes in the act. As an act it lets her down, but as a burlesque specialty it is well designed.

Donna Hugo, the prima donna, makes second among the women, mostly through her appearance, that has considerable class. She is neatly groomed and has a fair but light voice. Buster Perry might be called the soubrette, though she doesn't dance to help prove it. As a number leader Miss Perry can get over, but only that

### AVIATOR GIRLS.

Frank Lator's "Aviator Girls" at the Olympia this week is an old-fashioned burlesque show, filled with comic and sentimental scenes, long-winded dialog. There is a "book" credited to Ed Zianoff on the program, which fails to come to light during the show. Possibly the show was starting with the book and dropped it little by little until what ever is left is unrecognizable.

As the show runs it is a bit and a number in regular sequence. Two principal comics, who are assisted from time to time by a third, "Mitty De Vere" as a conventional "Ted" and Ernie Mack in a nondescript make-up and a "Dutch" dialect carry the burden of the comedy, both handling the time-worn material competently. George Brennan is the straight. He presents a neat appearance and aside materially in the bits.

Ethel Shutta, a lively singing and dancing soubrette stands out head and shoulders among the three female principals, leading four or five numbers and putting over a likable specialty between the first and second scenes of the first part. Miss Shutta also gets into the comedy bits in the burlesque. The "Irish" Miss Shutta slips over doesn't mean a thing, and belongs to the dark ages of burlesque. The comedian inject a little singer occasionally, but keep well within bounds.

De Vere steps very well for a burlesque comedian, and whenever the proceedings get slow up, he obliges with a parody. A couple of hard sold dances by De Vere also help to keep things moving. The show works in an easy manner, developing plenty of experience, its fiscal makeup is reputable, however, and should be cleaned up.

The numbers show a reasonable lack of rehearsal, the sixteen choristers doing about as they please in the matter of steps. The costumes display neither taste nor all too colorful color schemes of the loud and gaudy type. The girls wear pink tights with their first-part changes and blood-red tights in the burlesque. The pink stockings are hardly entitled to the name, as frequent trips to the laundry have changed the sixteen red pairs to as many different faded shades of pink.

Joe Blanchard, who appears to be the second female principal, leads four numbers, but is extremely shy on vocal qualifications, but dances acceptably. Florence Board is the prima donna. Miss Board displays several attractive costumes in particular. A pink affair covered with brilliant, making a cooling fan.

"Why Are the Chickens So High," coming near the finish of the show, was worked up for six encores by Ethel Shutta. The choristers are willing for laughs and are in the fashion of Al Reeves. "Mississippi" number earlier in the show was also put over for a round hit by Miss Shutta.

The show stopped short still several times Monday night, but the comedians by dint of hard work managed to pick it up again. The Olympia audience passed up about three-quarters of the comedy hits and the greater part of the numbers were accorded similar treatment. Three of the show shown, the fifteen full scenes or an aviation field, the second a center door fancy that looks very cheap and tawdry from the front and the third a marine scene, completing a lack of proper. The show needs lots of fixing, the most urgent being a producer to put the numbers in proper shape.

### HAMMERSTEIN WANTS SNYDER.

Arthur Hammerstein is making overtures to Barney Gerard for the release of "Boo" Snyder, pianomusician comedian with "Some Show," on the American Burlesque Circuit.

Snyder has a contract with Gerard to run four years. Hammerstein offered to take the contract off his hands for a flat sum or to lease Snyder, paying a weekly bonus to Gerard for his services. Gerard is undecided.

### NEW BURLESQUE RECORD.

Charles M. Baker's "Sweet Sweetie" on the American Circuit scored the high water mark at the Gaiety, Brooklyn, with a gross total of \$4,100. The record was held by Zallah and Her Own Show, who garnered a gross of \$3,667, in 1915.

because there is no lively number leader there, that helps to slow down the chorus girls' work. Miss Perry appears to need more experience. She is attractive enough, but must find herself. Hugh Shubert is programmed to have written the numbers but had written of \$4,100. There are many better songs to be had than are included for this performance, which is also shy on dancing.

"The 20th Century Maids," with Wrote and his supporting company, will give plenty of fun to the entertainment crowd. The Wheel. The burlesque patrons anywhere will not regret that Wrote came back, for he came back both ways.

Smile.

The Metropolitan Opera will again open in behalf of charity before its regular opening Nov. 17. This time it is for a benefit in behalf of the Begonia Queen's Fund for Medical Research to be given Saturday night. With Caruso in Mexico and numerous prominent artists on tour before their operatic appearances, a hurry call was sent out to secure available material. Thus far the program arranged includes an act from "Boris" with Adamo Didur, and an act from "Forza Del Destino," with Ros Ponselle. The royal visitors have promised to attend. Seats are selling from \$2 to \$7 and \$10 for the lower floor.

## BROADWAY BUSINESS BEST EVER; HALF SHOWS RUNNING ARE HITS

**Of 46 Shows 23 Are Playing Capacity or Nearly So—Plays That Would Be Considered Drawing Cards in Other Seasons Are Now Called Flivvers—Seven Successes Are Holdovers From Last Season.**

With fifty per cent. of the current attractions regarded as real hits, Broadway legitimate business is running at the fastest pace in its history. In concrete figures twenty-three out of the forty-six shows are playing to big business with most of them drawing virtual capacity. Of the remainder half the attractions are pulling fairly good business and the balance doing mediocre or poor business. However, regarding the latter the takings are enough to have kept them in, according to the standards of other seasons, but this season they are placed in the flivver class. Of the twenty-three big successes, nine are in the K. & B. box which totals sixteen attractions, the balance belonging to the Shubert string. Seven of the successes are holdovers from last season, a record in itself.

In actual demand, especially from the floating population, four attractions are leading. They are "Apple Blossoms" at the Globe, "Declassees" at the Empire, "The Gold Diggers" at the Lyceum and "Clarence" at the Hudson. The latter show went into the lead of all non-musical shows last week when it drew \$12,548. Adding in gaining that figure was an extra Columbus Day matinee. Still "Clarence" with \$17,000 and better regu- larly is the comedy leader. The margin Chrichters is not large for "Declassees," "East is West" at the Astor, "The Gold Diggers" and "Lightnin'" at the Gaitey closely press it. "The Jest" at the Plymouth still holds mastery over non-musical plays for regular weeks. Last week without an extra performance it went to \$18,500 and varies only between that figure and \$18,800.

"Apple Blossoms," with over \$15,000 claimed last week with the aid of Columbus Day, is established as the musical leader of the new attractions, its taking only being exceeded by the "Follies." The "Festival of the Passing Show of 1919" at the Winter Garden, however, should dispute with the Ziegfeld show in gross. "Hitcho-Koo," at the Liberty, just turned \$15,000 last week; "The Royal Vagabond" went close to \$16,000 at the Cohan & Harris; "Hello Alexander" drew a little under \$16,000 at the 44th Street; "Greenwich Village Follies" got over \$15,000 at the Bayes; "Roly Boly Eyes" surprised with almost \$14,000 at the Knickerbocker; "The Little Whopper" played to \$13,500 at the Casino; "See Saw" is doing fairly at the Cohan, having dropped since its initial week; "Nothing But Love" went around \$10,000 for five days last week and should get \$12,000 this week.

The last three offerings of A. H. Woods line up as hits. "The Girl in the Limousine" drew \$11,880 at the Eltinge last week; "The Many Muses" topped the \$12,000 mark at the Booth, with the help of the extra holiday matinee, and "The Hon. Abe Potash" is a sell-out at the Bijou. This piece may soon be shifted to a larger house. Woods' "A Voice in the Dark," at the Republic, fails to recover and "At 9.45" is faring worse at the Vanderbilt. "The Crimson Alibi" at the Broadhurst, showed the strongest of the mystery plays last week. The Vanderbilt will soon have a new attraction in "Irene," a musical play, while the Republic is sure of a shift next month. Nothing interferes with the capacity business of "Scandal" at the 39th Street.

The success of Shorn and Marlowe at the Shubert is important and their

month's stay should see a gross for the engagement of \$100,000. Ordynski's musical play, "Fair Helene," will arrive to succeed the stars Nov. 1. The American Singers at the Park got away last week to a fairly good start with a gross of \$3,000 and indications of better than that this week.

The disappointment of last week's new offerings was "A Young Man's Fancy," a sure flop, at the Playhouse. W. A. Brady juggled to get this attraction instead of "On the Hiring Line," another Tyler show which opened Monday at the Criterion to excellent notices. "Five O'Clock" at the Fulton started fairly last week and is picking up nicely. "Luck of the Navy" appears hidden at the Manhattan, but is now splurging on extra advertising. "The Storm," at the Forty-eighth Street, looks good with \$3,000 last week.

Next week has at least three new arrivals (all musical shows) with "Just a Minute" succeeding "John Ferguson" at the Cort; "Fifty Fifty, Ltd.," replacing "The Five Million" at the Comedy, and "Buddies" succeeding "The Challenge," which is going out of the Selwyn to good takings. "First is Last" remains at the Elliott next week, being succeeded by "The Unknown Woman" November 3.

The list of "buys" for Broadway this week numbers 26, while the agencies are also taking "regulars" for 14 shows. The buys include "His Honor Abe Potash," (Bijou); "The Little Whopper," (Casino); "Oh What a Girl," (Central); "The Royal Vagabond," (Cohan and Harris); "See Saw," (Cohan); "On the Hiring Line," (Criterion); "Girl in the Limousine," (Eltinge); "Declassees," (Empire); "Hello Alexander," (44th Street); "Apple Blossoms," (Globe); "The Dancer," (Harris); "Moonlight and Honey-suckle," (Miller); "Clarence," (Hudson); "Roly Boly Eyes," (Knickerbocker); "Hitcho Koo," (Liberty); "Adam and Eva," (Longacre); "The Gold Diggers," (Lyceum); "Nothing But Love," (Lyric); "Civilian Clothes," (Morosco); "Ziegfeld Follies," (Amsterdam); "Greenwich Village Follies," (Bayes); "The Jest," (Plymouth); "Nightie Night," (Princes); "Bohem and Marlowe," (Shubert); "Scandal," (39th Street); and "The Passing Show of 1919," (Winter Garden).

The Winter Garden and the Criterion are the only two new buys that were added for the current week. For "On the Hiring Line" the buy is just for one week, beginning Monday; the Criterion will issue regulars on the house to the agencies. The Garden buy is of the usual proportions for the first eight weeks of the show.

On the cut rate list for the current week orchestra and balcony seats were available for "The Crimson Alibi" (Broadhurst); "The Five Million" (Comedy); "John Ferguson," (Cort); "The Storm," (48th St.); "Five O'Clock" (Fulton); "A Voice in the Dark," (Republic); "The Challenge," (Selwyn); "At 9.45," (Vanderbilt); and "A Young Man's Fancy," (Playhouse).

Balcony seats were listed for "American Singers," (Park); "Greenwich Village Follies," (Bayes); "Civilian Clothes," (Morosco); "First is Last," (Elliott); "Nothing But Love," (Lyric); "The Dancer," (Harris); "Hello Alexander," (44th St.); "Oh What a Girl," (Central); and "Boys Will Be Boys," (Belmont).

### ROAD CONGESTION CONTINUES.

The crowding of attractions even to the first class on the road has led to exceptional measures lately by managers, as verified by reports from out of town. One musical show will be compelled to lay off for more than a week waiting for a big city engagement. Another bought the booking of another manager to continue a run.

St. Louis, Oct. 22.

"Tumble In," a musical show playing here, will be compelled to lay off for a week and a half after next Wednesday before going into the Garrick, Chicago, November 3. The management of the show upon agreement with the company will not pay salaries during the enforced layoff.

It was put up to the players that if salaries would be expected the show would be forced to close down for the time being. The ample extra bookings to fill in the time between the local engagement and Chicago resulted in a three-day date next week at Indianapolis, a repeat engagement. Time was asked through the K. & B. office, but the first available open date was December 1 and the date was in the East. It is understood that several other shows will also be forced to lay off this territory.

Boston, Oct. 22.

"Buddies," the Donald Brian, Wallace Edmonds, Peggy Wood musical show, which opens in New York at the Selwyn Theatre next week, has enjoyed a corking run here. The engagement at the Park Square was extended through the Selwyns having paid George Broadhurst \$5,000 for the route for "She Walked in Her Sleep."

"The Challenge" will be the next attraction at the Park Square, exchanging houses with "Buddies."

### SURATT A DRAMA STAR.

Valieka Suratt has signed a contract to star in the legitimate. She will play the stellar role of a new three-act drama by Jack Lait, "Scarlet and White," supported by Eugene Strong and a company of fourteen.

The opening has been set for November 11 in Terre Haute, Miss Suratt's native city, where she will play two nights, touring then to Indianapolis and through the midwest until a Chicago theatre, penciled in for her as soon as the current run ends, is available.

Nat Phillips will manage the enterprise as representing Lait. Oliver Morosco has an interest equal with Lait, but the company will not be handled through his office. Chester De Vonde will direct the rehearsal.

While the play is not a musical comedy, Miss Suratt will sing two songs and have the opportunity to display several gowns and lingerie, and the scenery, also, will be after her unique design. It is planned to present "Scarlet and White" next Spring, after the Chicago appearances, in London, where Ernest Edelen will personally manage the enterprise, and to bring it to New York next Fall.

### COLLEGE BOYS CLOSE GALLERY.

Ithaca, N. Y., Oct. 22.

Cornell students started the first of their wild nights last Saturday when boys in the gallery of the Lyceum broke up the performance or tried to, of "Fiddlers Three."

Manager Gudstadt of the theatre thereupon ordered that the gallery remain closed for the remainder of the season.

The boys appeared to object to the performance as a whole and one of the principal women in it.

The Cornell students who can not make the football teams become very rough off the field during the football season.

### KLAUBER'S NEXT.

Adolph Klauber has another piece awaiting production written by the authors of his "Nightie Night," Adelaide Matthews and Martha Stanley. It is called "The First Mrs. Chiverlick" and is not a bedroom farce, like the "nightie" play, but a light comedy.

### DISCRIMINATION CHARGE CLOSED

What was alleged by the Chorus Equity Association as practically a charge of discrimination against their membership by the Shuberts was cleared up late last week. The charge was made immediately after eight members of the Chorus Equity Association who were in the cast of "The Shubert Gaieties of 1919" received their two weeks' notice after they had insisted on being paid for the extra matinee performance which the company gave at the Winter Garden during the first week of their stay there.

Five of the chorus men of the company and three girls were given their notice, which meant that they would be released from the show after it had played one week in Philadelphia, where the attraction went after closing at the Garden last Saturday night.

The Equity immediately made an investigation of the matter. Last Saturday it was learned that the three girls who were originally given their notices were again placed under contract, but that the boys would be left out, the management's reason being that they were going to carry but four chorus men on tour instead of eight and that the boys who received their notices were let out because they were physically unfit to assist in the loading of the cars.

Two other Equity members were engaged for the chorus in addition to two men, that were being added in the company. One of these was an Equity member and the other held membership in the Fidelity.

### PROTECTION FOR MANAGERS.

Gus Hill, Max Flohn, Laffler & Stratton and a number of other managers looking their attractions principally in the one-night stands, are behind a scheme for the organization of a new producing managers' association, designed for mutual protection.

It is alleged they find difficulty in securing what they consider a "fair break" with the Actors' Equity Association in the disputes between themselves and the artists they employ. They feel that by making a combined stand in many disputes that arise they will receive the better recognition at the hands of the Equity people.

They cite as an example that William F. Conor has "Chin Chin" out for 68 consecutive weeks and at one stretch played but six performances a week for nine straight weeks, though they had the right, under the Equity agreement, to give eight shows a week without extra pay. At the end of that time when Conor was unable to book one night, the members of the troupe demanded pay for the lost night.

Such things, the managers declare, do not merit of "give and take" being all "take" and no "give."

### SHIPPY AND HIS FAILURE.

Samuel Shipman is taking credit for having his first Broadway flop in "First is Last" which is to be succeeded at the Maxine Elliott Nov. 3 by Marjorie Farnshaw in "The Unknown Woman." Shippy told friends that he didn't know anything about the drama because he hadn't had a failure. And he is loath to believe even now that "First is Last" isn't a regular play.

Though the critics labelled the show as impossible, they permitted Shippy to get all kinds of special stories on the show, in fact the show was given more "specials" with illustrations than any attraction on Broadway. Another advertising splurge was made at the latter end of last week, but the best show could do was \$4,700.

### Provincetown Players' Program.

The Provincetown Players will open their third season Oct. 31 with four one-act plays, to run for a period of two weeks before being changed. The bill will consist of "The Green Kid" by Eugene O'Neill; "Three From Earth," by Djuna Barnes; "The Philosopher of Butteberg," by Harold Chapin, and "Getting Unmarried," by Winthrop Parkhurst.

# N. Y. HERALD AFTER MANHATTAN; MUST VACATE PRESENT SITE

**Executives of James Gordon Bennett Looking for a New Location for the Herald—Have Made Offer to Mrs. Hammetstein for the Manhattan Opera House. Wanted 21-Year Lease at Rental of \$1,500,000.**

The executives in charge of the James Gordon Bennett Estate have made an offer to Mrs. Oscar Hammetstein for the Manhattan Opera House. They want the building for the offices of the "N. Y. Herald" after they vacate their present site at 55th street and Broadway in 1921. Mrs. Hammetstein, however, refused the offer, although the aggregate rental for a period of 21 years would have been \$1,500,000.

The present location of the Herald offices are on the site bounded by Broadway and Sixth avenue and 35th and 36th streets. The triangle from 35th to 36th streets and the intersection of Broadway and Sixth has been named Herald Square and it is a question whether or not this name will pass with the moving of the publication offices of the paper. William R. Hearst attempted to have the Circle at 59th street named Herald Square at the time he contemplated moving the New York American offices to the building which he erected on the site of the old Durand Riding Academy, but the protest raised against that stopped the proposition.

The Manhattan Opera House was built by the late Oscar Hammetstein for the presentation of grand opera. Here he waged a fight against the Metropolitan interests and finally the Metropolitan directors bought out the Hammetstein grand opera interests and paid him a bonus to obtain from producing grand opera in this country for 10 years. That period would have been up next spring and before his death he had developed plans for the resumption of grand opera at the house.

In the meantime the theatre has been under lease to Morris Gest, whose term of tenancy expires in September 1920. The "Herald" people wanted the house from that time on for a period of 21 years and they would remodel the building so that the "Herald" and "Evening Telegram" plants could be moved over to West 34th street and the paper still remain in the same section of the city where it has been for a great many years.

Mrs. Oscar Hammetstein, who is the outright owner of the Manhattan, when seen at her home at 349 West End avenue, admitted she had had several propositions made from realty men regarding the Manhattan Opera House. She added that one of them related to her represented the N. Y. Herald interests, but that while she would have been most honored to have "The Herald" as a tenant she believed it was her duty to carry out the last wishes and plans of her late husband regarding the Manhattan. Therefore she refused the offer made her and will continue to advance the work of grand opera production at the Manhattan along the lines her husband had laid out. She will take possession of the theatre Sept. 1, 1920, immediately upon the expiration of the present lease under which Morris Gest is operating.

## NELLIE REVELL LAID UP.

The annoyance of a plaster cast is nothing to the inactivity being suffered by Nellie Revell who is confined to her home at 145 West Forty-fourth street. Miss Revell has been instructed by her physicians she must remain in the cast for about five weeks, in order that her physical condition by then shall have been so adjusted a necessary operation upon her spine may be performed.

Though having no use of any part of her body but her head, Miss Revell can't forego a passing joke. When a

couple of newspaper paragraphing friends were visiting her the other day, they were depressed through seeing Nellie's condition. Miss Revell told them to cheer up or their column would be sorrowful, adding, "If you want to make me cheerful, wish you would get me a new spinal column."

Miss Revell's affliction can not be traced by the doctors. Some think it came with a fall in her early youth. Miss Revell's spinal column is without strength, through some of her vertebrae being joined in with it. While the operation is a serious one, none of Nellie's friends doubt but that she will beat it, having beaten everything else she has gone against in her twenty-five years of show life. Recently Miss Revell has been handling the John Cort publicity and seemed to act as a special mascot for Cort. For the first time in several seasons Cort was deluged with successes, following Miss Revell's attention to the publicity for them. While it may have been co-incidental, that Miss Revell's attention to her work was both prodigious and profitable could not be gainsaid.

## HAST'S NEW PLAYS.

Walter Hast has announced another group of plays which will be produced this fall. First to go will be "A Daughter of Two Worlds," which will have as co-stars Emmett Carrigan and Marion Conkey. The piece is by Le Roy Scott, taken from the book of the same title, and is due to open at the Shubert-Belasco, Washington, November 16.

Mr. Hast also has Scott's drama, "Partners in the Night" for early production. He has also secured "The Wise Child," a farce by W. Graham Jones. He has secured a new play by Lawrence Eyre which may be named "Martinique" when it arrives on Broadway. The locale is the Isle of Martinique and the racial question of straight white and Creole is the basic theme. Joseph Weber has secured a piece of the Hast production of "The Daughter of Two Worlds." The casting of the production is being done this week.

## DETAINED ALBERT WOLFF.

The lax methods employed by our consuls "over there" has been responsible in a good measure for holding up many foreign artists of prominence, either operatic or theatrical, on their arrival here. This statement was made by an official of the Metropolitan Opera Company Monday after he had gone to meet Albert Wolff, the composer of the "Blue Bird" in opera form.

Wolff arrived on the Touraine and the customs officials detained him with a subsequent order compelling him to go to Ellis Island, in view of the fact that his papers were not "just so." Several weeks ago the immigration officials detained the singers of the Vatican Chorus in addition to Alessandro Bonci, of the Chicago Opera.

## PRODUCING "LOVE AND CO."

The Frank Amusement Corp. has been organized for the production of legitimate plays and will immediately place in rehearsal "Love and Co." a comedy by Ben Harrison Orkow and Albert Lewis.

Maurice Frank is head of the new corporation and George B. Miller, recently manager for the Mary Nash company, will be connected.

## ROAD'S IN AND OUT REPORTS.

The in and out reports from the smaller stands on the road, investigation shows, are based on the unprecedented number of attractions on tour. Weak spots are continually reported from one nighters. Expert routing men say the explanation is simple, the fact being that one night stands are getting as many as six shows per week which, at the extreme, is twice the number they can stand. Right now, between \$6,000 and \$7,000 is being drawn in the towns and booking men say it is impossible for that pace to be continued.

Regarding road conditions there seems to be a general misunderstanding over the payment for extra performances, that is, more than eight per week. It was agreed among some of the members of the Producing Managers association that the extra one-eighth would be paid for extra performances regardless of when contracts were entered into. This, however, is not binding upon the managers. The agreement between the M. A. and the Actors Equity Association stipulated that extra performances are to be paid for pro rata to all players whose contracts are dated after September 6, 1919. Players working under contracts dated prior to that, have no claim for one-eighth for extra performances. Such payment is entirely optional by the managers.

In western territory, likewise included in the extra performance arrangement, certain attractions are eliminating the Wednesday matinee where Sunday night are played. The reverse is true for other shows, mostly the dramatic pieces, Sundays being eliminated. The choice of which performances to cut is left to the general business done at a particular stand. But the whole idea is to do away with the risk of a performance calling for extra salaries.

## FORBES-ROBERTSON'S LECTURES.

Interviewed by a VARIETY representative in London prior to sailing for America, Sir Johnston Forbes-Robertson stated his proposed lectures in the United States would deal largely with sports in Shakespeare's plays.

His "Hamlet" lectures will include the whole of the play as seen on legitimate stages; the first lecture to be the comedy and the history of Shakespeare's plays. He will endeavor to show that Hamlet was not mad and deal with the "melancholy Dane's" humor and also show that Shakespeare wrote in prose not blank verse.

The second lecture will deal with "Macbeth," "Othello," with recitals from each, tracing the verisimilitude between "Macbeth" and "Othello." Macbeth wanting confirmation from the witches very much as Hamlet did with the presentation of his play before the King.

The third lecture will be designed to prove the highest characters in Shakespeare's plays always "died game."

Concluding, Sir Johnston said he was glad to return to America, his wife's home and the many good friends he has there.

## TITLE CONFLICT.

Through some mistake, having adopted the title of "Made of Money" for the musical version of "Brewster's Millions" that will star Harry Fox, a conflict in title may arise with George Tyler. Mr. Tyler has a play reported to be called "Made of Money."

The title conflict may be adjusted before either show is presented.

## Walter Scanlon to Star.

Walter Scanlon, recently in the cast of "Somebody's Sweetheart," is to be starred in a new play, according to William Woolfenden, who has charge of his interests. Lieut. Woolfenden expects his discharge from the army shortly.

## Amey Butler's Own Show Touring.

Amey Butler has organized her own musical show and is touring the offfield territory in Okla. and Texas. Miss Butler's company numbers 20 and will play the best Southern territory.

## COMEDIES RUNNING STRONGEST.

The general predictions are for a comedy year on the legitimate stage. A general checking up of the plays current on Broadway at present reveals that there are 20 comedies, 11 musicals, six melodramas and five straight dramas, making a total of 46 attractions.

Productions on the road intended for New York consumption are generally comedies, and there are approximately six comedies in the course of preparation at present.

The general trend is for comedy at this time, and the managerial minds figuring on the preference shown thus far in New York by theatre-goers are figuring on comedies almost exclusively for production between this time and the first of the year.

Of the 20 comedies now on Broadway the figures point that 11 are unqualified hits and selling out nightly, five are hits and doing enough business to get by, and the balance of four are in the flivver class.

Of the 14 musical shows, eight are in the sell out class had the balance of six are doing business, but not turning money away. Three of the half dozen melodramas are about through. They are "At 84's," "The Challenge," and "A Voice in the Dark." Of the remaining three there is no great hope expressed for "The Luck of the Navy" which opened last week, and "The Kissin' Album" is not doing anything like capacity business. "The Storm" is the only one of the meller class that looks as though it had a chance at present.

The straight drama has not had one big hit so far this season. It is the Ethel Barrymore play "Declasse" at the Empire. The other hit in that section is "The Best" with Lionel and John Barrymore at the Plymouth, which is a holdover from last season.

The Sothen-Marlowe season in Shakespearean drama and comedy is a success because of the fact that the stars are drawing. "John Ferguson" has run its course and "The Faithful" which is the second of the "Theatre Guild" productions, also a drama, does not live up to the expectations that were fostered by the "Ferguson" production.

## ART SUIT AGAINST ZIEGFELD.

Summons and complaint have been filed in the Supreme Court of New York County against Florenz Ziegfeld, Jr. by Jeremiah T. Mahoney, acting as administrator of the late Raphael Kirchner, a well-known Austrian painter.

The claim is made by Mahoney that Ziegfeld has appropriated to his own use \$10,000 worth of paintings and drawings of people well known in the theatrical and musical world. Among the names mentioned as having posed for Kirchner are the Fairbanks Twins, Ann Pennington, Marion Davies, Eleanor Tull, Haze Lewis, Grace Jones and Helen Barnes. The date for the trial of the action has not yet been set.

## Boys Dramatic Rights from Woods.

May Tully has taken over the dramatic rights to Achmet, Abdullah's story, "Bucking the Tiger," from A. H. Woods, who had them signed up. Miss Tully intends making the dramatization herself. Whether Woods is to produce her dramatic version is not stipulated in the agreement.

## Billie Burke's Support.

Supporting Billie Burke in "Caesar's Wife," are Norman Trevor, Tom Powers, Frederic De Belleville, Cynthia Brooke, T. Wigny Perceval, H. Green, Cyrus Wood, Hilda Spang, and Gertrude Wise.

## Fret Latham is putting on the piece.

Jap Divs Back From South America. Tamaki Miura, the Japanese prima donna, arrived here from a tour of South America, leaving Chicago to join the Chicago Opera Company in rehearsing Messager's, new opera called "Madame Chrysanthemum." The story has been taken from Pierre Loti's book of the same name.

## SHOWS IN NEW YORK AND COMMENT

"Adam and Eve," Longacre (4th week). Downturn in this comedy has been holding on big business, with the upper floors not so solidly sold, and there is some cut rate aid for those points.

"A Voice in the Dark," Republic (11th week). The general big business along 42d street may be one reason this show is holding on, but going at little better than a \$7,100 pace for the past few weeks may soon see a succor.

"Apple Blossoms," Globe (1st week). The first opera in several seasons and a class musical show. Color better than \$22,000, with last week's takings going over \$25,000, with an extra matinee Columbus Day. Is running second to the "Polles."

"At 8.45," Vanderbilt (11th week). "Nearing the end of its run. Was the first mystery play to arrive and may be the first out. "Irene," a new musical piece, due to come in Nov. 5. "Boys Will Be Boys," Belmont (1st week). Is attracting attention through the characters made famous by Irvin Cobb. Show can remain but three weeks longer at that time. "Clarence," Hudson (4th week). Easily the comedy hit of the new shows, and is now beating all comedies in gross. Last week, with the aid of the Columbus Day matinee, it played to \$15,245, which tops the record of the non-musical shows.

"Comique Opera," Park (1st week). With a double bill this week, the American Gladiators are again putting good business and are expected to repeat last season's success.

"Crissum Auld," Broadway (11th week). Has been going better than the other mystery plays, with around \$6,000 last week. This show is to be produced at the Strand, London, next month.

"Civilians Clothes," Morosini (1st week). One of the season's comedy successes, with the takings around \$12,000 last week.

"Deadlines," Empire (1st week). Complete sell-out, with the demand as strong as anything in town.

"East Is West," Astor (5th week). Nearing sold year's run with the demand undiminished. Looks good for continuance with last week's gross well above \$10,000.

"Fire O'Clock," Fulton (1st week). Is improving, but must take in three weeks to allow "Lange Lenore Letty" in May at another house. Got \$7,200 last week, this week starting off much stronger.

"Follies," Amsterdam (11th week). Traveling along at \$4,000 nightly, with gross going to \$25,000 last week. Looks good until the holidays.

"First Is Last," Maxine Elliott (1st week). In spite of a water of publicity, show failed to catch on. Close out next week. Marcia Manton due to succeed with "The Unknown Woman."

"Five Millions," Comedy (11th week). Leaving at the end of the week and going to Chicago. Failed to gain gross attained at the Lyric from which it moved last week. "Fifty, Fifty," succeeds it.

"Girl in the Kamehameha," Billings (1st week). One of the present comedy successes, and aimed for a run. Is the only big business force of the season. Got \$11,800 last week.

"Gold Diggers," Lyceum (4th week). Counted as equal to any comedy in town in demand. Doing capacity: \$10,000 weekly.

"Greenwich Village Follies," Hayes (11th week). Continues as one of the leading musical attractions. Draw over \$10,000 last week, the gross being a bit lower than before, through Wednesday matinee slump.

"Happy Days," Hippodrome (1st week). Little change in the remarkable business, with the takings far ahead of any records for this house: \$60,000 claimed last week, but house not figured to get such a gross.

"His Honor, Abe Foreman," Bijou (1st week). Doing all the time holds around \$14,000. Moving to larger house. Bijou has little over 500 seats.

"Hollo Alexander," 44th Street Theatre (1st week). Playing to regular and surprising business, with record claimed for this house Saturday night, when \$9,000 was in. Won \$7,000 on the week.

"Hittory-Koo," Liberty (1st week). A heavy draw, as expected, with last week's gross going better than \$10,000. Top \$3.

"John Ferguson," Cop (1st week). Final week on Broadway. Has made great run, with an advertising original design. Good to Subway circuit. Will be succeeded next week by "Just a Kismet."

"Little Whopper," Casino (1st week). Is drawing rather good business, with the takings last week \$13,000. May stick for run. "Lighthouse," Cite (1st week). Continued capacity pace. End of run not in sight. Doing around \$10,000.

"Jack of the Navy," Manhattan O. K. (1st week). Draw good notices but no particular public attention. Big advertising space being used.

"Midnight Frolic," Amsterdam (4th week). Drawing into class crowd and attracting big business, some of which come from the stock-

ing up of cabaret shows. Around \$1,700 nightly.

"Moonlight and Honeycuckles," Miller (4th week). Piece figures with the successful new comedies, and pace indicates run.

"Nightie Night," Princess (1st week). Pulling well, but under figures for first weeks.

"Nothing But Love," Lyric (1st week). Draw \$9,400 in five days, and should play to \$12,000 this week. Regarded as good show for the road.

"Oh What a Girl," Central (7th week). Nearing end of run, with fair business now. May leave soon to allow "The Little Elsie Devil" to come in.

"On the Hiding Line," Criterion (1st week). Opened Monday, drawing excellent notices.

"Passing Show of 1919," Winter Garden (1st week). Heralded as one of the strongest Garden attractions. Opened Thursday night. Business in New Haven exceptional for try-out last week.

"Rural Vagabond," Cohen & Harris (11th week). Steady big pace, with last week again close to \$16,000, aided by a Columbus Day matinee. Should stick until the holidays.

"Rally-Rally Eyes," Calkebocker (4th week). Business here surprising after first impressions. Has drawn well since opening. Around \$14,000 last week.

"Red Saw," Cohen (1st week). Playing to fairly good business, though the takings are not as heavy as the first weeks.

"Reveries," 19th St. Theatre (1st week). Capable attraction, with the gross going \$15,000 or better weekly.

"The Densers," Harris (4th week). Picking up last week reached \$7,700. With improvement it will remain.

"The Shores," 48th Street (1st week). Drawing well, with the business late in the week. Nearly \$9,000 last week.

"The Faithful," Garrick (1st week). Considered an artistic success, but probably won't run more than five or six weeks, as originally intended. Will possibly be succeeded by another attraction.

"The Jest," Plymouth (1st week). In the van of all non-musical shows. \$15,500 to \$18,000 weekly.

"The Challenge," Solwyn (11th week). Final week, closing to heavy takings; will be succeeded next Monday with "Buddies."

"The Merry Husband," Booth (1st week). Caught on and is regarded as a comedy hit. Run practically near \$12,000 last week, with extra holiday matinee.

"Where's Your Wife?" Punch and Judy (1st week). Extra advertising being resorted to. Show may have a chance.

"Young Man's Fancy," Playhouse (1st week). Disappointing failure. Due to stop this week, with Augustus Thomas & Co. resuming.

"Palm Days," listed to succeed.

## SHOWS IN CHICAGO.

WOODS.—"Up in Mabel's Room," maintaining its \$10,000 pace. (Eighth week).

CORRY.—"Cappy Rick," with Karl Fox taking William Corbary's place, lingers with an average takings of \$8,000. (Eighth week).

STUDEBAKER.—"Take It From Me" passed \$20,000 and shows unbroken possibilities for run. (Eighth week).

ILLINOIS.—"Listen Lester" closes Saturday, with a decline in business after a rising start. (Eighth week). "She's a Good Fellow," with Joseph Satterly, opens Sunday night.

LA SALLE.—"The Girl for Three," with Margaret Mower taking the place of Margaret Lawrence, doing a healthy business. (Fifth week).

COHAN'S GRAND.—"The Acquittal," making speed \$12,000 on the week. (Fifth week).

MARQUE.—"Somebody's Sweetheart," moderate success. (Fifth week).

BLACKSTONE.—"A Regular Fellow," quits Saturday after moderately routine of three weeks. Walker Whitelaw will follow in "The Master of Ballantrae" Sunday night.

FRINGES.—"The Bachelor Hero," with Ernest Truax, quits Saturday after a melancholy residence of two weeks. "The Five Minutes" follows Sunday.

COLONIAL.—"The Velvet Lady" opened to good business. (First week).

POWELL.—"Buddies" opened to excellent business. (First week).

AUDITORIUM.—Dolly Sisters in "Oh, Look," for Policemen's Benefit, will be followed by association. (Second week).

OLYMPIA.—"The Girl" opened, with Handers and Mills featured. (First week).

CENTRAL MUSIC HALL.—"The Dream Song," with music by Victor Herbert, announced to open on Thursday.

COLUMBIA.—"Burlesque Wonder Show."

STAR AND GARTNER.—"Frolics" a la Mode.

## "APHRODITE" OPENING.

An admission scale ranging to \$10 top will be set for the premiere of Comstock & Co.'s massive production of "Aphrodite" at the Century, New York, Nov. 24. The \$10 will apply to the orchestra section, with \$5 for the dress circle (first balcony).

"Aphrodite" looms up as one of the most massive stage productions this country has ever seen. It will stand its sponsors over \$250,000 before the curtain goes up. A reading was held Monday evening on the Century Roof and rehearsals started immediately afterward under the direction of E. Lyall Swale. Mr. Swale staged "Chu Chin Chow" for the same firm.

The principal role will be taken by Dorothy Dalton, the picture star, who is debating on the speaking stage in "Aphrodite." Miss Dalton has a dressing room suite, consisting of four rooms at the Century. She has ordered decorations in the Oriental style for the suite amounting to \$4,500.

The cast of the big show includes: McKay Morris, Miss Dazie, Maude Odell, Hazel Alden, Rita Gould, Annette Bada, Olive Vance, Clara, Richard Syvester, Helen Davis, Nita Naldi, Mabel Allen, Christene Miller, Hope Sutherland, Mal Poth, Hazel Miller, Vera Leonard, Louise Blann, the Sherry Wits, Hazel Woodhull, Patterson Dial, Elenore Girardot, Robert Ayrton, Frederick Macklyn, Mayne Linton, Mark Loebell, Richard Hale, Basil Smith, George Korn, George Becky, Lester Swale, Richard Syvester, Arnold Van Lear, Prince Nicolai Giovatsaki.

## CHORUS EQUITY MEETS TODAY.

The first general meeting of the Chorus Equity Association will be held at Adelphi Hotel today at noon. All members of the C. E. A. in New York are requested to be present. None but members, however, will be admitted to the meeting and membership cards will be necessary to get into the hall.

The meeting will be for the purpose of ratifying the election of the officers of the association who were placed in office during the strike. The ratification of the agreement between the managers and the C. E. A. will also be taken up and a council to handle the affairs of the association will be elected.

Because of the absence of Mario Dresler, president of the C. E. A., Ethel Barrymore has been asked to be present in her stead. The reason for this being that Miss Barrymore signed the peace terms with Miss Dresler on September 6 when the strike was called off.

## TRANSFORMING OSCAR'S SHOP.

The workshop of Oscar Hammerstein in the building on 38th street, which was his headquarters for the year before his death, is to be transformed into the offices for the Hammerstein Memorial Association which is being headed by the widow and George Blumenthal.

The workshop was on the second floor of the building and here the famous impresario had his office making table, a private desk and a workbench for experimenting. The room will be refitted, but the essential features that were part of the original fittings will be retained.

## SPECS' 14TH STREET BUY.

What probably establishes a precedent for local stock took place this week when Tyson and McBride bought out half of the orchestra seats of the Fourteenth Street, where "Madame X" is the attraction.

Joseph S. Klein, the director general of the theatre, was approached with the proposition by the ticket agency people, owing to the fact that this place has not been "revived" hereabouts recently.

## ZIEGFELD SHOW IN CUBA.

Ziegfeld's "Nine O'Clock" revue which was presented in conjunction with the "Midnight Frolic," is being readied for showing in Havana, Cuba.

The show died with the actors' strike and was not resumed following the settlement.

Rehearsals for it began early in the week.

## "DREAM GIRL" ATTACHED.

Atlantic City, Oct. 22.

The scenery and properties of "The Dream Girl" to play its house Monday, are being the rear of the stage of the Globe here, held under seizure by the sheriff. An attachment was issued Saturday at the close of the day's performance by which the box office receipts and effects of the company were both levied upon at the instance of the Apollo Theatre Co. of Paterson.

The claim of the theatre company is for damages due to the failure of the "Dream Girl" to play its house Monday, Oct. 13, when they claim they had an advance sale of \$2,000. Notice was sent the Paterson house that Muriel Ostriche, the film star, featured, was ill, but the Paterson manager claims she was found in rehearsal when he went to New York to investigate.

The company played Allentown and Trenton each one night following and then three nights here. They ended a short career Saturday, it being under future bookings had been denied. The reason because of its performance. A company of over 30 persons was carried.

The manager being short of cash, the sheriff released sufficient funds to allow the company being transported back to New York City.

The production is said to be owned by Miss Ostriche's husband, a New York contractor named Evans, who is the writer of music, book and lyrics. Walter Irving and Arthur G. King, had an active hand in it.

The judgment is thought to be for a small sum in comparison with the value of the attached chattels, and a settlement is expected.

The company announced they would rehearse and go on the road again later.

A petition in bankruptcy has been filed in New York against the Popular Productions, Inc., the theatrical corporation which produced "The Dream Girl." The petition is from Lowery Doyle, who, through his attorney, Marcus Helrand, claims that there is \$2,000 due him. Frank Drucker of the attorney's office states that the company had produced the piece at Atlantic City, where it had played four days, but that the sheriff had seized the scenery and costumes, which had cost \$10,000, and the tour was stopped. The liabilities are said to be about \$3,000.

## SHERRI'S SIX NEW SHOWS.

Andre Sherri Productions, Inc., recently organized will launch six productions this season.

The initial offering will be "The Andre Sherri Revue of 1919," described as a musical circus quilt, with words and music by Andre Sherri and A. Baldwin Sloane. Rehearsals start next week and its metropolitan premiere is promised Thanksgiving week.

Second in line will be "The Love Child," a Parisian drama of daring theme.

In January a fashion extravaganza, "Femina," upon which Sherri and Sloane will collaborate, will be offered. The costumes in this show will be Parisian importations. Then will come a melodramatic farce by Edward Barry, entitled, "It Takes a Thief." Then will be musical comedy, "Enlight of Bagland," and another drama for which the title has not been chosen.

"Smilin' Through" for Jane Cowell. Jane Cowell's new piece is called "Smilin' Through," of which Allan Langdon Martin is the author. It is described as a fantastic comedy.

Her supporting cast include Orne Calais, Henry Stephenson, Ethelbert Hale, Marion Bertram, Charlotte Granville and Elaine Inescort.

## "FOOLIS" IN PHILADELPHIA.

"The Brotherhood of Pools," the Willard Mack play which was originally named "Logical Larry," is scheduled to open at the Little Theatre in Philadelphia. The congestion of time is responsible for this arrangement being made

## NEWS OF THE DAILIES

George Smith, managing editor of the New York "Evening Sun," will become managing editor of the New York "Tribune" Nov. 1. Garrett, at present managing editor of the "Tribune," will continue as assistant editor, although he will leave New York for a brief vacation first. Succeeding Smith on the "Evening Sun" will be Norman Rose, who for a number of years has been assistant night city editor of the "Morning Sun."

Al Woods hasn't a single poster on any of the billboards in Greater New York advertising any of his four attractions. He will devote the extra money to newspaper advertising. His opinion is that marking bills to stretch the neck forward as when reading a paper, instead of backward as when contemplating the announcement on a billboard.

The case of Weber & Fields against Adele Rowland was settled out of court, Oct. 14, with the payment of \$5,000 to Miss Rowland. The plaintiff endeavored to recover \$15,000 from the defendants for their failure to pay her \$600 a week for a 25-week engagement in "Back Again."

A valuable chronological record of the theatre and other rare books of past centuries with more recent volumes on eminent actors from the library of the late Edwin James Wendell, of New York, were purchased by representatives of Columbia and Michigan universities at an auction sale last week.

R. H. Burnside was re-elected shepherd of the Lambs at the annual election last week. Other officers elected were Levin S. Cobb, boy; Henry Smith, treasurer; Charles A. Stevenson, corresponding secretary; and Edwin Milton Royle, recording secretary.

A lawsuit for infringement is threatened by Mrs. Kendrick and Laura Hickley, authors of "Another Man's Shoes." Edgar Lewis has a feature picture which he calls "Other Men's Shoes," which the authoresses of the play claim encroach on their rights.

Commissioners in a report filed with the Corporation Counsel's office in Brooklyn have made awards aggregating \$1,407,248.55 for the property taken at Coney Island from the Dreamland Co. and the Prospect Park and Coney Island Railroad Co. for Dreamland Park.

Public and private schools are reserving large seat sections for their pupils at the Belmont. Half the theatre was taken this week by students from the Julia Richmond School, who enjoyed "Boys Will Be Boys," the new Irving Cobb play.

The Popular Productions, Inc., who are sponsoring Muriel Ostriche in "The Dream Girl," have another piece by the same authors, Arthur King and Walter Brown, in production. It is tentatively titled "The Little Admiral."

Kathleen Martin will make her first appearance on the stage in this country in Charles Dillingham's "The Night Boat," by Anne Caldwell and Jerome Kern, which will be placed in rehearsal this week.

After selecting a cast for his production of "Barings" and holding them ready to begin rehearsal for several weeks, Henry W. Savage has recast the piece.

Madison Corey has ended his duties as a director of entertainment for the soldiers in France and with Thomas Black will present on tour the musical comedy, "The Grass Widow."

Max Martin and J. F. Isahn have written a three-act play entitled "The Daisy Fancies," which John Golden has under consideration just now.

Marie Nordstrom sailed last week for London, where she opens a vaudeville season for Bill Oswald Stoll. Miss Nordstrom's daughter accompanied her.

William Harris, Jr., will present Frank Corwin in Lonnie Robinson's play, "The Lost Leader," at the Greenwich Village in the near future. Rehearsals will start this week.

Edna Thomas, singer, arrived from Europe last week after working with the "NY" among the concentration camps of the soldiers for the last seven months.

Edith Day is to star in "Frene," a new musical comedy by James Montgomery, shortly to come to the Vanderbilt after opening in Washington. She was in "Going Up" last year.

Vall Valli will be in the cast of "Miss Millions," by Raymond Russell and Guy Hardy. R. H. Burnside, of the Hippodrome, will direct the production.

The Sargent portrait of the late Mr. Henry Irving was bought by A. Swann for \$500 when the Evert James Wendell collection was sold at auction.

"Betty Be Good," the new musical comedy by Harry B. Smith, with music by Hugo Rosenfeld, had its premiere at Stamford last week.

Eddie Leonard celebrated his birthday last week by giving a party for the members of the "Bully-Bully Boys" Co. The next night they gave him one.

Lon Telleghen will begin a road tour November 10 in "Heart of the Forest," which he has written in collaboration with Andor Garvey.

Ed Wynn will be starred by B. C. Whitney in "Ed Wynn's Carnival," opening Thanksgiving Day.

Walter Haet announces that he will bring Sir John Ware to America for a brief tour in "A Pair of Spectacles."

Two offers have come to Abraham Levy for the London rights to "The Little Whopper," the Harbach-Frind Dettler musical comedy.

German managers are negotiating to produce John Drinkwater's play, "Abraham Lincoln," in Berlin.

An opera is being written for Lillian Ross and Vivienne Holt, who are now with Metropole and Heath.

Old Skinner has begun rehearsals of "The Rise of Peter Barben," a comedy by Jules Eckert Goodman and Maud Skinner.

The Theatre Parisien will begin its Belmont Theatre season early next month.

Michael Fokine, Russian dancer, will stage the dances in "Aphrodite" for Morris Ost.

## "LADY IN RED" SUIT.

Edward Clark has retained his attorneys, House, Grossman & Vorhaus, to bring legal action against John P. Slocum and Anderson T. Herd, producers and "angel," respectively, of "The Lady in Red" last season, for services rendered in "doctoring" the piece. Clark's name is not billed as one of the authors, but he had considerable to do in revising the script, for which services he was to get a box office percentage.

No summons and complaint have been drawn up or served on the defendants as yet, the plaintiff, therefore, furnishing no details as to the Slocum-Herd duo's breach of written or verbal covenant, these facts, however, to form the basis of a forthcoming action.

## LITTLE THEATRE'S CAPACITY.

The Little Theatre will not reopen until around Thanksgiving. The house, now under lease to Oliver Morosco, has been in process of remodeling and enlargement and when it again opens will seat 520, as against a former capacity of 399 seats. Upon completion of the work the offices of Winthrop Ames will be again located in the Little Theatre.

Because of the capacity being lifted above the 300 mark an alleyway had to be provided for in accordance with the building regulations. For that reason the property next door was acquired.

## STAGES REAL PROPOSAL

Los Angeles, Oct. 22.

Fred Greenwood, a wealthy clubman here, has broken his engagement to Maude Fulton, author of "The Brat" because, according to newspaper men who have been chasing down the story, "Miss Fulton is using my proposal in the new drama which she is writing."

Mr. Greenwood made the statement with feeling. A few days ago Miss Fulton denied that she had been engaged, but later admitted the truth of the rumor.

## Fidelity Election Call.

A general meeting has been called by the Actors' Fidelity League for the purpose of electing a second vice president and amending the constitution, on the afternoon of Nov. 25.

The choice of a second vice president will probably fall to Howard Kysle.

## OUTRIGHT BUYS FOR CUT-RATES.

This week a tremendous innovation in the selling of cut-rate theatre tickets took place with the insistence on the part of the Shuberts that the cut-rate agencies take an outright buy on certain of the houses. The outright buy and the insistence of a guarantee that a certain number of seats means the entire elimination of returns from the cut-rate agencies.

The Leblang agency, which is the biggest operating in the cut-rate field, will be hit particularly hard by the new order. The insistence on the part of the managers that no cut-rate returns be handled will mean that the cut-rate places will have to pass up the "dumps" that will come from the hotels and dispose of their own stock ahead of the better located seats which come in at a late hour.

## TAKEN OUT DOING \$8,000.

When "The Five Million" leaves the Comedy Saturday, for Chicago, it will stand out as a startling illustration of present Broadway show business. It is leaving with an \$8,000 gross to its credit weekly.

Comstock & Geat decided to withdraw the show belling the Shuberts could obtain another attraction for the Comedy which could go above the \$8,000 gross. Yesterday an \$8,000 gross, the first try of the Scibilla Theatrical Enterprises. In the company are Herbert Corthell, Gertrude Vanderbilt, John Slavin, Barrett Greenwood, Novemba, Gosman, Sisters, Frank Bernard, Margaret McNulty, Elsie Douglas, Doris Ardeb.

The music is by Leon DeCosta, book and lyrics by Margaret Michael and William Lennox.

## "YOUNG MAN'S FANCY" CLOSING.

With the chances of continuing at the Playhouse proving very slim, "A Young Man's Fancy" is reported on the way to the storehouse.

George C. Tyler, the producer, has a four weeks' contract for the house, and the flood of offers from managers asking him for the open time was scarcely amazing in view of present conditions.

While it was undecided late Saturday what attraction would come in, the strongest bidder at the time for the house was John L. Golden. Overtures were made for the continuation of "Thunder," at the Playhouse, but were turned down cold, the preference being given to one of the road shows waiting to hit Broadway.

## "ONLY BATHTUB IN FRANCE."

Boston, Oct. 22.

Mary Young, leading woman of the Craig players in a talk given by her at the Arlington Theatre on her experiences as an actress across the pond during the late unpleasantness, gave herself credit for "discovering" the "only bathtub in France."

Miss Young also stated the attitude of the Y. M. C. A. was not entirely cordial to the actors and that they were practically never invited to their mess.

## "BIG CHANCE" CLOSED.

A. H. Woods' production of "The Big Chance," with Mary Nash in the lead, was sent to the storehouse after closing Saturday in Detroit.

From the beginning of its tour the piece did not show tendencies of doing "big," but in its last week in Detroit it played to bigger receipts than at any other time while on the road. The lack of interest shown at this time in war plays was responsible for its closing.

## Jack Haskell Hires.

Jack Haskell arrived in New York last week from London, en route to Australia, where he goes to produce "The Bing Boys on Broadway" for J. C. Williamson. He will remain in New York for another week looking for acts of all descriptions to appear in big revues.

## OPERA SINGERS UNDERPAID.

Boston, Oct. 22.

In a story printed in the local Hearst paper during the week, and which may or may not have been inspired by a press agent, John O'Sullivan, tenor of the Chicago Opera Company, who filled an engagement in concert in this city, is quoted as saying that opera singers would soon be demanding higher salaries. He is claimed to have stated that artists in the United States are fairly well paid, but abroad the situation is very bad because of the overturn in the cost of living. O'Sullivan, however, is said to have stated he did not believe the singers would form a union like the actors or the policemen.

The five Italian singers who came here to join the chorus of the Chicago Opera, and who were held up by the immigration authorities on the ground that they were contract laborers, were released when Washington reversed a decision of a board that sat on their cases here. Those who were detained were Riccardo Alerci and his wife, Isira, Annetta Adorni, Robert Adorni and Armondo Franzoni. All have played engagements in this country before.

## YIDDISH CO. ON COAST.

San Francisco, Oct. 22.

The Grossman Players, presenting American stock plays in Yiddish at the Valencia Theatre on Friday and Sunday nights every week, are doing a profitable business with prices up to \$1.50, and this despite the poor location of the house and the fact that the players are paid a full week's salary for the two performances given. A greater portion of the patrons include San Francisco's leading and wealthiest citizens, and if a theatre could be secured in the Fillmore district (near the city hall) Yiddish shows could undoubtedly become a permanent institution in this city. The members of the company include Samuel Grossman, Helen Grossman, Morris Karp, Fannie Grossman, Louis Nusbaum, Cille Frankel, Bella Lawrence, Louis H. Karp, Max Spiegelman, Grace Frankel and Irving L. Grossman.

## SOTHERN-MARLOWE SUCCESS.

The success of E. H. Sothern and Julia Marlowe at the Shubert with a revival of Shakespeare, figures as one of the outstanding features of the season thus far. The stars have drawn a daily box office line and the takings indicate a gross for the four weeks of their engagement of \$100,000. The engagement is priced at \$3 top nightly, there being no Wednesday matinee. The stars leave for the road at the end of next week, their route calling for two weeks in each city, no longer being allotted for Chicago. Their business thus far about doubles the takings of their last previous appearances here.

## TO SING IN NEW OPERA.

Italo Montemezzi, composer of "La Nave," leaves Genoa Oct. 17 and is expected here early in November. "La Nave" is a new opera which will have its premiere when the Chicago Opera opens its New York engagement at the Lexington on Monday, Jan. 19, 1910.

Sailing with Montemezzi on the Dacia delgi Abruzzi are Titta Rufo and Marie Gelfin, both singers, engaged with the Chicago Company.

The book of the new opera has been supplied by Gabriel d'Annunzio.

## "Just a Minute" in Syracuse.

Syracuse, Oct. 22.

John Cort's "Just a Minute" will have its second premiere here tomorrow (Thursday). In the reorganized company are Duke Cross, Percy Pollock, George Moore, Billy Clark, Mabel Withee and May Vokes.

The show is due to open at the Cort, New York, next week.

## Short Work of It.

Walter Wagner's production of "The Purple Slipper" opened on Monday of last week in Scranton and closed in Trenton on Saturday.

## SHOWS IN PHILLY.

Philadelphia, Oct. 22.

The Shubert "Gallies of 1919" and "The Little Blue Devil" joined the list of musical shows here this week, dividing some of the heavy play "Sinbad" and "Scandals of 1919" have been enjoying. Business for some reason or other, however, was a bit off Monday night and David Warfield, who is playing a return date here after many years' absence in "The Auctioneer," was the only show in town that registered anything like a sell-out.

The most noticeable drop, as at the Shubert, where Al Jolson and "Sinbad" are now in their seventh week, and at the Forrest, where George White and his "Scandals" are closing up a four weeks' run that has been decidedly profitable. The Jolson show, which has been getting around \$28,000 a week recently, will likely drop to around \$12,000 unless business takes a hop toward the end of the week, while White's show, that has been holding up around the \$20,000 mark, will do well to take down three or four thousand less. "Anged Face" next week.

"Gallies of 1919" opened at the Chestnut Street Opera House and at the \$20 scale now in vogue here around \$1,000 in for the first night. The show was very well liked, however, and is of the sprightly kind that is popular just at present, and, being liberally boomed, it ought to pick up steadily. The press comments were favorable.

The opening of "The Little Blue Devil," at the Lyric was not so good, getting only a light start. This may have been the result of advance criticisms of the piece at Atlantic City and other "tryout" points. The piece is still in need of a lot of work, and the retouching is expected to bring improvement in the show as well as business. Bernard Granville and Lillian Lorraine are given personal credit for drawing what business has been done so far. The piece is here for two weeks.

Of the dramatic shows, "The Auctioneer" is getting the big play, with the house crowded nightly and the "green" reaping a harvest in the rush. Margaret Anglin opened at the Broad in "The Woman of Bronze" to a very select and well pleased audience. The emotional actress aroused her patrons to enthusiasm at times and her triumphant return should get her some good business. Walter Hampden is giving a series of matinees at the Broad in "Hamlet" to fair business. "Petroleum Prince," with Louis Benson featured, follows Warfield, who is in his final week at the Garrick.

"19 East," which had three or four weeks of good business at the Lyric, was moved over to the Adelphi to make room for "The Little Blue Devil." The Creston's comedy will remain at the Adelphi for two weeks more, or possibly longer, unless the Shuberts can switch something else in.

The Walnut, which enjoyed a week of capacity business with "The Old Homestead," getting something like \$7,000 at popular prices with the Denman Thompson success, has a lurid drama called "The Revelations of a Wife" this week. The piece opened to a good night's takings Monday and will probably do a fair week's business. "Furor, Bedroom and Bath" comes next week.

"The Miracle Man" (film) which opened at the Metropolitan opera house Saturday night is the big draw of the week. The picture has been playing to a turnaway at both evening performances with a heavy play at the matinees. It is reported the picture played to something over \$2,000 Saturday night at two shows and did almost as much on the day on Monday. The price is 25c. at matinees and 25-50c. scale at night.

The tremendous business Monday was given as a reason for the general falling off around town, particularly among the "pop" vaudeville and "movies," which suffered generally.

## THREE MIFTY FLOPS IN CHI.

Chicago, Oct. 22.

Within the past month Chicago has seen three rather dismal failures. The first of these was a new play called "Midnight," by Mr. and Mrs. Samuel Janney, which opened at the Olympic and ran three slim weeks.

The second flop was "A Regular Feller," which this week ends three lean weeks at the Blackstone. The excellent acting of Ernest Glendinning and James Brindley could not succor the hopelessly impossible play.

The third on the list of might-have-beens was the A. H. Woods production of "The Bashful Hero" by Harold Brighouse. This, like "Midnight" had its metropolitan premier here. Although the critics oozed good will and Truett scored as he always does with his consummate comedy, it was withdrawn after two enlaced weeks at the Princes.

## BRADLEY HELPING ACTORS' FUND.

William Bradley, the tower of fortune and property studios, has hit upon a laudable plan to aid the Actors' Fund. In supplying furniture for various benefit performances, the usual charge is made (coverage around \$15), but all the profits are turned over to the fund, a nominal \$5 being retained for expenses. It is figured that this will add several thousands to the fund, and Mr. Bradley's lead may be followed by other dealers.

Mr. Bradley sold his branch studio opened at Los Angeles about a year ago to several coast men supplying sets for pictures. The agreement calls for Bradley to remain out of the coast field for at least one year.

## "HAPPENS TO EVERYBODY" OUT.

The Parks Production Co. has purchased the rights to the comedy drama "It Happens to Everybody," by Harry Sheldon, from Billy Munster who produced the play at the Park, New York, last season. The show is scheduled to open at Pittsfield, Mass., election day and following several one-night stands, will open the following Monday for two weeks at the Walnut, Philadelphia. In the cast are Peggy Broad, Helen Courtney, Rollo Lloyd, Ernest Dudley, J. Cooper Wright, Walter Green, Frank Fowler, L. J. O'Connor. Frank McCoy is staging the piece.

## ALEXANDER IN NEW YORK.

Alexander, the Mystic, who has been doing a road tour in the legit houses of the wild west with his own show, is due for New York. A. L. Erlanger heard of Alexander's business en route and arranged to place the one man show in a Broadway house. Just when the Alexander performance will reach New York has not been set.

Last week at the Tulane, New Orleans, Alexander did \$9,000.

## OPEN EQUITY MEETING OCT. 28.

The Actors' Equity Association issued a call this week for a special general meeting to be held Sunday, Oct. 28, at 2:30, in the ball room of the Hotel Commodore.

The meeting will be open to all members of the theatrical profession whether belonging to the A. E. A. or not.

## KELLY PRODUCING HIS PLAY.

Cohan & Harris will not produce Anthony Paul Kelly's new play, "The Phantom Road." It is understood the author will personally finance the venture, which will involve an expenditure of approximately \$60,000.

## MISS LARRIMORE'S SUIT.

Francine Larrimore's \$2,000 damage suit against the "Some Time" company and Arthur Hammerstein, arising over the star dressing room and publicity squabbles last year, is scheduled to come up for trial within the month.

The plaintiff's grievance lies in not being accorded the choice boudoir back-stage, in addition to having been slighted in the way of press exploitation.

## FLECK CASE AGAIN.

The case of William F. Fleck, one of the three musicians with "Kathinka," who were interned by Canada when the show played Toronto in 1917, has again come up for attention. The men were sent to an internment camp and efforts to secure their release were never successful. A complaint now comes from Fleck's wife, who resides in Hoboken, that after waiting in vain for two years, she now finds that her husband has been deported to Germany, leaving her with two small children.

The matter again brings forth the trials of "first paper" aliens during the war. Fleck appealed not alone to Arthur Hammerstein but to Congressman John J. Eagan of New Jersey and a Hoboken priest. Through Mr. Eagan's efforts the Department of State received advice from Canadian authorities as late as August of this year to the effect that the Dominion Government was perfectly willing to bring Fleck to the border and that if he was able to pass the immigration restrictions, there was no objection to his release. But it was stipulated that if the man was not admitted to this country, Canada must be indemnified for the expense of transportation to and from the camp plus the cost of a guard. If he was admitted there would be no charge.

It is understood that Mr. Hammerstein advised Mr. Eagan that he would be responsible for any expenses incurred, but Fleck was deported nevertheless. The position of the wife is that she may become a public charge. She claims her husband had twice applied for final citizenship papers.

The other musicians were also sent back to Germany. Since there will be no consular intercourse with Germany until the ratification of the treaty, it is unlikely that they will be permitted to land here, if allowed to leave Germany. It is not known if the new immigration restrictions will affect first paper men after the treaty is accepted.

## ANOTHER ON 2D AVE.

Max R. Wilner, associated with Sigmond Romberg, is reported having acquired a new site and is about ready to begin the building of another theatre on lower Second avenue.

With the deal going through, this will be Wilner's third on that street. He has been interested in and is in a large measure responsible for the building of the Second Avenue Theatre, formerly David Kessler's, and the National Theatre, which now bears the name of Thomas and the National Theatre. He is also associated with Maurice Schwartz in the Irving Place Theatre, playing Yiddish stock.

It is probable that the new theatre will have a large seating capacity and is to be used for pictures.

## SHOWS IN LOS ANGELES.

Los Angeles, Oct. 22.

"She Walks in Her Sleep" opened to capacity at the Mason after that house had been dark for a week. Indications are a sell out for the whole week.

"Billeted" was put on this week at the Majestic with Evelyn Varden in the leading role. "Civilian Clothes," in its seventeenth week at the Morocco, is still selling out nightly.

## TINNEY PLACES "JIM JAM"

It is said Frank Tinney has arranged with Arthur Hammerstein to produce the piece called "Jim Jam Jena," written by Jimmy Duffy and Johnny O'Connor.

The production is to star Mr. Tinney, and Mr. Hammerstein has it set down for early spring.

## Monroe Out of Luck.

A slice of "The Passing Show of 1919" amounting in time to practically one and a half hours has been taken out prior to its opening. The process of slicing also cut George M. Monroe's part entirely away, so that he has been dropped from the show.

## STOCKS OPENING.

Otis Oliver opened his stock at Rockford, Ill. this week.

Elmer Buffum will hereafter direct the destinies of the Jefferson Theatre stock, Portland, Me., replacing Lawrence Doyle, who is seriously ill.

The Otis Oliver Players opened in Fort Wayne, Ind., with Vada Hellman heading the company. "The Naughty Wife" was the opening. The organization will be a permanent Fort Wayne feature.

Harry Clay Blaney will open a permanent stock company at the Nesbitt, Wilkesbarre, Pa., the end of next month. The Jewell, Woodcliff, N. J., opened this week with a stock policy under the management of George Danforth. The Ruth Hall Players is the name of the company. Two bills a week will be offered.

The Pauline McLean Players reopened the season in Akron, O., at the Music Hall, last week with "The 13th Chair." Eddie Lilley is the leading man.

The Empire Players, at Salem, Mass., have a new leading couple in Mabelle Estelle and Lyle Clement.

The Kinsey Company Co. have taken possession of the Palace, Toledo, this season. "Our New Minstrel" was the opening attraction last week.

The Henry Jewett Players of Boston will offer this and next week "The Irresistible Minstrel," a three-act comedy by Ernest Denny, for the first time in America.

Charles E. Nigemeyer took possession of the Shubert, Milwaukee, Wis., this week, where his storehouse company will hold forth. Besides being lessee of the theatre, Mr. Nigemeyer will manage the company, headed by Marjorie Foster and Arthur Holman. "Polyanna" is the opening production. The preceding week the house was occupied by the Minton stock.

## SHOWS IN NEW ORLEANS.

New Orleans, Oct. 22.

"The Boomerang," which is making a second tour of the south, is currently at the Tulane, where it opened to capacity business. The company of this season is little removed from the last. Robert Connors still enacts the principal male role, while Lillian Concord has Martha Hedman's old part.

The most promising member of the cast is Harry Harden. The appointments have been freshened and the costuming throughout is of the very latest. It looks like "The Boomerang" will make an excellent repeater from all theatrical angles.

## SAILING TO PRODUCE "ALIBI."

"The Crimson Alibi" will be produced in London by Arthur Bouchier, the actor manager. The production will be made for him by Mrs. Lillian Trimble Bradley, who sails Saturday on the Adriatic. She also made the production here for George Broadhurst.

## SHOWS CLOSING.

The Bertinelli Producing Co. that had a company playing the musical show "Gloriana" on the one-night stands in Pennsylvania, closed the show in Harrisburg Saturday. Wash. Martin was manager of the company.

Newark, N. J., Oct. 22.

Hughy Bernard's "Gloriana" closed here Saturday with the company returning to New York. Mr. Bernard said he intended reorganizing the company and re-touring the show.

Another "Gloriana" company with Fritz Scheff has been appearing in this section, which informed the bucolic public of the facts with consequent depression in business for Bernard's show.

## DEATHS.

Katherine Barnester, a picture actress, died in Chicago, October 16, as the result of an automobile accident in California some time ago.

As pointed out three really important phases in which this offering is far above the ordinariness of theatrical attractions, the question naturally arises as to why it should not be given a blanket indorsement as something very much worth while seeing from every angle. This absence of general approbation is due to the book, as it has been rewritten. In that book are contained many lines which are supposed to be humorous. Perhaps in a show on the burlesque stage they would be humorous, or

They go through the agony of having her husband shoot them both, she can moment pleading with Swayne to help her and the next telling him she only wanted the thrill of conquest and be bitterly denouncing her. Finally

POOR MAMA.

Miss Frigenza plays a wealthy widow with five children. Her age (in the play, of course) is 42, but she poses as 26. She goes to New York for a good time before succumbing to age, becomes infatuated there with a young man 5 years old, and comes back to Pasadena for

**"Betty Be Good" Opens.**  
Stamford, Conn., Oct. 22.  
"Betty Be Good," a new musical show  
offered by Charles Stewart and Leo  
Morrison, opened here Monday, drawing  
nearly \$1,560.

The score by Hugo Reisenfeld is re-  
garded as elegant and distinctive.

## LEGITIMATE

## A YOUNG MAN'S FANCY.

Produced at the Playhouse. Staged by Frederick Stanhope.

Pickering, a poet.....Philip Merivale  
Marina, a man servant.....Harry Barfoot  
Mabel, a lawyer.....Alfred Kappeler  
Lettie, a window trimmer.....Alfred Kappeler  
Daisy, another one.....Walter C. Fenwick  
Cecilia, a policeman.....Frank Kerrigan  
Carmel, a porter.....Frank Kerrigan  
Miss Halsey, a window trimmer.....Frank Kerrigan  
Miss Carter, still another.....Frank Kerrigan  
Laurie, a sculptor.....Howard Lindsay  
Mary Durkin, his assistant.....Joanna Evelyn  
The Blonde Girl.....Bessie Owens  
The Pink Youth.....Morley Foster  
The Hostess.....Regina Blair  
The Girl in Blue.....John Davidson  
Another.....John Davidson  
A Butler.....John Davidson  
A Young Man.....Clifton Self  
The Maid.....Clifton Self  
The Maid.....Clifton Self

The most complete, immediate and hopeful proof of the dramatic sense according to the verdict of the first night audience.

Surrounded with a Urban scenery, a cast of eleven, costume nearly ever changed in a theatre for good taste and artistic work, housed in a fine theatre and attended by a select and numerous clientele, "A Young Man's Fancy" died in its tracks.

The book was so distorted in conception and execution that at no time was there any sense at no time was the audience in harmony with the plot, even when the two principal players, Joanna Evelyn and Philip Merivale, by their distinction and power, had long been scenes together. There were numerous legitimate laughs and many more, but not intended by the author, John W. McIntyre.

"A Young Man's Fancy" is an episode thing, an imitation of Schiller, but it is not a play. It is intended to be poetic, but it isn't even grammatical; it is meant to be ethical, but it isn't even romantic. It is an imitation, a parody, but it is heavy and rapid, and instead of being stupendous, it is only stupid.

Dramatic stage was possible, the progress a dozen times while scenes are being switched behind a wild Urban drop. On the opening night the curtains all went wrong, which seemed to be in the atmosphere. Had the changing scenes been on revolving platforms a little speed might have saved some of the chills, as it was the long John W. McIntyre, who wrote the play, who made the uneasy feeling cumulative and blew the breath of apathy over the following episodes when they finally came.

The production cost \$25,000 if it stood a nickel. George C. Tyler, enclosed the worthless work to the genius of the painter, builder and consumer's art. The intricate double sets before a show window and behind it, and the transitions from clothing dummy to humans playing them were spectacular.

But at no time was there a heart tug. And 100 people never saw the third act who had seen the first two, while those who remained shivered their shoulders and shivered nervously. The story, briefly, has to do with a poet (even nearly human) who falls in love with a dummy in a show window and courts her in the realm of his own fancy and has numerous dialogues with her. Miss Evelyn impersonated the figure and also played herself by a flimsy touch of poetry which was the model for the machine. She was charming and robust and a bodice-ripper in her fragile gentility, and in a bodice scene (every play has one, even a poetic drama) she was nude and corpulent and a bewitching. Merivale as the poet was in the clouds, polished but a million miles from flesh and blood, ineffective because his most discernible moments got laughs on the absurdities of the author's diction and ideas.

Walter C. Fenwick acted in a comical part, not fanciful, and Alfred Kappeler strung with him there. The remainder of the cast was well selected and could have made a name book stand up.

One hour's work would make a successful bookishness farce out of this unsuccessful epic. If the story didn't take itself seriously, if it made the principal man a gentle drunk falling in love with a window dummy, bringing on complications, it would be a fine bedroom comedy. As it is, like all poetry which isn't, it gets laughs that are the wrong kind.

"A Young Man's Fancy" seems hardly to have a chance to live a fortnight.

Left.

## ON THE HIRING LINE.

Sherman Fessenden.....Cyril Scott  
Dorothy Fessenden.....Vivian Tobin  
Blair Macdonald.....Donald Gallagher  
Mrs. Sherman Fessenden.....Laura Hope Crews  
Bonnie Oliver.....Mina Gombell  
Billy Capron.....Joseph Hall  
Mrs. Ritchie.....Joseph Hall  
Billy Capron.....Joseph Hall

On the "Hiring Line," the third of the five plays tried out last summer in Washington, was brought to the Critteron Monday evening by George C. Tyler, who supplied this light and satirical amusing play by Henry O'Higgins and Harriet Ford with a competent cast. Without it the play could hardly have got by, and Frederick Stanhope, who directed, must have realized this. As it was, he failed to realize John Blair's exaggeration of a simple enough role that should have counted for more; Cyril Scott's in times impatient delivery, and a hat and gown worn by Laura Hope Crews, a choice of apparel singularly unbecoming and out of

keeping with her adept and delightful light comedy method.

As presented, this generally diverting failure to solve the servant problem may be considered as a series of duets. Vivian Tobin and Donald Gallagher, Mena Gombell and Robert Hudson, Oliver and Tyler and Joseph Hall and Billy Capron, and of these little Miss Tobin is the most interesting example of what the American stage is in need. She is not what admirers of the "Follies" type would call pretty. Her first impression raises in the mind a sense of regret, and then, bit by bit, she builds up a charm and sincere impersonation of a young miss just out of school, an impression that lingers pleasantly.

The play itself is an example of how much better a comedy can be than a farce, for "On the Hiring Line" might well have farce. The curtain rises on Sherman Fessenden sweeping the floor of the house. His daughter Dorothy is cooking breakfast, and step-mamma, who was an actress, has not yet come down. When she does, she doesn't like the country, and it is heard an actor, a former friend of Dorothy's, is in the house, much to her husband's concern. She proposes to make the country an impossible place to live because of the lack of servants, but her husband determines to supply them. He hires two detectives to act as butler and cook and investigate a largely imaginary situation.

The second act begins with their very busy at their work. They discover a woman, particularly the man (Sidney Tobin) scores a take-off on the methods of investigators that cleverly and with exaggeration that would cause a laugh effect. What is in dispute is a love letter written long before by Fessenden to his wife. She writes that he was a writer, and she shows it to her, shows it to the actor, and he makes a copy of it to use in his act. The copy gets lost. The detective finds it. There you are. Almost farce, but hardly not funny.

Good.

## LONELY LIVES.

(In Yiddish.)

Katie Vockerat.....Celia Adler  
Nirre.....Anna Appel  
Mrs. Vockerat.....Mrs. Zolotarev  
Braun.....Jehiel Goldsmid  
John Vockerat.....Jehiel Goldsmid  
Pastor Kallin.....Jehiel Goldsmid  
Mrs. Kallin.....Jehiel Goldsmid  
Frau Lehmann.....Clara Langner  
Anna Mahr.....Henrietta Schlichter

For the first time in the history of the Yiddish theatre in America there is a concerted movement among a few energetic and enterprising men and women to bring before its public a theatre and everything that goes with it, a life nearer efficiency and the goal of real art than ever before.

The movement is represented in a stock company with Yiddish actors, duly engaged from the Hebrew Actors Equity Association. It calls itself "The Jewish Art Theatre," and has taken up its headquarters in a small theatre that is a little out of the way of the congested ghetto, and is the heart of what was once the Meissen Square Theatre, standing now silently except for the occasional breeze of life given it by managers, who seem to have no other alternative when they engage it.

At the head of this theatre of art is the conservative, erudite Emanuel Reicher. He is not known if recollection may associate him with "The Weavers." If memory may give a step further, he has given much to the American stage. The gift is represented in a daughter, Helwig, and a son, Frank. And it would seem now that the man's mission in life is that of a philanthropist—but a philanthropist of a totally different kind. It is the philosophy of giving of himself and for a cause.

A glance at Reicher's influence as demonstrated in the performance of "Lonely Lives," by Gerhardt Hauptmann, finds a group of actors revering the scheme of things. Without exception the performance of Yiddish plays in any Yiddish theatre heretofore was and is a light to look upon. It presented a deplorable condition in view of the fact that there were actors superlatively endowed with talent, yet bringing it out in a manner so crude that it became ludicrous.

For the first time a performance given by Yiddish players in New York seemed to approach any of the present attractions on Broadway. The change seemed almost a miracle. But there is a good reason. It is the first time that they have dispensed with the prompter, whose small box located in the center of the apron, always evoked an artificial note in the presence of the players. The prompted in the Yiddish theatre may or may not be dispensed with. But he has seldom failed to inflict a marvellous note on any performance by the suppressed hissing of his voice, as he imperceptibly rehearsed lines to the artist.

These actors, for the first time, acted in a far different manner than heretofore. They did not founder under poor direction as they were accustomed. Instead each had been advised what each had to say and how to say it by an expert. So that the result was an even performance, presenting many effective pictures instead of the customary incongruity.

The earnest test of their present efficiency seems unquestioned. For the play is one that drags interminably in five weary acts with a prologue.

Still it held the interest of its audience throughout.

The audience, too, in this instance, presented a singular change. Usually they are as noisy as Italian standees at the opera. Sometimes they have been known to voice their disapproval in the midst of a performance. It's all a matter of temperament. But they were unusually quiet, the silence breaking only when some actor won their favor by playing a scene effectively.

It is doubtful, however, if the play has a chance of achieving popularity. It was written probably at a time when Sholem and Darwin were then the idols of the intellectual world in Germany. And there are frequent references made to their pictures decorating the plain walls of a living room, where the entire action of the piece transpires.

It is briefly the story of a struggle between the growing generation and the older. The actual time of the piece dates back to thirty years. It was a period when suffrage began making inroads into the life of the European woman, and when the younger generation was beginning to feel the chains of convention or precedents established by the older generation.

The play goes on to describe the efforts of a group of people who discover their real selves at a time when religion and law can no longer and that which youth inspired. So that a young man, the individual type, realizing that he cannot marry the girl of his choice, because of the law, meets after his marriage the emancipated type of woman. It is too late. The old-fashioned wife is not so easily won. The young man, in his humiliation, laments it, but he is not so easily won. The woman that had come into his life force seems to go to the end of the world, to what seems a dismal and fateful future, and rather than live it out, ends his own life. Against this, the play is a tragedy, and the tragedy increases in its tragic note.

For far honors of the evening went to Jehiel Goldsmid as the unobtrusive Braun. Here is a part relatively small against the larger speaking parts of the play, but it is a woman in the case. "But the manner in which he played the inoffensive quietness, and the ten tempo of his performance made it a striking example of naturalness."

Celia Adler, as the wife, proved herself an actress of a slightly eccentric type, showing sympathy and but for faults which she was not conscious of. Her performance went in a large measure to relieve the fatigue that the piece incurred.

Excellent characterizations were also contributed by Anna Appel and Hyman Nysel. In fact, one of their scenes aroused the audience to its highest pitch of enthusiasm.

Henrietta Schlichter as Anna Mahr, "the woman in the case," proved disappointing, although in justice it must be said she worked like a Trojan to put the role over. It requires consistency in a woman with an acute sense of modesty as the gifted Celia Adler. It is a thought that if the parts were alternated, it might go a long way in improving the entire performance. In one big scene with unusual opportunities, fell entirely flat. It is a vital part portraying the type of woman who is about to yield herself to passion, and her better nature or sense of honor, whatever it may be called, wars her against taking a false step.

Played with a deeper consideration for its tenderness and with a will to lose oneself in the part, she seems to have the possibilities. Instead Miss Mahr seemed very conscious of playing before an audience, and this caused her to lose out. Playing to an audience is one thing, and played to one's colleagues is another. The two seldom mix. Probably the same thing applies to Ben Ami in the part of the philosopher-husband. His principal fault is due to a stepping out of the part, when duty seems to remain in the character every minute that he is needed on the stage. For all that, he got a good deal out of it.

The law laid down by his union cannot take a principal from any company or manager who has engaged him. But if it were possible, then a change might be suggested in Maurice Schwartz, an actor of no mean ability. The latter has appeared in the title role of Strindberg's "The Father," and the part as played by Ben Ami calls for a similar characterization as played by Schwartz in the latter play. The hits were adequately cast.

He only scene was a masterpiece of stage-manship. It was the interior of a living room of a family in Germany. It was in every sense a model.

The play attracted the critical attention of some of the dailies, while a general run did not prevent Lou Tellegen, Mr. and Mrs. Edward Goodman, Mr. and Mrs. Carl Van Vechten (Frank M. Wood), and Mrs. Samuel Easton, from coming down to the Garden.

## ENGAGEMENTS.

Arthur Shaw, "The Haunted Palomar." Bookings for the various stock organizations this week include Alvin Glenn, leads, for Lynn Favers, Lynn, Mass.; Dan Davis, leads, for Nathan Appell Players, Reading, Pa.; Gladys Harshut, leads, Colonial Theatre Co., Lawrence, Mass.; Jerome Remond and Carrie Scott, juvenile and ingenue, for Shubert stock, Milwaukee, Wis.; Frank Furrow, for juvenile roles at the Babbridge stock, Minneapolis, Minn., and Stuart Roberts, leads, for the Academy Players, Haverhill, Mass.

## "CHANCE EVERY GIRL TAKES"

"A Chance Every Girl Takes," a comedy drama by James Kallouer and Frank Keesley, which Morris Wainstock will produce over the Klaw & Erlanger houses, has included in its cast George Smithfield, Blukely Ransome, William Ware, Joe J. Sullivan, Celia Gregor, Henrietta Goodwyn, Agnes Loftus, Ruth Burke.

Harry Gatten will be business manager of the attraction, which opens Nov. 10 in Paterson, N.J.

## REVISING "WELCOME STRANGER"

"Welcome Stranger," the play by Aaron Hoffman, produced and shown last spring by Cohen & Harris, is being rewritten for the same firm by Mr. Hoffman.

It will be newly cast and again see the light within a couple of months.

## FOLKIE RETURNING.

Morris Galt is bringing over Michael Folkin to put on the ballet numbers in the production of "Aphrodite." The latter is now in London, where he has been in a large measure responsible for the after-war interest in the Russian ballet when it played to big business at the Alhambra early in the fall.

Folkina's first appearance in this country was made when Otto H. Kahn, in conjunction with the Metropolitan Opera, first arranged for the appearance in this country of Serge de Diaghilev's Imperial Ballet Russe.

The Imperial Russian Ballet, as it was known here, lost over half a million dollars on its tour, although Folkin was in a large measure responsible for its "artistic" success.

As in the case of most ballet dancers from Russia, he is a graduate of the school maintained under the Imperial regime.

## ROSA RAISA'S FEAT.

Emmy Destinn, hooked to make her first appearance with the Chicago Opera Co. opening in Milwaukee, became ill, and her place was taken by Rosa Raisa, who sang three performances in succession.

This was regarded as somewhat of a feat in the operatic world, since few singers have dared to appear three times consecutively.

## JUDGMENTS.

The following is a list of the judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor: George G. Fenwick Co., Inc.; J. M. Ford and Co., \$412.48; Lillian Walker Productions; New Rochelle Co. and Lumber Co.; \$184.81; J. H. Y. Hinesworth Corp.; J. J. Fensworthy, \$283.75; Francis X. Bushman; J. P. Bushman; \$1,600.

CHAMBERLAIN BROWN STARS

No. 1—HARRY K. MORTON AND ZELLA RUBIN

To be featured in Edgar MacGregor's "The Sweetheart Shop," by Anna Calverley. Miss Zella Rubin, writing for Mr. Morton, after writing exclusively for Fred Stone, Miss Zella Rubin, Joseph Bentley and others, Miss Caldwell has proclaimed him "the coming comic."

Mr. Morton and Miss Rubin are exclusively managed by Chamberlain Brown.

No. 2—LUCILLE MANION.

**PALACE.**

Alisa Rogers copied the honors in spite of his act rather than because of it. He has a tender voice that makes Chaucer's Oloof sound like a falsetto. A beautiful, irresistibly voice which his squanders on a colorless routine. His make-up also is faulty, the grease paint is dabbed on in an amateurish way, and the straight dress is too correct for ease. The whole atmosphere of the act is too correct. Rogers would be a sensation as a stage singer singing away the customers could understand. As it was, his voice was of such transcendent excellence that he compelled enthusiasm and applause and stopped the show.

Broder and Silverman opened the show. The comics contrived to attract applause largely on his or her beauty. Price followed, dumped a bit by the early spot. It is hard enough to get a mention with a symphony on any spot without having to face the headstage of the stragglers. Price is using a woman plant whose severely request for the humorist is productive of considerable comedy when she yelps the opinion note to indicate which humorist she wants.

Maudie Earl and Co. repeated the success of their recent appearance at the State Lake. Maudie Earl has gone to considerable expense to invest a straight singing act with vocal and deserves the applause which her elaborate staging helps her good voice to get. The act is an artistic novelty in the best of taste.

Burns and Frasier's respectable wope as well known in Chicago as the rent, topped up with Harry Holman and Co., guaranteeing some of the laughs that were to be had. The act is largely a medium for the Maury Arbuckle technique of Mr. Holman.

"The Chinese Juggler" (recently under direction of Thos. J. Kennedy), was a noisy and welcome novelty and made good on straight excellence in hand music, while an interpretation of Chinese stuff, played on Chinese instruments, was a nightmare, in stage noise but unquestionably genuine.

Joe Morris and Flo Campbell, with Joe pulling most of his comedy in a way, were the comedy hit of the bill, as they usually are.

Rape and Dutton, a couple of versatile lads, fought gamely against the closing spot, and those who remained saw some clever routine.

*Siding.*

**GRAND, CHICAGO.**

Business light in this dark house, in spite of a bill out of proportion in merit to the requirements of the action last week.

The Hivert Sisters opened the show with a continued misfire. The orchestra had to exercise restraint to keep from jarring up the music on this graceful number. One of the girls came back for a solo routine to dance, which was done gracefully and brought much applause. Then a quartet of the other girls, preceded by a song not so well rendered, and a Hawaiian fash in which both of the young women get right down to "Carpenter's" music aimed to appeal to jassy folk. The girls are rather clever dancers, pretty and although they tread sometimes on dangerous ground, never overstep the bounds of propriety. In a better atmosphere their act would go well.

Perry and Preston, man and woman, offered a colorless and at times inexpressible routine of gags, steps and songs, the man dressed in a sailor suit and the girl in a blue dress suggestive of hunk-a-bunk.

Brown and Demott (colored) were an unquestioned hit, and would be in most houses. The big thing in the singing ability of the girl. She has a double voice which cannot miss. The soprano quality is not unusual, but when the girl switches her contralto she leaves 'em all behind.

Howard Martella, in his burlesque and capable, vaudeville act, was very well. Mr. Martella finding it difficult to appreciate the quality of his audience. The act is worthy of the big time, or at least to headline the small big time. Yet it is booked in a house where it is manifestly impossible to get the best results for any but for quality.

A noisy but harmonious "Dixie" act, with several colored men and women, closed the show to great applause.

*Siding.*

**ARTHUR DUNHAM WITH SHEEHAN.**

Chicago, Oct. 22. Arthur Dunham, Chicago conductor and composer, left this week to take the post of musical director for Joseph Sheehan's "Beat" English Opera Company which opens its season November 2.

**W. G. Tisdale Recovering.**

Chicago, Oct. 22. William G. Tisdale, manager of the Majestic Theatre, has been ill at the American Theatrical Hospital with lambo, but is now recovering.

**END OF THE WILSON AVENUE.**

Chicago, Oct. 22. Incompetence has killed the Wilson Avenue Theatre. Since the death of its owner and manager, Mitchell Licala, more than a year ago, the property, which formerly earned \$46,000 a year for its owner, went from one fate to another, going through stock policy and cheap vaudeville without recovering its standing in the neighborhood.

Now it is announced Morris & Co. banking interests have acquired the property and will replace the theatre with a bank building. The latest to operate the theatre was George Webster, who booked it with cheap vaudeville.

**WOODS DOES MORE BY \$10,000.**

Chicago, Oct. 22. The first seven weeks of "Up In Mabel's Room" the Woods this season was later by \$10,000 than the first seven weeks of "Friendly Enemies" at the same house last season.

**REWRITING "BASHFUL HERO."**

Chicago, Oct. 22. "The Bashful Hero," Ernest Truex's first starring play, which opened at the Princess Monday and was not liked by the critics, although they gave Truex wonderful notices, is to be rewritten before it is seen in New York.

**SPOTS A LAY.**

Chicago, Oct. 22. Frank Crulshank, agent of "Take It From Me," which is breaking all records at the Studebaker, is probably the most conscientious worker in the business. He spends nine-tenths of his time looking for spots where lithos can be slapped.

Last Thursday he broke up an auto trip to Milwaukee by finding a nice spot along the road where a billboard could be put. He insisted on stopping the car, called up the theater, gave minute directions concerning the location of the spot, waited for the billboard and didn't start again until the billboard was on.

**Freeman Books the Grand.**

Chicago, Oct. 22. The Grand (colored) patronage mostly which has been booked by Lev Cantor, is now booked by Charlie Freeman in the association.

**Handers and Millie Featured.**

Chicago, Oct. 22. Handers and Millie, dancing team, are featured in the billing and advertising of "Flo-Flo," which began an engagement here at the Olympia this week.

**Margaret Replaces Each Other.**

Chicago, Oct. 22. Margaret Mowbray has replaced Margaret Lawrence in "One of the Three" at the Lashlie.

**Frank Herbert With Courtenay.**

Chicago, Oct. 22. Frank Herbert will appear as leading juvenile with William Courtenay in the Chicago production of "Civilian Clothes."

**To Feature Nancy Fair.**

Chicago, Oct. 22. Nancy Fair, leading woman in "The Bashful Hero," is to be featured in a new show, which will open in New York in January or earlier.

**"Tumble Inn" Opening.**

Chicago, Oct. 22. "Tumble Inn" will open at the Garlick in two weeks, "Somebody's Sweetheart" making way for it.

**Al Shean to Be Featured.**

Chicago, Oct. 22. Al Shean, who has been playing here in "Flo Flo," is to be featured in a new play next season.

**CHICAGO DIVORCES.**

Chicago, Oct. 22. Mrs. Star Voorhees, a vaudeville artist, has sued George J. Voorhees, stage electrician, for divorce, asking the custody of their two-year-old boy. Judge George F. Driscoll, before whom the case was tried, indicated he would grant a decree. Mrs. Voorhees charges desertion. Lenora Driscoll, in burlesque, is suing Samuel O. Driscoll for divorce, charging desertion. Attorney B. H. Ehrlich is representing Mrs. Driscoll.

Harriet Healey was granted a divorce this week from Clifford Healey, by Judge Cooper. She charged desertion. Both are in vaudeville.

Paul Denno, owner of the Six Stylish Steppers, sued his wife, Minnie, for divorce, charging her with desertion. Blanche G. Brown, stock actress, also charged desertion in her suit against Carl R. Brown.

Benjamin H. Ehrlich was attorney for the plaintiff in all three cases.

**\$20,730 GROSS BREAKS RECORD.**

Chicago, Oct. 22. "Take It From Me" broke all house records at the Studebaker last week with a gross of \$20,730.

**ADAMS AND THOMAS BACK.**

Chicago, Oct. 22. Rex Adams and Vera Thomas returned last month from service with the entertainment corps overseas, broke in their act at the American last week, and scored.

It is the same act the team had broken in before the war, which they were ready to play on a tour when they both enlisted.

It is estimated the act was seen by over 100,000 doughboys.

**OUT OF CAST ONE DAY.**

Chicago, Oct. 22. Margaret Lawrence's absence from "For Three" was notable for its brevity. She left it Wednesday night last week, remained away Thursday afternoon, when Margaret Mowbray played her part, and returned Thursday evening.

She is to remain in the cast indefinitely, it is announced.

**PRODUCER OF "DREAM SONG."**

Chicago, Oct. 22. There has been much discussion locally as to the identity of the individual who produced "The Dream Song" which is to open at the Central Music Hall tomorrow (Thursday). He is announced as Charles F. Horner, who has in the past been connected mainly with Chautauqua and lyceum work.

**Wm. Morris Going to Coast.**

Chicago, Oct. 22. William Morris and Mrs. Morris passed through here this week on their way to Los Angeles.

**SAN FRANCISCO NOTES.**

F. F. Shanley, of the Continental Hotel, was elected president of the California Elks' association at the recent State convention, held at San Diego.

James J. Corbett made a personal appearance last Sunday night at the Frolic Theatre in conjunction with a picture which had his featured.

Harry Levitt has been added to Gilbert and Friedman's professional staff.

Ovella Caldwell joined Guy Bates Post in "The McGoverns" at Los Angeles last week. The engagement was through the Blake & Ambler Agency.

"Three Boys and a Girl" have been engaged for the vaudeville section of Fanchon and Marco's revue. "Leafe's Co."

Carric Gobel Weston left last week for New York to assume her violin studies under the direction of Leopold Auer.

Chet Wilson, for more than a year acting as doorman at the Casino Theatre, returned to the stage in his former cartooning act on the Hipp time.

George Boyer is in advance of "Poor Mama," the Trizle Frigiana show that opened at the

**ORPHEUM, SAN FRANCISCO.**

San Francisco, Oct. 22. The Orpheum this week has a well balanced and diversified bill. The headline act was Albertina Beach and her dancers. This series of operatic premieres dances premieres, together with her quartet of four girls, a series of dance creations. She is a Fole and also her assistants received a big meed of appreciation.

Comfort and King did well next to closing, these blackface comedians holding the spotlight to good effect. The tenor singer especially scored heavily with a couple of ballads. Harry Norwood and Alpha Hall, appearing together, both registered individually with their bright talk and clever individual mannerisms.

"Greensleeves" by William H. Friedlander and Will M. Hough, is a cleverly constructed farce with singing numbers interspersed and a good cast to interpret the song, talk and action. It scored a mixed success.

Kharum, the Persian pianist, is undoubtedly a novelty. He played to remarkable effect and was called back for numerous encores. He was second on the bill. The Melodette Duo closed the bill satisfactorily with a series of difficult waltzes. Jack Morrissey and his company of Australian whippersnappers opened, and they proved expert at manipulating it. Their stumpy drew big applause.

"Not Yet, Marie," the tabloid musical comedy, was in its second week, but proved as pleasing a punch with their talk as the first. There were numerous announcements of every act that appeared, was the life of the party. He got big laughs and was a favorite throughout.

*Jack Josephs.*

**FANTASIES, SAN FRANCISCO.**

San Francisco, Oct. 22. Fantasies this week has an attractive and quiet running show until the appearance of Shaw and Bernard, on next to closing, who delivered a punch with their talk as the first. There were numerous announcements of every act that appeared, was the life of the party. He got big laughs and was a favorite throughout.

"The Merryman Jinx" was the headline act and closed the performance acceptably. There were nine people in the girl turns, with a light comedy leading the numbers. The dancing ability of the cast stands out to remarkably good effect.

Murray Livingstone pleased with a protean number, the Jew and mixer character getting most of the applause. Austin and Delaney put some pep into the early part of the program with some excellent dancing, including acrobatic and acrobatic bits, but showed matters up with an overdone of only fair talk.

The Morton Jaws Four devoted too much time to song and talk and not enough to club juggling, the principal asset that puts them over. The finale opened the show acceptably with a neat arrangement for exploding ring stunts.

*Jack Josephs.*

**HIPPEDROME, SAN FRANCISCO.**

San Francisco, Oct. 22. The Hippodrome has an entertaining show this week. The Seven Miles act, with the honors of the performance. They have a good line of talk and a clever German comic and a good straight, finishing the bit with a tin whistle and piano playing.

Sherman and Rose, a mixed team, delivered a fine brand of Russian dancing. The man was exceptionally good. Wendell and Dale, also a man and woman, got laughs even for old talk, but the man's excellent rendition of "Wonderful Mother of Mine" scored a hit.

Leigh De LaCoy and his company, in a humorous farce sketch, also won laughs with their offering. Frank and Clara Latour opened successfully with juggling and comedy, magic stunts, while Tommasini's Exposition Band closed in very good fashion.

Bernie Love in "Over the Garden Wall" was the picture feature.

*Jack Josephs.*

Curren this week, and which was reported to have done a record business on the side and two-day stands in the valley where John T. Curren is the manager with the show.

The Casino, a musical comedy and vaudeville show, was the first to show the arrival of the King and Queen of Belgium on the screen. The reel was part of the program for the first night show on the date the royal pair arrived.

Harold Rand and Ads Anderson, of the Fire Village Minnie playing the Adversary and Harris Theatres, left the act at the conclusion of the Hipp engagement last week, to return to their homes in New York.

Harry Bush, cash manager for Gilbert & Friedman, is making his first trip to Los Angeles, visiting all important points on route.

Harry Wakefield, champion billiard player on the coast, gave a farewell dinner to George Hall on the eve of the latter's departure for Australia on the Ventura last week.

## NEW ACTS THIS WEEK

Jack Trainor and Co. (4).  
"Help" (Comedy Playlet).  
24 Mins.; Full Stage.  
Fifth Avenue.

We've been hearing a lot about Jack Lait and Lait's acts—those he writes. Seeing some of them failed to convince that the Chicago master of the short story was a whale of a vaudeville author. But after seeing Jack Trainor in "Help" we are entitled to a change of opinion. Lait has some other good ones. He says so himself, which is pretty good from him. The others aren't playlets, but if they stand up in their class as does "Help," they are going to have easy sailing around the East—and several of them are headed this way. "Help" is a comedy playlet constructed differently from the mass of others that come and go in diverging from the well worn track Lait has worked out situations and comedy lines with other finer some what "daring." True, the act is built upon a portion of Lait's three-act comedy success of some years ago called "Help Wanted." But there are new speeches and they are "there." It all takes place in the office of a wealthy old boy, a regular robot, a bald-pated, silver-haired dandy, whose life, as his son describes it, is "just one stenographer after another." His main idea of a day's work is engaging a new sten and taking her out to lunch. She has stayed in the job, but one has recently stung him to the tune of \$10,000, which he was forced to pay in settlement of a suit out of court. The morning flock of applicants are on hand to see the old boy when he arrives. The first girl in answer to his query says she does not live at home, but at the Y. W. C. A. with the account on the C. He parries with "Why such a place, with the accent on the Y?" He asks her to wait in an ante-room. The second girl is a wise bird—too wise and flip. She too, is "staid" to the ante-room. The third girl is little Mary Gibbons, just sixteen and just out of business college, without experience and "experience." She gets the job. But the son is in love with Mary and when the old boy catches them kissing after he had been "making up" to the lass, Lait provides a good situation. Another situation of comedy force comes when he calls in the first applicant, a competent and careful girl, whom he asks, "Are you ready for work and she replies, "Ready for anything." The finish finds the old boy pretty well cured and uttering the platitude that "any man who plays with the stock market, dynamite or women is crazy." They say in the Middle West that the Young Women's Christian Associations were greatly tickled about the credit given the institution in "Help," which will probably be general wherever the act plays, and that will help. But "Help" is more than interesting as an act. It gives Jack Trainor the best opportunity he has ever had. Trainor has been playing in tabs and such out West, appearing in "Vanity Fair" and "A Henpecked Husband." Trainor as the old boy in "Help" creates one of the best character parts of the kind seen hereabouts in a long time. His old man is humorously clever and it is better than even money that he'll get offers for legit productions. "Help" is big time stuff. Third or fourth on a bill, it should be sure fire, and it's good for three or four seasons. *Dec.*

Lois Miller and Alice Bradford.  
Songs.

14 Mins.; One.  
Colonial.

Lois Miller was formerly teamed with his brother, Eddie, and is now appearing with Alice Bradford. Both have pleasant voices and furnish a nice No. 2 turn. They open with "What Could Be Sweeter" and show "Nobody Cares" to be excellent for duet purposes. During a change Lois did something from "Aida" and got away with it. Miss Bradford had a single, doing "They're All Sweeties," with a bit of a dance afterwards. The line song affords a chance for Miss Bradford to show a novelty costume, but something more lively would help. *Dec.*

James B. Carson and Co. (3).  
Comedy.  
22 Mins.; Full Stage.  
Royal.

"To Be or Not to Be" a comedy playlet in three scenes, by Hugh Herbert and Ned Dandy, is the best offering James B. Carson has been seen in during his vaudeville career. This story is one of human interest with comedy and pathos entwined and blended in a most pleasing manner. A Jewish young man who strives to be an actor, has a mother entirely in sympathy with him but the father resents that his son should forsake a good position as a traveling salesman. Word is sent to the home of the actor to come to a theatre and take the place of an actor that had to retire from the bill. The youth before leaving asks the folks to come and see what he can do on the stage. The mother insists that they go. The aged couple witness the performance. They return home, and the son arrives. They inform him the person was good. The father again tries to dissuade him but the youth renounces the parent saying that he wants to pursue his life ambition. He is ordered from home by his father. A pathetic parting takes place with the mother. A message arrives from an agent saying that he has a contract for him to play in the city at a large salary. The message is shown to the father, he hesitates, then the son says: "Will it be Harlem or 9 Hester street?" as the curtain goes down. Mr. Carson gave a most realistic performance as the young actor. A good deal of his talk was "shop" with reference to the show business. With a wise audience it would be a howling scream. The man and woman who play the parents give a splendid portrayal. The turn is one which will prove to be a pleasing one for any of the big time houses, regardless of the fact whether the majority or any part of the patrons are familiar with some of the "Yiddish" expressions used.

Florida Four.  
Musical.  
14 Mins.; Three.  
(Special Orange Grove).  
Jefferson.

The turn features the musical orange grove, two arbors, at opposite sides of the stage, in which are concealed wind instruments for the producing of musical notes. The "oranges" prove to be rubber bulbs which on being depressed by hand emit the various melodious sounds. Two couples comprise the act, opening with the women singing and the men playing violin and piano. The number employed means nothing, and can just as well be omitted in favor of some better known song or high class ballad. Following the "grove" lining, more vocalizing interspersed with yodeling and "calle" playing, complete the offering to appreciative returns. Though the act was on first in this house, it merits a feature spot at most any pop. house. The fact that the show last week happened to be of a high grade never attained heretofore at the Jefferson necessitated the early spot. The act almost stopped the show in the first spot. *Abel.*

Arnold and Somers.  
Songs and Talk.  
13 Mins.; One.

This may be a new two-man combination, but the material that they are using has been heard before. They are working as "wop" and straight—the sidewalk conversation stuff being the line. The "wop" follows the straight on and says that he is looking for a man with a name like a "barber shop." The Mr. Gillette gas following. The "wop" gas regarding his offering is also used by the wop character. The burning match-clear lighting bit with the constant interruption by the straight is another of the old bits in the act. The pair, however, manage to get laughs and are an amusing small time offering. *Fred.*

"The Magic Glasses" (4).  
Dramatic.  
15 Mins.; Two and Three.  
(Special Scenery).  
Royal.

"The Magic Glasses," or "A Speculation in Spec," is one of several proas offerings contrived by Frances Nordstrom. There are four people in the cast, three men and a woman. The story is a novelty, but somewhat on conventional lines. The opening scene is an optical shop. The optician starts off in prose to state he is expecting a young woman to appear for the purpose of having her eyes examined. He thinks it is not an optical affection she suffers with but a malady of the heart. The woman arrives. Two men are paying court to her, one is wealthy and the other in rather poor circumstances. A routine of talk ensues due in prose as to the purpose of her visit. They are asked to leave the place by the optician. He then tells the young woman that he will let her put on the "Magic Glasses," and see what the future has in store for her when she makes her head selection. A drop is raised and in "three" is a set of a living room, with a cradle and the table set for dinner. The woman tends to her home duties, the husband arrives and their lives prove to be quite happy. She returns to the shop and tries to see what the other marriage would have in prospect for her. Then life with the wealthy man is shown in a drawing room set being used for the depiction of the scene. The man is found to be untrue to the wife as he is discovered making engagements with the phone with another woman. The wife accuses him of deception. He says that she sold herself into wealth and would have to bear up to his actions and treatment. The woman leaves him to return home. She tells the optician the first pair fit and she will take them. The men return and she chooses to leave with the poor man. The action seems to lag throughout. The dialog is padded to a great extent and a good deal of it is unessential. The woman gives a capital performance, but can hardly be judged for her ability by the material. The "rich man" is poorly cast and his work appeared considerably off edge. The two other men gave a pleasing show.

Tappin and Armstrong.  
Sister Act.  
14 Mins.; One.  
Jefferson.

A sister act and a very good one—good enough to weather the bigger houses. Both girls are attractive in personality. After an opening number that was mysterious in theme to the audience owing to its unfamiliarity—the house, however, being very indulgent also—they got down to real work with "preacher" as a double, "butterfly" soloed by the brunette and "You'd Be Surprised" as the accented blonde's offering. That was a riot and brought down the house, the vocalist getting the comedy lines across for all they were without even half trying, the lyric "selling" itself as it were. A "blues" and "Dixie" number completed their routine proper, encoiring with "sweeter than sugar," after which they stopped the show for an extra gas before being permitted to depart. *Abel.*

George and Ray Perry.  
Banjoists.  
12 Mins.; One.  
12th Street (Oct. 17).

These musicians are of Shanley's where they have been featured for some time. It is a man and woman combination, the woman becomingly gowned in an orange colored evening gown and the man in a Tux. They have a repertoire of popular and published medleys doubling throughout. They are excellent musicians and made quite an impression in an early spot. It makes a nice opener. *Con.*

Sweet Sweeties (4).  
Girl Act.  
24 Mins.; Full Stage (Special Scenery).  
American Roof (Last Half).

Although it is perfectly apparent from the beginning that Ned Dandy, the author, has unfolded a plot and theme which have burlesque adaptations, he has revised them in such a deft manner as to make the offering wholly appetizing for vaudeville. The story is simple, being that of a young man in love with a girl in a candy shop. In paying marked attention to the girl he purchases some of the house stock for her each day. The place is doing poor business on account of opposition and the employer decides to sell the place. She and the employer concoct a plan to "unload" on the "book" that is the sense of the offering, which is carried out in a most capital manner. Herman Becker in this offering has one of the best small-time girl acts that has been seen this season—it is clean throughout and the comedy endeavors are carefully constructed. The chorus is a remarkable one of six very pretty girls who execute their work with a snap and vim which is deserving of commendation. All of their dancing numbers are executed in unison, which is something out of the ordinary in similar offerings. The four changes of costume are most attractive. The scenery is also out of the ordinary for acts of this kind and most pleasing to the eye. Billy Barnes, the "straight," makes use of all his opportunities and at no time attempts anything of an extreme nature to get a laugh. His work throughout is executed with finesse. Jack Barton as the "straight" also gives a capital performance and has a most pleasing singing voice. Reine Graham as the girl is nice to look upon, has personality and charm, talks her lines in a most sincere and pleasing way and sings and dances in a manner which will meet with the approbation of any audience. More acts of this type would be welcome in the small time houses.

Cook and Smith.  
Comedy Skit.  
16 Mins.; One.  
American Roof.

Cook, formerly of Cook and Stevens, is presenting their former type of act with a new partner. The characters are the "Coon" and "Chink," with Cook portraying the Chinaman. The routine of talk is over Smith claiming his laundry from the "Chink" and the latter refusing to give it without a check. The dialogue is witty throughout and both characterizations are splendidly rendered. However, where Cook removes his "queue" and tells Smith it was all a joke, it brings forth the fact that Smith does not like the Chinaman, as they are all "yellow." This should be eliminated, however, as it is not in good taste with race conditions as they are in this country. It may be contended that this remark is the basis of the cue for Cook to start his song of "equality," but it is, nevertheless, in bad taste and really retards the value of a perfectly meritorious offering. A good double number could take the place of this song and would polish up the turn considerably.

Gems of Grand Opera (6).  
Singing.  
15 Mins.; Three and One.  
Jefferson.

An attractive young woman in a well-worried little speech that "little" is too smooth to suggest extemporaneous wording explains that she is the impersonator of the little offering. Her company will offer a routine of grand opera excerpts which, were the original "big time" Metropolitan stars to sing them, would represent an outlay of \$50,000 in salary. She has a voice that is a little too smooth to suggest extemporaneous wording explains that she is the impersonator of the little offering. Her company will offer a routine of grand opera excerpts which, were the original "big time" Metropolitan stars to sing them, would represent an outlay of \$50,000 in salary. She has a voice that is a little too smooth to suggest extemporaneous wording explains that she is the impersonator of the little offering. Her company will offer a routine of grand opera excerpts which, were the original "big time" Metropolitan stars to sing them, would represent an outlay of \$50,000 in salary. 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# NEW ACTS THIS WEEK

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**Recredia.**  
Dances and Stereophon Novelty.  
15 Mins.; Full. (Cyc and Screen).  
5th Street (Last Half).

The name "Recredia" signifies nothing as far as this act is concerned. The billing outside of the theatre bears the information that the act is presented by Mlle. Rialto. As an act it is a distinct novelty, being a combination of the use of the stereophon, through the medium of which a number of dissolves are projected on a screen that is placed well up stage and practically fills the width of the opening and a quartet of dancing girls with Rialto coming on for the finish with Butterfly dances. There are four girls acting as ensemble dancers, one solo dancer and Rialto. The idea bears all the ear-marks of being distinctive and it is possible that the act will eventually work into big time closing material. The four girls open the act with a dance that seems a little slow; this is followed by a brief toe dance. Then a series of snow scenes are projected on the back drop and the girls in appropriate costume do another number. The solo dancer follows this. Then an ensemble number with all five on the stage and finally the Butterfly finish. The latter earned a real hand. There seems to be some slight difficulty in the speeding of the act at present, but this will be easily overcome.

Frederic

**Saxton and Mohr.**  
Songs and Talk.

16 Mins.; One.  
American Roof (Last Half).

Polly Saxton, a rather attractive singing comedienne, and Halsey Mohr, the song writer, are united for a novel offering. Miss Saxton opens the turn by insisting on telling jokes for which she provides her own answers. Mohr says, "Don't tell jokes, sing." So say we also. As a singing offering the turn is a most acceptable one. Miss Saxton's rendition of all her song numbers, which are of a character nature, is accompanied to a nicety. Halsey puts over two numbers one of which is to reveal the fact that he is the author of popular songs. This number is screened on the same lines as the Mohlinger and-Moyer "Applause getter." But it appears that the audience did not get on to Halsey's rep, as a song writer until he told of his "Liberty Bell." Then he obtained a good round of applause. On the whole, the act is one which, with the comedy talk eliminated, will be most acceptable in a good position on the better class of small time bills.

**Kennedy and Rooney.**  
Comedy, Songs and Piano.  
One (6); Two (10); One (6).  
5th Street (Last Half).

A good all around variety turn that has singing, dancing, comedy and piano playing as its ingredients. The material is well put over by a couple of capable performers, who will undoubtedly qualify for an early spot on some of the big time bills. The opening is before a drop in one with the man a widower and the woman a widow. A bright bit of cross fire ensues. Then in two there is some additional comedy, a bit of piano playing with more comedy and finally a dance. Back in one for the finish with the piano moved out the pair manage to get over in good shape with the woman handling a trick bit of continuing neatly. It is an act that will get laughs anywhere.

Frederic

**Flelds and Edwards.**  
Crossfire, Dance, Songs.  
14 Mins.; One.

Men. Blackface. Pleasing cross-fire. Ditto hoofing. Voices rather weak for vocalizing. Good small time comedians.

Abel

**Beth Berri and Co. (2).**  
Dances and Songs.  
16 Mins.; Full Stage (Special Set).  
Fifth Avenue.

Beth Berri is a coast girl, discovered out there by Jennie Wagner, who brought her East with the idea of teaming her with Lou Lockett. With the latter going into a production, the present act was framed for Miss Berri, there being Jay Velle and Paul O'Neil assisting. One of the boys has several song numbers while Miss Berri changes and both dance with her. There is special music by Lee David, his score being originally intended for the Berri-Lockett combination. The act opens in one and during the bit Miss Berri shows herself a clever dancer, with innate grace and a fine high kick. Into full stage she used both boys as partners for her second dance number, and they worked in trio fashion. After one of the boys sings "The Americans Come," Miss Berri offers what is called a "Fill" dance, though there was nothing especially foreign about it save perhaps the bell castanets. It may have been that Miss Berri was handicapped by hurting her knee in landing too hard in doing a courtesy at the finish of the preceding number. For the close there was what was called the "Berri Glide." Miss Berri is tall, well rounded and very good looking, resembling markedly "Miss Phoebe" in the Bankoff act and hailing from the same Los Angeles. She is a dancer of individuality, but the present routine isn't smooth or well framed.

Frederic

**Francis and Overholt.**  
Comedy, Talk and Dances.  
16 Mins.; One (Special Drops).  
Audubon.

Two boys recently discharged from the army and still wearing khaki uniforms, with one showing discharge and overseas chevrons, offering comedy talk and dancing that should keep them working for some time to come. Although in army attire, it is not one of those sympathy acts, but of merit and ability. With a drop representing a guardhouse, surrounded by tents, one of the members is supposed to be finishing his last days in service. The other, having just received his discharge, walks by and the couple engage in conversation. A bottle of "hard stuff" brings out the comedy talk. Theatre drop lowers, with the couple in evening dress doing dances that can only be equaled by the best. The turn is worth steady work. It can work in "one," "two" or "three" as the case demands.

**Francis Ryan.**  
Female Impersonator.  
7 Mins.; One.

Ryan is billed as "The Vaudeville Fashion Plate." Why, cannot be conceived, nor as a matter of fact why he is endeavoring to present an offering of this character. Ryan is a husky fine looking fellow. But is not built along the lines which would afford him the proper carriage or bearing to warrant his portraying this characterization. He opens wearing a heavy opera cloak over an exquisite gown. No soon than he makes his appearance the audience "ketch" him and remarks it is a man. This is despite his rather splendid make-up. However, it is quite noticeable from his bearing and manner which are quite awkward at times that he is ill at ease and somewhat uncertain about his work. For the third and last number he discards his cloak and then more than ever it is apparent as to what his sex actually is. He has no outstanding qualifications, either with respect to his falsetto voice or limited display of costume to allow him to trespass on conventionality by presenting an offering of this sort.

**Josephine Davis and Co. (2).**  
Songs.  
16 Mins.; One (Special Drop).  
Fifth Avenue.

Miss Davis is somewhat of a globe trotter and after quite a spell outside of the metropolis she returns with a new song routine, assisted by Neil Helvey and Fred Brill, who accompany her with piano and saxophone. Helvey is credited with writing the numbers, but there are several published songs added. Miss Davis, showing off an expensive ermine coat and top-piece, had for her first "In Dixieland," the lyric saying the main idea of the turn was jazz. She followed with "Sahara. Now We're Dry Like You," the lyric being partly written for comedy. During a costume change the boys had a number and song with the chop at the piano shaking with a "whimmy." Miss Davis re-entered with "Living the Life of Riley," followed by "I'm in Love," the dialect number used by Belle Baker. For a finish she and the boys did "At the Darktown Jazzy Ball." Miss Davis shows pep and her strong point is the ability to get lyrics over. With the present routine she can feature the three-a-day time and might land early for the better houses.

Frederic

**Clay and Robinson.**  
Comedy Talk, Songs.

11 Min.; One.  
American Roof (Last Half).

"The Wop and the Girl" is the billing for this offering, as well as the afterthought for an alleged variety of dialect talk on the part of the man which is not only inconsequential, but poorly assembled, and really injurious to a turn which is well qualified to get over with their vocal efforts. The man's presumption that he is a comedian may be justified to satisfy his personal vanity, but that is all. It would be far better for him to desist in his endeavor to get laughs with the talk and instead search about to get a few more songs and insert them into the act. He has a splendid voice and knows how to put over numbers of both kind and of comedy variety. As a double singing offering the turn will get over nicely on the small time.

**Hoey and Fisher.**  
Crossfire and Parodies.  
16 Mins.; One.  
Jefferson.

Hoey of Hoey and Lee has taken unto himself a new partner, having split with Lee recently, the latter essaying a "single." The act, as far as material is concerned, has been retained in the main with some new verbiage on current topics. Fisher is an acceptable opposite to Hoey, though neither can be defenestrated as "straight" or "comedy," both alternating in this. Their appeal was a trifle long-winded and toward the conclusion evidenced the lack of spontaneity as exhibited in the early section of the patter. As a result their recitals for the usual parody vocalizing also lacked in proportionate volume. A little trimming and seasoning is necessary.

Abel

**Bert Hanlon.**  
Monolog.  
16 Mins.; One.  
Fifth Avenue.

Bert Hanlon is back with a monolog with material most of which sounds new and he shows progress that will send him along. He is using an idea first suggested by Al Sanders the ex-wine agent who is now an actor. Al tried monologing, his main idea being the imitation of a Yiddish speaker for the Liberty Loans. Hanlon is using the idea with entirely different lines as one of his principal bits and it is very funny. So is his yarn about "Ginger's bust." With the song "Jim" he won enough returns for encores and most of that return was taken up with his comedy verse on "Olives" which he offered before. Hanlon is good with several dialects and is a comer.

Frederic

## PALACE.

The bill at the Palace Monday evening was pretty well shot to pieces through the rearrangement necessitated by the defection of Willie Bard, the English character comedian, who, by all accounts, failed to meet with approval in the afternoon and withdrew. Inquiry of those who witnessed the full performance elicited the information that the fault was with the selection of material.

American audiences are unaccustomed to lengthy song scenes which are so popular in England, and Bard's three scenes are said to have consumed the better part of an hour. When he played Hammerstein's several years ago Bard did quite well, but not nearly so well as he would have done had he selected the right material from his vast repertory. His earlier successes were principally character dances, and why he didn't attempt one of these in one of those things it is difficult to understand. The present VARIETY reviewer offered the same suggestion during the Hammerstein engagement, but to no effect.

However, England's greatest character stage comedian should not feel entirely disheartened, but try again, with different material. He has plenty of it suitable for American assimilation if he will only have the courage to give us another opportunity to appreciate him. He can also console himself with the fact that our inimitable blackface comedians, McIntyre and Heath, made the same mistake in London—that of opening with the wrong act, and were not understood. It would be a pity were Bard to be back without proving to New Yorkers what a wonderful artist he really is.

The Kinograph news weekly opened, and the first turn was Leon Gaultier's trained dogs, with a fine routine of comedy and song. Gaultier and Kraft are a pair of clever stappers with a humorous idea—that of travestying song and dance numbers. The dogs, trained to sing, their lyrics are rather "home-made" and would stand a little editing.

Mabel McNamee had a most splendid review production. Her satirical lavender cyclorama, with gold and silver painted border, with a couple of black drops actually gorgeous, is most effective. Then her black net dress beaded with brilliant stones and the costume following it, lend class to the general effectiveness of the turn.

Delmar and Colette started slowly but finished to a whirlwind of applause. William DeMars is a natural comedian and shows unlimited possibilities for excellent comedy. His attempt to do an acrobatic stunt is excruciatingly funny. Miss Colette plays the violin effectively and feeds well, but could be improved in the art of general stage development, especially with regard to standing with her feet so far apart.

Cressy and Dayne closed the first part with their latest sketch, "The New Store." Miss Dayne suffers from an uncontrollable penchant for "blowing" her lines instead of speaking them. The playlet is written in the old-fashioned style of crossfire and the lines, "Don't make me laugh, I've got the hiccoughs," is altogether too ancient to be used in present day, big-time vaudeville. The third member of the cast, Marion Hogan, has an excellent idea of characterizing.

After the interval came "Topics of the Day," followed by Bailey and Cowan, assisted by Eileen Davis. The work of Bill Bailey, the pianist, in clearing up the doubts of the audience, is listened attentively to the lyrics of Cowan as if he had never heard them before, and apparently "gets" the point with full appreciation—which is the essence of high-class comedy. Again he is an excellent banjo soloist. Ted Lewis and his Jazz Band were recruited to fill the void caused by the retirement of Willie Bard, and was warmly received.

Krass and LaBelle were moved up to next to closing, and after delivering a series of popular ditties strenuously and vociferously, scored strongly with the smaller one doing some clever imitation of prominent stage dancers. The last time at this house they were No. 2. Their Bardic closed with their artistic screw battle turn.

John

## COLONIAL.

The box office of some of the vaudeville theatres in New York do not know the war is over. That is figurative, but the facts are that it doesn't seem to be known that the war is over is not required to pay war tax when attending a performance for the purpose of reviewing the show. Either that or they are collecting the tax regardless of whether it is the issue of the revenue law or not. So that it may be understood, it can be reported that some five months ago Commissioner Roper in issuing regulations made that ruling for theatrical writers. Such persons, however, who attend a performance as classified as theatre employees and therefore are free of tax. At all legitimate theatres the critics are given two tickets free of tax. In some vaudeville houses the management insists that but one person can review a show and demand tax for one admission on the customary pass for two. Since the government doesn't draw lines, there is no need for individual treasurers to do so.

This week's show ran over time Monday night. Considerable shifting was made over the program position, which may have been responsible for a pleasing, high scoring performance. Five turns were chitted about, two being moved

## SHOW REVIEWS

up from after intermission to the fore part of the bill.

Groce La Rue, the headliner, was moved from next to closing to opening intermission, following the "Topics" matter and a short clever address on the matter of the Roosevelt Memorial (the subscription taken during the show). Miss La Rue charmingly sang and waited for 30 minutes, and she was very graciously received and drew warm applause. At the start of her second encore there was a slight sound of a small missile striking the piano, where sat the driver-accompanied, Joe Daly. Few people perhaps noticed the incident, for the throwing of pencils is not unusual from the "hard-boiled" Wilders who slip into the Colonial gallery. But with fire in her eye Miss La Rue addressed the house at the close of her turn, saying: "I know there are some of you who want to hear me. When a clever artist appears here at a large salary like myself, I think it's a shame that the management permits my performance to be spoiled by boys." In addition to the coin incident there was a bit of old winking to the unduly noisy ally of Miss La Rue's songs, and therefore excusable. It may have been that, however, which roused her, but she resumed her act, and she expressed regret for it's a fact that the Colonial gallery is behaving itself much better this season than it did last.

Artie McMillan and George Meyer, the prolific writer of catchy songs, took the next to closing spot, moved down from fourth. And they won the show's honors, without carrying more than 12 minutes. The boys came on close to eleven and seemed it too late for an unended stay, but they were forced to leave after the piano was trundled away, it's a very clever weaving of melody that McMillan is selling with lyrics to join the tunes, and seems to point fun at Meyer. Perhaps the lines are new, for the latter laughed several times, and he can keep with the boys. Prior to the melody McMillan did "Down in Maryland," "One in a Million," and "The Gambler of Love." Buster Burton and Facchini, who came on from seventh to No. 4 to inject comedy, accomplished the trick and went off for a hit. Bert Baker and Co., with "Fracas," the other comedy feature, took the seventh spot. The rough-house farce was just made for the house, and they ate it up. The boys did not come often, as proven by the way the turn can repeat so successfully. There may be one or two new people in support. Especially noticed in the new "Duolette," who is excellent.

Valerie Bergson and Co., with her new comedy, "The Moth," started intermission, the turn going over well. There was no doubt that the house liked the playlet in preference to the emotional actress Bergson has offered in the last several seasons. In "The Moth" she may not exude all the attractiveness which the character of a young wife calls for, but she makes up for that through her clever playing.

Miss Rhea and her young men in support offered a dance routine on the stage, and began fifth. The turn is prettily staged, in the matter of settings, and the lighting for the first dance is the most effective. Really the most attractive in Miss Rhea's routine is the valentine number. The chap who snags other has a weak voice or the numbers aren't suited to him. The violinist is a good routine performer and stands out. The act doesn't look strong enough for anything later than No. 8, and at that could be strengthened.

Len Miller and Alice Bradford (New Act) were second, doing well enough. Frank and Milt Britton opened the show in a routine that started with xylophone and ended with cornet and trombone. Unusual and therefore welcome. Johnny Clark and Co. closed. Clark drew attention from the start and held them in with his combination backward drops and handspins.

Dec.

## ALHAMBRA

It was no source of surprise after the concluding number on this week's bill at the Alhambra had taken its final bow, that at 7:50 Tuesday night the house was sold out, with the call of standing room from the box office and a few seats in the boxes quickly grabbed up. Topics of the Day, comedy, were directed by the audience that had not yet been fully seated, so that Clark and Atwood opened the show under adverse circumstances, but they were appreciated by their combined antics in their act, which is self-descriptive and entitled "Bump-o-bumps." They finished superbly, and they were appreciated by the audience for the ducky Deotom in lightning steps and laughs. He was no unfamiliar figure at the Alhambra, but he was new to the house, and he seemed, practically in the same steps that he has been doing for years, get him a hand and then some, until he seemed to take any gold winner. He might do well to cut out his song and continue with the mooning, although his singing can't hurt and a particular hit was "Mrs. Wellington's Surprise," a comedy playlet by George Kelly, with Frederic Bunn, Lotie Brinson, Walter L. Wilson and Harriet Harlow, seemed to put the necessary balance in the first half by taking third position. The act itself as a playlet will never take any gold medal. But the brisk lines and the speed with which it is played proved typical farce. Crawling and brooding make up the act, they had nothing to worry about, for the manner and diction of this dance, "Never in distress," as is rare in vaudeville is in on the legs stage. There is a certain quality in her voice and an even-

ness in tone plus some restraint that can find few imitators. The drum humor of their chatter and the "bump-o-bumps" which Miss Bradford hands it out is highly commendable. Carlos Sebastian, although without the customary announcement of his presence in the theatre in incandescent, closed the first half of the show in "Bubbles." He was in good voice, although short of breath at the closing number. Olga Myra, his dancing mate, is a very suitable partner, and their finish was full of enthusiasm. Arthur Anderson, the pianist, his solo number might do better by asking whatever orchestral leader he is working with to tone down the men under the latter, so that his phrasing might be clearer. He has a good deal of ability as a pianist. He, too, got something at the finish.

The second half of the bill was preceded by an address by an ex-actor in behalf of the Roosevelt Memorial Association. Following him McKay and Ardine opened the show, quickly inaugurating themselves, like their predecessor. They added more fun after an hilarious finish, taking three bows and then coming on with more fun, and winding up with a couple of more bows. Walter Bradford closed No. 8, and again sold his experiences with his wife prior and after marriage. He kept them laughing throughout the act.

Jimmy Hanney, headlining, with his sextet of shimmying cops, Quo Taster and Wm. Worrier, closed the show. The band simply roared, and they sang his song, his dialect and the combined efforts.

## ROYAL

The first part of the show up to Nonette ran merrily along Tuesday night, but the young violinist started things in her offering. The last half, opening with Eric Zardo, pianist, and his act with Leo Bodine, who is a comedy singer, more than atoned.

The Croole Fashion Plate in the text to closing spot seemed to be the hit of the show, and it sold it cold. Nonette got off with second honors, closing the first part. James H. Carson and Co. in a comedy playlet, "The Boy Who Went to Sea," captured third honors. (New Act.) Zardo, a pianist who earned a reputation in the "bump-o-bumps" routine, received a warm reception after his rendition of a well-selected repertoire of operatic and classical numbers. He finished with a melody of symphonic music, and the house to warm up at the finish. The "pro-nuptial" hit seemed to have great Tuesday night, and the patrons seemed to grow a bit restless waiting for its conclusion.

Dolores Valdecia, with her four performing Indian boys, opened the show. This was a big finish, but audiences, besides desiring to see a "dash," like to have a bit of speed. The Indians could be "tired" a bit in their work, and the turn will then receive its deserved appreciation which it does not at present, due to its lagging.

Raymond and Bohram presented "Associated" melodies. The boys interpreted several of their own lines into published numbers, and the act accounted for its fair reception by the house. "The Magic Glasses," dramatic sketch scene (New Act), was in the third position and made a bit of an impression.

Ames and Winthrop in their comedy skit, "Caught in a Trap," had a mighty hard time getting their offering over. The business of trying to extract the woman's dress from the door appeared to be a bit overdone and retarded the progress of the turn until the couple got into their grotesque eccentric dance, which caused the house to warm up at the finish. The "pro-nuptial" hit seemed to have great Tuesday night, and the patrons seemed to grow a bit restless waiting for its conclusion.

Loe Rodriguez, two men in a "punch" act, did several novel hand balancing and head standing feats, which caused the turn, and the closing spot, to get a large return at the finish.

## KEITH'S, PHILADELPHIA

Philadelphia, Oct. 22. From the way the show was shifted about at the opening performance, it must have been a very new and lively bit to handle at the matinee. Despite the fact that it seemed one of the biggest shows played in quite a while, it was in very smooth running order Monday night and when once started held up a good pace, although it proved far from a good show as it appeared on paper.

For once in a long time the headline act had the closing spot, and the house was so good that it is just where it belonged. It is a big girlly affair, called "Extra Dry," with very little of the thrash of the previous act. As a matter of fact it might be called anything so far as the name goes. The music is catchy and the principal parts are all well handled, which is rare in these tabloid things. The book is very light, but as the place seems to rest its weight on the music, it is well handled, which is rare in these tabloid things. The book is very light, but as the place seems to rest its weight on the music, it is well handled, which is rare in these tabloid things. The book is very light, but as the place seems to rest its weight on the music, it is well handled, which is rare in these tabloid things.

done for it in the show, as Ryan and Healy's best hit was a loose number and Joe Towie used a beer keg in his act. "Extra Dry" makes a dash and will be liked without creating any future. It is up to the average of the W. E. Friedlander production, though not his best.

The big hits of the bill were registered by Ryan and Healy, Joe Towie and Lillian Fitzgerald. The two boys had the earlier spot and certainly did not let to whip some action into the first half of the show, while Miss Fitzgerald was down next to closing in the revamping and put over a large steel bit in that spot, paving the way nicely for the table set. After the Miss had opened nicely with their sherry work on the flying rigas, Joe Towie offered a "single" that was all wrong. A hit of "novelty" steel-bit but always good for a laugh from those who see things just as Miss Boothby tried to make believe people acted in the "novelty" houses—was all that saved her act from being a complete flop. At that it was almost a somewhat. One or two of her character song bits brought light relief, but the comedy thing is not for her. Nor is it for Charles Everdeen, who added to his handicap by appearing at the instrument wearing flannel trousers. In his present shape the act is just small time material. Bert and Valda were programmed best, but a stage card announced Francis Henderson, the right punch "On the Ranged Edge." Here is a brand new idea and a genuine novelty that ought to draw with laughter. The act is a real one, the real meat of it around the circuit is a question, but nevertheless it is there. Three characters are concerned, and the sketch in verse, a sort of "Gunga Din" tempo, in ragsy time that is splendidly devised and written. Two of the characters are really a lot of the rhyming lines and handle them like real actors, but both need to "rag" just a little more to give the song the right punch. It's a novelty in sketch form and anything novel in one-act play style surely ought to be received.

The Ryan and Healy act offered several new songs and a couple which have been pretty well done, but as a whole their material was of the high class order and they were a tremendous hit. Their prohibition number brought them the biggest returns and deserved it. As a novelty William's "What a Love" and Diving Nymphs can claim the palm for anything shown here in a long time. The work of the animals really startling and the two shapely girls did out a pretty picture. The act was a great applause hit in the middle of the bill and it is a pity that it is not so well as it will on any bill. It stands alone among its class of offerings. Joe Towie was another big laughing hit and moving him up from next to closing gave the show a better balance. His nutty act was needed in the spot following the comedy. Hermann's finished with a lot of new material and dishes it out in a careless sort of way that makes it hit the laughing. He kept the house in a roar for twenty minutes.

Mrs. Hermann's routine contains some tricks of the trade, but she is not a first class act and for those who like this sort of act it will satisfy. For Mrs. Hermann is a skillful and a good actor and a very strong actress. Lillian Fitzgerald did nicely in the late spot, given her in the evening. She is still doing it, "Caught in a Trap," a strong, but her heavy style of delivery and her heavy costume made her to put her stuff over. She has Clarence Senna at the piano. All of her numbers were liberally rewarded and she took a couple of extra bows. This is a much better act than she did last season. The Kluge drama hit a fair average. They are still holding too strong to pictures of the Prince of Wales and his tutor, which has long been of little new value so far as the screen is concerned. There seems to be a tendency to play up the strike troubles at the theatre, which is not good taste in the theatre with the crowd doing its best to smother such stuff. "Topics of the Day," as usual, caught a lot of laughs with some snappy paragraphs which added something in getting the show started.

## KEITH'S, BOSTON

Boston, Oct. 22. Late bills and long bills are both rare at this house as Boston is a city that starts working at their watches around 10:30 on Monday night and appreciative comedy start soaring for the first time after half past nine. It was a few minutes since the time that the elevated and the subway both stopped running at 11:45.

The wonder was that the house remained reasonably intact Monday night, as the program lasted until 11 o'clock, but they did as the bill was snappy and well laid out. They were a good deal of the "Extra Dry" proved conclusively that whatever Kitty may lack in publicists she certainly makes up in pay and enthusiasm. It was a very few minutes after which Kitty was destined for a "top," as Boston does not know the little house as intimately as the other houses. Her act is a more or less conglomerate compilation of scenery and appetites and to bolster it up she has two or three of the "Extra Dry" type of Arab, who look as much out of place in her act as a half pint at a Sunday school picnic. Her enthusiasm and sheer lack of sense made the turn over. In her company were Miss

Doner, as less a vamp as ever about a shoulder, and a young lass named Bobby Dora, who did not seem to be entirely necessary to the success of the venture, his carrying at least two in the orchestra to bolster up the act. The house seemed to be an exceptionally determined effort to duplicate in vaudeville her undeniable popularity in music production. James C. Morton has three other Mortons. Morton goes across as well as over, although he is letting up a trifle in his own dynamic course.

The real riot of this week's bill was Kellman and O'Dare in "Chasing the Blues," a net act considerably different from the average. From Kellman's first appearance he had them howling and even the most conventional and time-worn travesties were received with hilarious laughter. It was a welcome spot in a high speed bill. After rehearsal it was decided to switch places between this act and Eddie Morton and this little finishing touch perfected the layout of the bill.

Miss Morris, following Kitty Doner's exceptionally spicy and noisy offering, was then given perhaps the toughest spot and it took her nearly five minutes to begin to get the house. When she finally started in for her hilarious comic about character species she had the house at her feet and received perhaps the loudest applause of the evening. Her act was enough to decline an encore, although the temptation must have been great and as a result she did not.

Petting and Hartwell opened in a rather pretentious offering involving staging, dancing and sidewalk repairs. It was a very good act, but the team, with really unusual potentialities, has not succeeded in making much of its dancing to a plausible degree. Once they perfect themselves in this relatively easy feature of the repertoire they will be able to sell further up on the bill and entitled to a much heavier reception.

Karlson and Fitzgibbon in a piano, xylophone and accordion string musical number, could have held the stage for an hour had they desired. They are exceptionally pleasing in appearance and personality, and Fitzgibbon makes an especial hit by his grace of execution and his refusal to take his undelivered talents very seriously. An audience remarked in the lobby after the show, he actually seemed to enjoy the privilege of performing.

Miss Rhea and her young men in support, especially for a corner in vaudeville who has an act by Aaron Hoffman that is an exceptional vehicle and Sully is rapidly becoming a real credit to his father and other members of his well known family. His biggest fault at present is the habit of laughing mechanically at every sort of gag, although they would be much better if he maintained a solemn countenance. It is an easy habit to fall into, especially for a corner in vaudeville who is anxious to impress the audience with his self-confidence. Fortunately it is a habit that is an easy cure as acquired and he can do well to experiment with this idea a few times and analyze the relative effectiveness of the two methods. His partner, an attractive girl, but could augment her appearance materially by toning down her eyes makeup. Sully's big number is a comedy sketch, and he is doing late in the act and being an absolute triumph.

Larry Reilly and his company of Irish players in a comedy sketch, "The Irishman's Luck," and a conventional Irish sketch, which is no better or no worse than any of the others which wait us regularly and which always seem sure of a welcome in Boston.

Amali and his company of Japanese entertainers, just back from Europe, lost a substantial portion of the house through a long overture, always a mistake for a closing act and a serious mistake for an act closing a bill that is running a half hour late. Those who walked out were the least, however, as the writer felt feature act, while all of the bills, was never better done than by this Jap. He had his idea under perfect control and the fact that he drew from the head of one of his associates who walked across the stage was an especially realistic bit of mechanical ingenuity. He tied himself to the piano and he probably had been done any better in vaudeville than by this bland Oriental, who permits a double string of lies to himself to make the audience not seeing out of the ordinary, but these two specialists put this act in a class by itself and may take the place of the low cost "Only One." Tuesday night the usual capacity house was in before 8 o'clock.

Len Libbey.

## FIFTH AVENUE

"An interesting bill for the first half, but because more than half of the house was made up of turns either new to the house or with fresh material. It was a seven-act performance problem in pay and enthusiasm. It was a very few minutes after which Kitty was destined for a "top," as Boston does not know the little house as intimately as the other houses. Her act is a more or less conglomerate compilation of scenery and appetites and to bolster it up she has two or three of the "Extra Dry" type of Arab, who look as much out of place in her act as a half pint at a Sunday school picnic. Her enthusiasm and sheer lack of sense made the turn over. In her company were Miss

# SHOW REVIEWS

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It takes an unusually adroit hand to fashion an operetta so vanderlike as to, in fact, it hasn't been successfully done, the main difficulty probably being in securing players with voices whose timbre fits the vanderlike figure for an act of the kind. Bellini has to be content with but one of the Harlowers; most of the others are just. But the quartet with "The Flapper" and the singing of the show's main tune, "When You're Away," wasn't at all bad. Of the four girls, the one playing Zola is easily the best actress. That one doing Harlow should have a new costume. The man doing Emilio, the Scotchman, is given special mention in the billing and is spotlighted during the telephone bit. The act was liked, but it seems slated for a feature on the small time.

Two hits came with Smith and Kaufman on second and Bert Hasker next to closing, with new material (new acts). Without mention by other men as to where he "got his liquor," Kaufman did a novel throughout most of the act's routine. His opening number, "I'm Away Ahead of the Times," and Smith's "I'm Lonesome for You," not over ninety, as they did. "Up, Up, in the Air," both men have good voices, and with a group of fresh girls they should be welcome next anywhere. They played a comedy sketch with "Oh, I'm a Wee Wee," which brought them back for two more. One was "Let's Help the Irish" and the other "The Bachelors."

Arthur J. Finn and Co. on third with a travesty, "Bachelors in the Trenches," furnished twelve minutes of the comedy. The sketch was a trench. One should hang their way all through the turn, which explains why the man playing the captain shouts "Water!" and the others, for some of them come with the shooting. Finn gets some laughs and dances around a bit. So does a smart, new man, who has been seen first as a Red Cross nurse, though with a light coat of burnt cork. This girl draws as much attention as Finn. It is the "Oh, I'm a Wee Wee" it is "smarter than any skitler for discipline closed. The flash has Finn with the bagpipes, the girl with the piano, the man with the drums and the girl showing skill in the Scottish style of whirling the drum. The turn may get some of the big time, and with laugh-getting it would be sure. It is perfectly safe for the other houses. One of the best laughs came when Finn rolls in a small cage covered with a sign reading "Cordite Impregnated," which when pulled aside shows two tiny monkeys. The monkeys never minded the shooting, playing in the cage throughout the act.

Martin Van Bergen and Co. (formerly billed with Josephine) showed an excellent burlesque on fourth. Opening with "Nobody Knows" as a fact, he followed with "Road to Mandalay," easily his best effort, the rendition indicating vocal training. The girl appeared to be a bit nervous in her single, and at the finish, when dueting with Van Bergen, the number being "Three Little Words," the "some changing" would materially aid Bergen's chances. "Reverend" (new acts) furnished a strong novelty finish. She and seven, who have been out of town for some time, opened the show excellently and can easily fill the same spot in big houses. The man does most of the work. It really can be termed "Geeze Juggling" and all of the stunts seem to keep in time with the accompanying music. His closing bit, that of juggling a plate, while eating, is a little different while continuing to manipulate the other articles, is one of the cleverest of his. Two.

## AMERICAN ROOF.

A rather ordinary layout at the American Roof the first half. Business was good Monday night.

Hits were few and far between, Jack Gollis, Walters and Walters and "Business in Business" showing whatever applause there was Gollis next to closing, practically saved the show with his entertaining blackface specialty. The whistling at the finish at the present time is the biggest thing in Gollis's routine. The timing and vocal features should be built up. "Business in Business," a Polish and French meter type of comedy sketch with a bit of Hebrew comic, perhaps chosen principally because of their playfulness. The act is a little Carr and Barney-Bernard, kept 'em laughing throughout. The comedians roughened up a bit. The act would make a fine rate feature number for the better houses if played in a quicker and more legitimate manner.

Walters and Walters entertained pleasantly for 15 minutes with their novel double ventriloquist turn. It's a standard act that contains a lot of material which is sure for either small or big time success. The baby crying bit and the breaking up of the woman's stuff by the boy dumplings landed for solid returns.

Mama and Mollie comedized themselves to against a stone wall until they reached the tough dance. The team have the goods, but do not know how to use them to best advantage. They are both talking and trying for comedy too much right now. The dancers will pass them anything and move everything and new talk will help the act greatly.

Joe and Solie De Lier following, worked hard every moment that the stage was on, but they about managed to pass. Miss De Lier is vanderlike. She sings rap songs, dances and walks a black wire square dance. She has a pleasant classical better than the average, handling classical stuff and raps in great shape.

In a better spot the turn would have done much better.

Dave Genaro and Anna Gold, closing the first half, played with a routine of old and new dancing, but stumbled on the comedy. The old-fashioned cake walk as done by Genaro 20 odd years ago pulled out the biggest applause of any of the dances.

Delight Hietari, a conventional singing and dancing turn, closed the first half. The act is not the vanderlike which managed to do so, but the comedy, which does much to counteract the effect of some of the singing. "Midway," by the taller girl, was exceptionally well handled.

Bill Bard and company, grand tumbling, closed with a regulation acrobatic routine.

Bill.

## CITY.

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## HAMILTON.

Neither a dull atmosphere at the Hamilton Tuesday evening. It looked as though something strange had happened, even when considering the vanderlike end. The show was far off the regular standard. Although the names were of some prominence on the lobby advertisements, the bill was lacking in every respect as far as amusement was concerned, with the exception of the Arpente. The show in the lobby corners have been eliminated.

La Petite Jennie, a diminutive female, measuring about 4 inches in height, opened the show with dance imitations, making a change of costume for each. The changes are made in full view of the audience by her alleged sister, who also renders one very good comic song number just prior to the conclusion of the turn. The show then appears to have had its best days, as it does not appeal as strongly as before. Burke and Durkin (New Acts) came on No. 2. Burke and McKay, two men in evening dress, sporting coats and high hats, followed with comedy talk and songs, signifying nothing that would claim them. Their routine is the ordinary show act. Leon Stanton and Co. presented the first sketch in No. 4 spot. Had it been placed in No. 3 spot the Wilson and McKay turn could have proven a little better, down a row. The Stanton playlet, entitled "The Protectors," is supposed to furnish comedy, and although there is room plenty for it, the sketch does not the proper kick on several occasions, nevertheless should prove worth while at the small time houses. The Arpente 5, formerly working for Uncle

Sam, across the deep blue in khaki, and still in khaki, held down next to closing spot and was the first turn of the evening to arouse any enthusiasm. One of the number playing the comedian role is not in khaki, but in lilac thereof is costumed in various styles of clothing to do the comedy. The comedy failed to draw a number of songs and some good comedy talk, nevertheless it looks as though the turn will not be the present form much longer, as the days are beginning to pass when an audience showers appreciation for doughboys on stage.

D'Armour and Douglas, two men, offering strong arm feats, closed the show, but again the atmosphere became dull. The turn itself is very good, but the boys could not overcome the handicap of the evening.

## AUDUBON.

Slight decrease in attendance at the Audubon tonight. The regulars were on hand. It was the marvelous section of the orchestra that did not fill up. The show proved a winner with the bill running extra smooth and glibly with comedy. Ryan and Lee, closing the show, walked off with the hit honors, although they had several runners-up, with Morgan and Warren and Templeton also going to work overtime.

Watford Dubois gave a first-class exhibition of juggling in the special spot. Francis and Overholt (new acts), two ex-soldiers, did not lose a minute in furnishing comedy aplenty in No. 2 spot, followed by John G. Spence and company, who presented a comedy sketch that successfully landed with the approval of all. The act is typically Irish from start to finish. It deals on the question of a young couple who were married much against the will of their parents, through the latter being overruled several years. The playlet brings around all parents and the sketch closes with the married couple off on their honeymoon.

Mignon followed Fox News of Current Events and had an easy time. The little miss early over her head, but she consists of over half a dozen imitations, cleverly executed.

Warren and Templeton, next to closing, got off to a flying start through comedy remarks referring to their predecessors. The two boys with songs, comedy talk and dances, work very hard, can accomplish their object before any audience.

Ryan and Lee, closing the show, presenting their old routine, opening with that same bang and ending with a new one, which they showed, proved that the act is still new as far as the audience is concerned.

William Stowell, "Sacred Silence," Fox release, finished the performance.

## ORPHEUM, NEW ORLEANS.

Lively program obtains at the Orpheum this week, but the comedy improvement is not fair, due to an absence of anything approaching pretentiousness. "Somewhere with Furling" and Leroy, Trenchard, a funny duet, the stellar position, with Al and Frankie Stedman and Sherman, Van and Hyman typed as added attractions.

Appearing initially were the Musical Hunters, who sport a dapper shooting manner, the enthusiastic men and apparently optimistic dancers serving them in good stead. They were watched appreciatively.

Nora Norinne did very well in the second position, augmenting the returns with a well chosen repertoire of songs rendered admirably. She has a regal drop which aids the picture considerably. James "Pat" Thompson, with his magnificent extracted ruffal looking, as upon his former visit at another theatre. He could further advance the turn by securing something of a wallop for the finish, the act letting down some there.

Sherman, Van and Hyman had easy sailing, eventually bringing the applause success of the evening. Their act is a well planned and placed to bring the best results. These boys could easily have taken an encore, but wisely left them applauding vociferously.

Jack Norworth evidently did not have to think hard to evolve "Something with Furling." Following the many war plays closely with khaki clad soldiers and Red Cross nurse it means nothing. B. P. Hawley helps with his flawless acting, and Jacqueline Durle leads charm to the atmosphere, but she has been sounded on this stuff here. Al and Fanny Stedman found them soft and anxious after the "Where's the Money" and "Among Nations" effort. Fanny Stedman has grown becomingly thinner, displays several iridescent gums and is showing her comedy with the old-time speed and abandon. Her brother is the same adept foil.

Vanderbilt has never properly apprised Leroy, of Leroy, Trenchard and Leroy. Among managers he is called one of the masters, but lack of showmanship has militated against his rise. His first escape and his experiment with scores of ducks at the end have never been approached, not even by Ching Ling Foo. Concluding Leroy, Trenchard and Leroy held the seats to a person. O. M. Samuels.

## PALACE, NEW ORLEANS.

The Palace program for the first part of this week pleased immeasurably, hanging up a box office record for the theatre. A well produced feature, Maxine Elliott in "The Eternal Madonna," which Arthur Hopkins directed splendidly, unquestionably helped to swell the attendance, but the show was there also.

The opening found Delma and Kolb, who have closed their acrobatic and dancing interlude in a pretty setting with the lampshade employed enshrined in a borrowed trellis, a neat offering that gathered excellent returns. Madeo Allen followed, disclosing a separate with an upper register of fine quality. Miss Allen is statuette in appearance with poise, an easy manner and confidence in her ability to get her material over. The early part of her number might be supplanted with selections in more popular vein, and the act tempo quickened to advantage.

Hamlin and Mack began in novel fashion, and after that the grace and charm of Miss Mack held up the average maintained at the commencement. Hamlin affects a disconcerting prop smile that is more distracting than help. The duo were nicely resolved. Morgan and Anger might have attracted a larger score were for the number. The act is a good one. His Jew is offensive and his replicas have been barred even in burlesque. His demeanor is brusque and repellent.

O. M. Samuels.

## CRESCENT, NEW ORLEANS.

The bill at the Crescent for the first four days of this week can be characterized as weak. An overdone assemblage watched, unshared and unresponsive, Sunday afternoon, however, and Monday started ordinarily. They did little. Kelly and Kelly followed. They danced also do other things. The act needs tuning badly.

William Lyell is featured in "A Night at the Club." It is an old act, one of the type popular ten years ago. Lyell and support were adequate and pleased.

Doyle and Elaine, two girls, step and sing in the last. They carry a cotton picking drop and are active and energetic, venturing appreciation. The girls should use some fresh selections.

The closing act lost something in not watching their incidental music. No excuse for "Liberty Bell" now. Bell and Gray is the name. It's a wise act with a few new songs, forty changes. Miss Gray is the turn now. Fair reception. Samuels.

## HIP, MARIETTA, UNFAIR.

The T. A. T. & B. has decided the Hippodrome, Marietta, "unfair" as the result of a strike of its members that has been going on at the house for the past three weeks. Unless the difficulties are settled by Oct. 31, the T. A. T. & B. will the official "road call" which will prevent union stage hands traveling with road shows from working at the Hip. The Hip plays K. & B. and Shubert road shows.

## IRENE FENWICK IN "BELL."

The Selwyns have picked Irene Fenwick for the lead in "Wedding Bells." Her appearance for the first time at rehearsal Monday caused some surprise to the members of the company, who expected Margaret Lawrence, now with "Tea for Three" in Chicago.

Miss Fenwick's presence was due to the inability to find a suitable lead to succeed Miss Lawrence in the "Tea" show.

## BESSIE MCCOY BACK.

Bessie McCoy returned to "The Greenwood Village Follies" Wednesday night. She had been suffering from a sprained ankle, according to the management.

At one time there was some discussion regarding Miss McCoy's leaving the "Follies" to go to the Village and the management then was prepared to give out a "sprained ankle" statement.

## Roland Young in "Buddies."

Roland Young has succeeded Wallace Edgington in "Buddies." This breaks up the three-star combination that proved successful if for no other than pre-arranging purposes when the show opened.

## FINAL HEARING STORY.

(Continued from Page 8)

day's, Valerie Bergers, Elizabeth Murray, Roger Imhoff, Al Herman, Lee Kohnman, Tony Hunting, Irving Weingardt, Morgan D. Simmons, Billy Rock, Nan Halperin and Fred C. Schanberger; Thursday's, George McFarlane, Emma Carus, Joe Browning, Lillian Fitzgerald, George Lemaire, Irving Cooper, Pat Casey and Harry Mountford, the latter also being the sole witness on Friday.

The big surprise of Thursday's session was the calling of Mountford as a witness by the respondents. Mountford, who had been occupying himself during the day with an avalanche of advice and suggestions to Mr. Walsh as to the manner in which the case should be conducted, was completely taken by surprise when Maurice Goodman asked him to take the stand late on Thursday afternoon, following Pat Casey's appearance in the witness chair. Usually self-possessed and smiling, Mountford turned white and visibly trembled as he prepared to answer Goodman's questions. This lack of composure was noticeable throughout the day, and when Mountford was testifying Thursday afternoon.

Mountford's pedigree, brought out by Goodman disclosed that his right name is not Harry Mountford, but Harry Walsh, that he is 43½ years old, born in Dublin, Ireland; arrived in America in 1907, but is not a citizen of the United States. Mountford owed allegiance to no flag or country—he is a man without a country, according to his testimony. Mountford admitted having sent a letter dated September 11, 1918, to Karl Hoblitzelle, general manager of the Interstate Circuit, in which he warned Hoblitzelle to keep his hands off and cease assisting John Sinopolo in getting acts for his Oklahoma and Tulsa theatres. The letter carried an inference that any further assistance rendered Sinopolo would result in Hoblitzelle's supply of acts being cut off and contained a direct statement that the U. B. O. and the W. V. M. A. had long cherished ambitions to acquire the Interstate Circuit.

Mountford's "Union Shop." The letter went on to say that Hoblitzelle was being made the "goat," with another inference that the U. B. O. and the W. V. M. A. wanted Hoblitzelle to enter into a joint fight with the White Rats, musicians and stage hands were engaged in a strike against the Sinopolo theatres in Oklahoma and Tulsa. This was the beginning of the Rats' general strike which came later in 1917.

Mountford also admitted authorizing the various chief deputy organizers of the Rats throughout the United States and Canada to send a "closed shop agreement" to theatre managers, with a request that the managers sign the same. The so-called "closed shop" agreement was in reality a harmless affair, according to Mountford, who characterized it as a "bogus agreement," intended to scare the managers into meeting the demands made prior to the 1917 strike by the Rats. These closed shop agreements were sent out by the Rats around September, 1917. They contained the word "orchestra" where the word "artist" should have been and as a result the proposed contract was rendered ridiculous.

Mr. Goodman then asked the witness why he had published advertisements week after week in Variety telling the actor about the advantages of the "closed shop." Mountford replied that he had not published advertisements about the "closed shop" but had written a lot about the "union shop." Mountford attempted to show that a difference existed between what he termed the "closed" and the "union" shop.

The fake agreement, however, expressly carried the phrase "closed shop," the exact wording of clause eight being as follows: "That, the party of the second

and part shall conduct the closed shop in said theatres with the least possible friction and inconvenience to the party of the first part, and that each party thereto shall endeavor to maintain this agreement in a friendly and equitable way for the mutual benefit of the orchestra and the management."

## Incorrect Statements.

A telegram signed by Mountford, dated September 6, 1918, addressed to the Four Kings and advising them to "get lost" on their way to play a date at Sinopolo's Oklahoma theatre, was identified by the witness, who admitted that he probably sent similar telegrams to other acts to prevent them from playing for Sinopolo during the strike period.

A published statement by Mountford in which he suggested that because "the actor made the theatre, the actor should own the theatre," was explained by the witness as not to be taken literally. What Mountford really meant by that was that the "actor should own his act" and Mountford also denied that he ever published incorrect statements in the "Player" when Goodman tried to pin him down regarding an announcement that Albee, Beck and Murdock had contributed to the White Rats' strike fund, as printed in the "Player" during the 1917 strike. The printing of the alleged contributions from Albee, Beck and Murdock, described by Mountford as "deceptive colorations," were finally disavowed as having been inserted in the "Player" by Mountford.

The "Player," according to Mountford, had a circulation of 24,000 when he resigned from the Rats in 1911. He owns bonds in the White Rats Realty Company. The inter-relationship of the Associated Actors Company, Independent Booking Office, Lancaster Amusement Company, etc., were gone into at length by Mr. Goodman, the testimony for the most part being a repetition of Mountford's testimony in the Goldie Pemberton investigation.

## White Rats Out of Existence.

Asked to give the present membership of the White Rats at the Friday morning session, Mountford stated that there is no longer any organization known as the White Rats. Pressed for an explanation, Mountford said that about September, 1918, the membership began to dwindle until there were but 121 members in good standing by October, 1917. The 121 stuck through 1917 and 1918. About January, 1919, the membership started to grow and at the present time there are about 350 members with paid up dues to April 1st. In response to Goodman's query as to what Mountford meant by stating that the Rats were out of existence, the witness explained that the Rats had been succeeded by the "vaudeville branch" of the Four A's. The change was consummated, according to Mountford, about three weeks before the Actors' Equity strike.

## Mountford Praises Albee.

Mr. Albee came in for high praise by Mountford while the latter was testifying on Friday. Asked by Goodman to give his opinion of Mr. Albee, Mountford expressed himself as follows: "I think Mr. Albee has changed very greatly during the past six or seven years. I think he has changed very greatly since he became the owner or majority owner of the Keith Circuit. I think that his point of view has changed materially since he became the majority owner of the Keith Circuit from what it was when he was connected with the circuit in a high executive capacity. If Mr. Albee believes the things he has said and published, I think that Mr. Albee stands in a very few years to become the best loved and best liked man in the vaudeville profession. I say this publicly, that the attacks that have been made by this organization (White Rats) or me upon Mr. Albee were attacks on Mr. Albee as the head of a system, and he stands at the head of that organization and is attacked in that way, similarly as I was attacked because I am the head of this organization." Any possible shortcomings that the Keith Exchange might have at present, Mountford said, was because of three-quarters of the people Mr. Albee was presently surrounded with. He did not specify any one by name.

The words of praise for Mr. Albee caused a mild sensation in the court room, which contained several well known White Rats, who appeared to be dumfounded at Mountford's estimate of Mr. Albee.

The U. B. O., according to Mountford, has done a lot of good for vaudeville in the last few years. It is the small time circuits, in Mountford's opinion, that are the principal source of trouble for the actor today. The Loew, Ackerman & Harris and Pantages circuits have borrowed the virtues of the Keith people, but forgot to eliminate the vices they already possessed and added a few for good measure, was Mountford's method of arriving at a conclusion as to what ailed the small time.

The testimony of George McFarlane, Emma Carus, Joe Browning, Lillian Fitzgerald, George Lemaire, Billy Rock and Nan Halperin was all more or less similar in that each stated he did not believe in the closed shop. All agreed as to the necessity and advisability of try-outs and all started at the bottom for very low salaries and worked their way up to the top by degrees.

## Miss Halperin's Sensational Rise.

Miss Halperin's rise was the most sensational of any. She testified that M. S. Bentham found her working in a small theatre in Texas about five years ago and secured her an opening on the big time. Following her initial big time showing at the Palace, Mr. Albee gave her a contract calling for four years' work on a sliding scale, with a salary raise each succeeding year. For her last Palace engagement Miss Halperin received \$900. Mr. Albee told her upon making the contract that she did not need an agent. Miss Halperin, however, paid Bentham a commission on every engagement played, in view of the fact that he had arranged for her initial opportunity to display her wares.

Irving Cooper testified that he had suggested several months ago to Marcus Loew that the Loew Circuit establish a collection agency in order to cut down the losses suffered by agents booking the time. Cooper told Mr. Loew that he (Cooper) would be willing to pay over 40 per cent. of the amount of his commissions received weekly from acts booked for the Loew time for the service that he believed a collection agency could render for him. Mr. Loew took the plan under consideration, but nothing ever came of it. Cooper testified that he never charged an actor more than 5 per cent. for booking and that he lost, on an average of 25 to 30 per cent. yearly as the result of actors defaulting on their commissions. Among those he had booked on the Loew time who refused to pay him were Jack Wilson, Cooper sued Wilson in Newark, but failed to collect. Cooper has not booked Fox for the past two years, he stated, because Fox refuses to issue any sort of contract.

Pat Casey's testimony was along the lines of his former testimony given in one of the early hearings. Fred C. Schanberger, manager of the Maryland Theatre, Baltimore, was queried by Mr. Walsh as to whether he had ever paid a strike assessment to the W. V. M. P. A. Mr. Schanberger could not remember. Mr. Walsh grew insistent and accused the witness of silence, whereupon the witness in turn indignantly denied. Mr. Walsh tried hard to jog the witness' memory, but Mr. Schanberger could not recollect such payment. The Maryland pays \$50 a week to the Keith Exchange for a booking franchise. The rest of Mr. Schanberger's testimony was devoted to a technical description of the booking acts, the route of booking meetings at the Keith Exchange every week and other matters relative to booking and operating a vaudeville theatre. Mr. Schanberger knew nothing of blacklist Rock and White were billed throughout the city of Baltimore with special eighth sheets. Rock had arranged for the eighth sheets without Mr. Schanberger's knowledge, but that didn't prevent Miss Tangany from walking out on him.

Following this incident, Mr. Schanberger vowed he would never employ Miss

Tangany again! He changed his mind a few weeks later, however, and played Miss Tangany, and has played her many times since. Often times managers stated they would not employ certain artists for some such show of temperament. Mr. Schanberger said, but as for a definite blacklist of actors not to be employed by members of the W. V. M. A., Mr. Schanberger knew absolutely nothing.

## Irving Weingardt Testifies.

Irving Weingardt, head of the contract department of the Loew Circuit, testified that between 25 and 30 per cent. of the acts playing the Loew time booked direct. The Loew Circuit started using the N. V. A. rubber stamped clause in their contracts about December, 1918, and continued its use until May, 1919. Morgan D. Simmons, booking manager of the Amalgamated Vaudeville Agency (Moss and Sablosky and McGuirk the actors) estimated during his testimony that from 5 to 10 per cent. of the acts booked by the Amalgamated were booked direct. The Amalgamated used the rubber stamped N. V. A. clause on its contracts from December, 1918, until September, 1919, but never canceled an act because of a refusal to sign the contract as stamped. The Amalgamated has 30 agents supplying it with acts. The W. V. M. P. A. contract has been in use by the Amalgamated since September, 1919. The agency is presently booking seventeen houses.

Among the exhibits offered in evidence by the respondents were a list of 137 acts that played Fay's Providence and subsequently played for managers belonging to the W. V. M. P. A. between January 11, 1917 and July 1918. Another list included 42 acts that played the Loew Circuit and subsequently played the Keith bookings between 1915 and 1918. One hundred and eighty-nine acts were booked direct by the Keith Exchange in the season of 1917-18 and 144 acts were booked direct 1918-19. During the season of 1918 and 1919, 178 acts played the Keith Circuit and subsequently played for competing circuits. Eighty-six acts played the Winter Garden Sunday concerts between September 2, 1917 and January 8, 1919, that subsequently were given routes of from one to fifty-four weeks on the Keith time during the foregoing period. Thirty-four acts were played by the Keith Exchange after having played the Central Sunday concerts during a period extending from November 11, 1917, to January 5, 1919.

## Charles H. Plummer III.

Oct. 22, 1919.

Charles H. Plummer, of Syracuse, the man who started Sam S. Shubert in the theatrical business by giving him a dollar a week for passing programs, has been critically ill here of double pneumonia. His wife, Mrs. Lila Plummer, his daughter, Mrs. Paul Dickey, and his son, Franklin Plummer, are at his bedside at the Harleburg Hospital.

In a nearby room in 1905, Sam S. Shubert died a day after the wreck of a Pennsylvania flyer. Mr. Plummer came here as the business manager of "A Little Journey" last week. He is 66 years old.

## PINERO REHEARSALS BEGUN.

Sir Arthur Wing Pinero's "Quick Work," with which Grace George will make her first appearance as a Frohman star, will open in four weeks.

Rehearsals are under the direction of B. Iden Payne. The piece is slated to open at the Playhouse upon the expiration of George C. Tyler's contract for that house, which is for four weeks.

## HAMMERSTEIN'S CO-AUTHORS.

Arthur Hammerstein, Oscar Hammerstein, 2d, and Herbert Stottard are the authors of a forthcoming musical play to be produced by the first named, have finally decided on a title for the piece. It will be called "Joan of Arkansas."

# CABARET

The old Pekin, renamed the Larue, opened last Wednesday under the direction of Clifford Fischer.

Writers in St. Louis cabarets have demanded a 50 per cent increase, citing the total elimination of tips since prohibition has been enforced.

A new show, staged by Lea Herrick and Julian Alfred, will open at the Strand Roof next Wednesday. Most of the present company will be included.

Vivif Fischer is opening the Larue restaurant at Broadway and Forty-seventh street. It is the former Pekin site, wholly redecorated. This is Mr. Fischer's second restaurant venture. The first was the "highly" successful Montmartre the Winter Garden building, which he sold to the Shuberts.

Along the Merrick road, Long Island, the two road-houses that outlasted competition through the summer were Blossom 124th Inn at Lynbrook and Henri's nearby. Blossom Heath, managed by Dave Weiss, did a larger gross business to a larger net profit than during the same period before prohibition. Blossom Heath has a large capacity, stands well with all frequenters of that highway and has held its business intact against all opposition. Henri's is not so large and is noted for its food, but Henri's draws "pending parties" that makes up for its lack of big capacity.

Sophie Tucker has a new orchestra from Chicago. It's Eddie Raymond's, with Joe Gold, Gus Arnstein, Irving Rothchild, Dan Alvin, Bobby Jones and Ben Shapiro besides Richmond in the lineup. Miss Tucker is still the high spot at Reinecke's, Paradise Room, with John Stinson remaining the manager of that special department. Just now Miss Tucker is not decided what she may do about the restaurant if prohibition becomes permanent. At present she is playing there, also in "Hello, Alexander," and with the Sunday work, extra, is probably in receipt of a weekly income of between \$4,000 and \$5,000.

Havana is the mecca of all of the cabaret proprietors along Broadway. During the past two weeks several of the New York restaurants have left for Cuba to make a survey of the situation with an idea of moving their business into the wet zone of the continent. The Sueskind brothers have both made the trip to Havana and are now there. Several of the others are also to look the ground over. The purchase of the Havana track by John McGraw and Charles A. Stoneham has added to the local interest in the Cuban capital. "There is a general belief that the Havana season will be considerably lengthened by the advent of prohibition in the United States."

Bookings of Billy Curtis for the past week include: Shanley, Viola May, Gene Bartlett, Tokio, Joy, Traci Hicks, Eva Suade, Chateau, Alice Howard; Hotel de France, Babe Fay; Rita, Brooklyn, June Forest, Lucille Fields; Lang's Restaurant, Martha Blanche Wallace; Hotel Green, Danbury, Conn., Albesco, Belle Barron; Bridgeway Hotel, Springfield, Conn., Hart and Squire; Adelphi Hotel, Philadelphia, Aubrey and Rich, Best, Rose, Deane; Jackie Clark's, Newark, Two Smalls; Farnham's, Albany, Vera McKinnis; Blackstone, Atlantic City, N. J., Kavanaugh and Everett, Amy Allen, Rose Waterhouse; Vivian Smith, Beaux Arts, Atlantic City, Elsie Howard; Moulin Rouge, Atlantic City, Billy Wilbur, Lillian Foster.

The LaRue Restaurant, which opened at 47th street and Broadway last night, is the latest addition to the list of Broadway eating places. It is in the

first place an establishment that is to be conducted along lines distinctively different from the usual run of Broadway places. Clifford Fischer, who was the originator of restaurant shows along Broadway, is managing the LaRue, but the restaurant is not to have a show of any kind. He has laid out a plan of good food at reasonable prices, with service and atmosphere as the principal attributes, instead of a flock of dancing and singing chorus girls. There will be dancing permitted, however, and for the supper hour, after the theatre Chinese as well as American cooked dishes will be on the menu.

With the settlement of the liquor question with reference to cabarets and restaurants somewhat dubious, Charles Cornell made a proposition to James Churchill Monday whereby he offered to install a cabaret revue in his restaurant with a salary list guaranteed at \$3,000 a week, absolutely free of charge, guarantee an increase of business \$1,000 a week, provided the latter made a convert charge of \$1 a plate and turned this money over to him. His proposition to Churchill, Cornell offered to provide one act which would stand a weekly outfit of \$500, 12 other principals standing \$100, and a chorus of 20 girls who would draw about \$500 to \$750 a week. This would allow him about \$250 a week to cover the cost of production and costumes. He has offered to give a show twice each night, running one hour and a half. Churchill's seats between 550 and 600 and filling the place twice each night for a week the revenue through the "convert" charge should bring about \$4,000 on the week.

## AMONG THE MUSIC MEN.

The Triangle Music Co. has accepted a new number for publication, "Just Say the Word."

Joe Zeden, orchestra leader and pianist, is now in charge of the band and orchestra department of the A. J. S. Music Co., with offices in the Strand Theatre Building.

Charles K. Harris has the publication rights in "Milkmaid," the song written around the Paramount-Artist photograph of the same name. Buddy Fields will manage the new Irving Berlin, Inc., St. Louis branch. The same firm will shortly open an office in New Orleans also.

Howard Sencer, formerly with Field, in Chicago, has transferred his connection to the Tell Taylor Music Co., in the same town.

Low Kane is now connected with Waterman-Berlin-Snyder's Windy City professional staff.

Irving Kaufman and Arthur Fields, the photograph singers, will shortly make their debut as music publishers for themselves. Thirty-cent numbers will be the feature of their catalog.

Frank Alberts, the Australian music publisher, who represents a number of American firms in the Antipodes, is in town inspecting the various houses' catalogs for business purposes. Mr. Alberts came to New York by way of London.

John Himmelman and Jo Bennett are new in managerial charge of McCarthy-Pleba's Chicago branch, since Ed Keough went over to the Broadway Music fold.

Dick Nugent, for the past five years with Waterman-Berlin-Snyder in the same department, has joined the newly-formed Jones Music Co. as general manager. Jack Mandelstein, formerly Mr. Nugent's assistant at Haviland's, from where both went to W-B-S, is also with Jones. He will be the Boston district manager.

Howard B. Roger, song writer, was examined in supplementary proceedings under an order issued by Justice Peter Bohmick in the City Court, on a judgment filed against him by Ada B. Palmaduro for \$671.60. Roger stated that he had no assets at present and that he judgment was at present in existence for \$300 in favor of Nat. Lewis for some shirts he purchased. He stated that he had last six months he had sold three songs outright. To McCarthy & Fisher he sold "My Lady" for \$500 and "Just for Me and Mary" for \$200. For Sam Fox he sold a song called "You Don't Need the Wine" to Nicholas Orlando. He stated that his living expenses are \$30 a week and that they were defrayed through the sale of the above songs. He also testified that he has a number of songs on royalty with two publishers, receiving returns semi-annually on them. Attorney Samuel Lax excused Roger until today (Friday) when he will be subjected to another examination.

## INJUNCTION AGAINST CITY.

New Orleans, Oct. 22.

In the case of the Salmor-Rose Amusement Co., of which Lew Rose is manager, against the city of New Orleans and the superintendent of police of New Orleans, Judge H. C. Gage, of the Civil District Court in the injunction suit brought by the company to restrain interference, held that:

"Neither the city, nor its police officers, have authority to summarily close or suppress the business of operating any theatre, and that the city and its police officers were not the judges whether a performance was or was not indecent or immoral; that the police were vested with authority to arrest a manager of a theatre if he permitted an indecent or immoral show, and that the city of New Orleans could, also by injunction, abate the carrying on of a business, if without a license."

"That the conduct of a theatre is a well-recognized, lawful and legitimate business and is not a nuisance per se, and that the authorities were powerless to summarily abate the business of a theatre, which is not by law either a public or a common nuisance."

The Dauphine Theatre, which has pursued a stock burlesque policy for many years past, was visited by the police recently and Manager Lew Rose ordered to close his theatre. He refused, rang up the curtain, but the show had gone but 20 minutes when the police came, the curtain to be rung down and arrested Rose. The following day, it is, through his attorneys, Arthur B. Leopold and E. Howard McCabe, obtained an injunction to prevent further molestation from the city.

In handing down his decision, Judge C. G. granted Rose a permanent injunction. Attorneys represented the city of New Orleans averred they would not appeal from the decision rendered.

## BURLESQUE ENGAGEMENTS.

John Buckley for "Oh Frenchy."

Doris Claire replacing Belle Young, "Girls from Joyland."

Fay Shirley for "Parisian Flirt."

Sid Whittens for "Pacemakers."

Billie Davis for "Crackerjacks."

Billie Davis for "Crackerjacks."

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Billie Davis for "Crackerjacks."

## TWO FRANCHISES REVOKED.

Managers of the American Burlesque Circuit who have been late after repeated notification by the circuit officials to "doctor" and improve their shows will be shown no more leniency, but will have their franchises revoked and awarded to someone who will follow instructions.

On Friday the second of the "fix-up" orders which had been disregarded caused the franchise of James H. Cooper's "Blue Birds" to be taken away from him and given to Slim Williams. The show is playing in Kansas City, and Williams was directed to go on there this week and prepare to have the show readjusted to the circuit standards.

Next week the show will lay off and Williams intends adopting a new book, scenic and electrical effects and have the new production ready for the following week.

The other franchise which was taken away last week was the Sam Howe "Sport Girls," which was awarded to Charles M. Baker.

It is quite likely that a show which is playing in the Metropolitan Circuit this week may also change owners if it does not come up to the standards that President Peck of the circuit has directed.

It is said that the circuit heads have become tired of having house managers repeatedly making complaints about inferior shows and the operators disregarding them. In the future it was stated that only one warning will be given and, if it is not heeded, arbitrary action will be taken.

## TEA FOR WOMEN.

Binghamton, N. Y., Oct. 22.

While "The Social Poller" was at the Armory here last week, the management announced a tea for the women of Binghamton on the stage of the theatre Wednesday afternoon.

The novelty of the announcement in connection with burlesque drew a very good attendance at the matinee. The Binghamton women were escorted through the dressing rooms, met the people of the company and were given a demonstration on-stage setting. The affair left an excellent impression and is said to have stopped a lot of idle chatter around town.

## BURLESQUE CHANGES.

Beasie Brooks will succeed McFarland as subretrie and Sam Bachman will replace Frank Mallahan as comedian with the "Sport Girls," the production which Charles M. Baker has taken over on the American Circuit from Sam Howe. Charles Franklin will act as the manager of Slim Williams' "Girls from Joyland" during the latter's absence with his new "Blue Bird" show on the American Circuit. Franklin will hold this post for two weeks.

Ben Loring has joined "The Crack-Stricks."

Lyle LaPine replaced Harry Morton.

Elvia Davis replaced Zelah Russell in the "Burlesque Review."

Low Reals to Manage "Sport Girls."

Low Reals has been selected by Charles M. Baker to succeed Frank Wagner as manager of "The Sport Girls" on the American Burlesque Circuit, which Baker recently acquired.

Reals joins the show on Saturday. It will have its premiere in Binghamton, N. Y., on October 27.

## Seattle Cabaret Owner Murdered.

Seattle, Oct. 22.

John Clorita, owner of the Columbia Cabaret in this city, who was shot last Thursday by Edward F. Lienstra, a local attorney, died here October 19 as a result of the shooting.

Lienstra is being held under heavy bonds, charged with first degree murder.

Sam Rios Replaces Follette.

Joe Follette, manager of "Girls De Luxe" on the Columbia Circuit, was compelled to relinquish his post at Des Moines last week on account of a nervous breakdown.

Sam Rios was sent to replace him.

## BURLESQUE NOTES.

Louis Epstein, manager of the Majestic, Scranton, which plays American Burlesque attractions, was in New York last week for the purpose of procuring new scenery for the permanent house sets.

Wagner Handling Bijou, Philly. Frank Metzger, manager of the Bijou, Philadelphia, playing American Burlesque attractions, has been succeeded by Al Wagner, formerly manager of Howe's "Sport Girls."

## FEDERAL INVESTIGATION

The verbatim testimony in the proceedings of the Federal Trade Commission in the matter of the vaudeville investigation.

The hearing was resumed, pursuant to notice, before EXAMINER CHARLES S. MOORE, ESQ.

Appearances as heretofore noted.

20 West 38th Street, New York City.

The report below is the proceedings

TUESDAY, OCTOBER 14.

### PATRICK J. ROONEY

#### ON THE STAND.

A. That I don't know. He was talking to them. I am not part of that office. I simply went up to represent myself and my own argument.

Q. Yes.

A. Yes. He was boss of the business, of course, as he is now?

Mr. Goodman: What business are you referring to? His own business, Mr. Walsh?

Mr. Walsh: No, the vaudeville industry.

Mr. Goodman: He is not the boss of the entire vaudeville, no.

Q. Just when was this that you had this difficulty with Mr. Weber?

A. Just when?

Q. Yes. I would like to fix the date, if you please.

A. About three years ago.

Q. You have been playing with Keith's or looking at the United Booking Office ever since?

A. Yes.

Q. And never have had an agent since that time?

A. No.

Q. And you never in your life had any agent or personal representative other than Weber, is that true?

A. Not that I can remember.

Q. You are pretty sure of that, are you?

A. Well, until I think. Not that I can remember.

Q. Did you ever have to pay anybody to get you employment?

A. No.

Q. Yes.

A. No. I don't do that.

Q. That is to say never gave anybody any money for employment other than Weber?

A. Other than Weber, just the regular agent's commission.

Q. Then you went to the office and booked yourself after Mr. Albee told Weber that you didn't have to book with him unless you saw fit?

A. Yes.

Q. Just how was that operation gone through?

A. My booking myself.

Q. Yes. Now, what did you do and how?

A. I would simply go up and ask for them and send my card in and say I would like to fill my route, and I would send my card in and if they want to see me they see me, and if they are busy I come in some other time, and I arrange all my bookings that way.

Q. But, an thing about immediately after you had this settlement of the Weber matter, how did you get employment immediately from then on?

A. I went down to the booking office.

Q. You went down to the booking office. What did you do?

A. Am. asked for time at different theatres from the different men that book in the different theatres, and I received time from them, from different men, for different theatres.

Q. At that time where did you book?

A. Where did I book?

Q. Yes. What circuit?

A. Around New York and Boston, Pittsburgh, all the different houses, Detroit.

Q. Did you have a contract for any number of weeks at that time?

A. No.

Q. Did you take up any contract for any number of weeks?

A. No. Just signed them as I went along.

Q. From week to week?

A. No. Maybe I would get two or three or four ahead; one man would probably have two houses. If I go to a man and he has two houses, that means two weeks. If I go to another man and he has two that means two more, and when I go to another circuit with five houses I get five weeks, and they are built up that way.

Q. When you start from New York don't you go with the understanding that you will have a certain number of weeks to play?

A. No. I do not.

Q. You are not assured of any certain number of weeks play?

A. No.

Q. That is not the usual thing among vaudevillians, is it?

A. No. That is why I say some people sign up for a season, they want to sign up that is their business.

Q. I think Mr. Fogarty testified he had a contract for forty weeks. Did you ever have a contract of that kind, for any number of weeks?

A. Yes. Years ago, back about seven or eight years ago, but not lately.

Q. But you have not had in recent years?

A. No.

Q. Did you endeavor to get such a round?

A. No. I do not try that. I do not want them.

Q. Why?

A. Because I feel I would like to stay around New York and play around home. I don't care about going on the road.

Q. Oh, that is a personal matter with you?

A. That is a personal matter with me.

Q. You said you were in favor of try-outs?

A. Yes.

Q. Just what do you mean by a try-out?

A. Well, to break my act in somewhere. For instance, if I am rehearsing the act, and I would not want to come in here and show it to the New York public and have it all upside down. I like to go and work it a bit and have it smooth and then come in.

Q. What do you mean by going out and working it?

A. I go out to some smaller city and play it there, maybe for

a week or two, if I feel like it.

Q. That is what you understand by a try-out?

A. Yes.

Q. Of course, for such try-outs you get paid, do you not?

A. Yes. I never look for the pay I expect to get till it is in shape. That is why I take it out. I try it. If I take it out and try it out and if I see it is a success then I know what to ask for.

Q. Or course, that try-out at a decrease in salary should, of course, in your judgment, be a reasonable time, should it not?

A. Sure.

Q. You would not want to be forced around at a small salary for several weeks, would you?

A. No.

Q. You are now going out with a review?

A. Yes, sir.

Q. How many people are in the review?

A. Twelve.

Q. At \$2,200 a week.

A. \$2,200.

Q. \$2,200?

A. Yes.

Q. Do you know how many weeks you are to be out on that?

A. Well, I have booked about twelve, with the proviso if my act is not good, naturally, I do not get the twelve weeks.

Q. You have not a hard and fast contract for the twelve weeks?

A. No, sir.

Q. But you have assurances?

A. Yes.

Q. That you can book for twelve weeks?

A. Yes.

Q. Have you showed this review yet?

A. No. It opens Thursday.

Q. You are not to have any try-outs with that?

A. Yes.

Q. At what cities?

A. At Mount Vernon and Newark.

Q. Where else?

A. That is all.

Q. Only at Mount Vernon. What cities will you appear in when you go out?

A. Yes.

A. I stay around New York mostly.

Q. You stay around New York mostly?

A. Yes, at different houses.

Q. At of course at Mount Vernon you get the \$2,200?

A. No.

Q. What do you get there?

A. I am ashamed to tell you.

Q. What is his business?

A. Well, you need not be?

A. I am getting four hundred dollars for three days to break it in.

Q. Who fits out this act?

A. Who fits this act out?

A. A personal friend of mine.

Q. What is his name.

A. Houshield.

Q. What is his business?

A. What is his business?

Q. Yes?

A. I believe he works in a theatre, a manager of a theatre down at Henderson's.

Q. Where?

A. Henderson's at Coney Island.

Q. Henderson's at Coney Island?

A. Yes.

Q. Is he in the Palace Theatre building in any capacity?

A. Not that I know of. He is up there in the summer time. He works down at Henderson's theatre. He represents the theatre down there; that is all I know of him.

Q. What theatre?

A. Henderson's at Coney Island.

Q. He represents it in the summer time?

A. Yes.

Q. Do you know what he does in the winter time?

A. I do not know what he does.

Q. Was he not formerly booking manager in the United Booking Office?

A. He was connected there some time ago, I believe, but I do not think he is connected there now.

Q. Is not this what is called an office act?

A. No.

Q. Let me hear the towns you are going to appear in in this review?

A. The towns?

Q. Yes?

A. I have New York city booked, and Providence and Boston; that is all I have booked.

Q. And that makes up about twelve weeks?

A. Yes, sir.

Q. I think you undertook to give a definition of a closed shop.

Mr. Goodman: No, he did not. I read Mr. Mountford's definition.

The Witness: I did not give it.

Mr. Goodman: Respondent's exhibit No. 8.

Q. But you say you do not approve of a closed shop, that is it?

A. Yes.

Q. What do you understand by a closed shop?

A. All I can understand by it, it is a union proposition, that is all I understand by it.

Q. That is, in other words, you do not believe in an actor belonging to a union?

A. No, sir. I believe in an actors' union, but I do not believe in belonging to a labor union.

Q. Do you belong to the National Vaudeville Artists?

A. Yes.

Q. And you are an officer of that organization?

A. No officer.

Q. Were you an officer?

A. No, sir, never.

Q. You never have been an officer?

A. No.

Q. Did you take an active interest in the affairs of the National Vaudeville Artists?

A. No, sir; only as a member, that is all.

Q. Were you at the last general meeting?

A. Of what?

Q. Of the National Vaudeville Artists?

A. No.

Q. You were not there?

A. No.

Q. You had nothing to do with the selection of officers?

A. No.

Q. You do not believe that a contract between a manager and actor should in any way provide that the actor should belong to any kind of an association, do you?

A. No.

Q. Do you think it is proper that a contract between a manager and you should provide that you shall be a member of the N. V. A.?

A. No, sir.

Q. You do not think that should be one of the qualifications for your getting a job?

A. No, sir.

Q. Or going on your act?

A. No, sir.

Mr. Kelley: I assume that question is based on a certain contract heretofore introduced in evidence, which did have that clause.

Mr. Walsh: That is subject to the same explanation on the part of the respondent.

Mr. Walsh: It has been introduced here—I will just put this down, not contract solely in which that clause is put in the contract by rubber stamp; in some of those contracts I think it was written in or printed in, an express guarantee that the actor is a member of the N. V. A.

Q. You do not think that any such contract should provide that, do you?

A. I do not think that anybody should be forced to belong to anything that they do not want to belong to.

Q. I show you, Mr. Rooney, what purports to be an artist's copy of a contract executed on the one side by the Marcus Loew Booking Agency, Inc., with Joseph M. Scheuch, his manager, and J. H. Lohin, booking manager, purported to be dated the 29th day of September, 1910, and ask you to read paragraph 13 of that contract. Read it out loud.

Mr. Goodman: Wait a minute. We object to the question as to its form in view of the fact that the paper handed to the witness appears to be an unexecuted contract and is merely a form with no names and no signatures.

Examiner Moore: How do you identify this contract with this proceeding?

Mr. Walsh: I do not care to identify it. It identifies itself. I am asking him to read that language.

Mr. Goodman: But this contract or paper is referred to by Mr. Walsh as though it were an established fact, that it was a contract made and executed on September 29th, 1910.

Mr. Walsh: I do not do anything of the kind.

Mr. Goodman: Well, it sounded so to me.

Mr. Walsh: You mistake my motive. If I want to prove the contract I will prove it.

Q. I will ask the witness to read it.

A. This is a contract which I have never seen. I have never played this thing. "The artist warrants that he is a member of the National Vaudeville Artists, Inc., in good standing, and if he is not the manager may cancel this contract forthwith."

Q. Would you call that a closed shop?

A. I do not know what I would call it. I have never seen it.

Mr. Goodman: I move to strike out the question and answer, on the ground it is incompetent and irrelevant, and no proper foundation has been laid for the question.

Examiner Moore: Motion denied.

Mr. Goodman: Exception.

Q. You would not consider that a fair contract, would you?

A. I would not sign that contract.

Q. No. You would not sign it?

A. I have never signed on of them.

Q. You say that in all of your twenty-eight years in the show business you never had any difficulty?

A. No.

Q. You say that in all of your twenty-eight years in the show business you never had any difficulty?

A. No.

Q. You are pretty kindly disposed then, of course, to the managers?

A. Yes. I have always lived up to mine and they have always lived up to theirs.

Q. You say the conditions in the theatres are very much improved?

A. A great deal.

Q. Did you ever play in the Loew Circuit?

A. No.

Q. Never played in the Fox Circuit?

A. No.

Q. Or the Pantage Circuit?

A. No.

Q. You never barnstormed around in these theatres?

A. No.

Q. So when you are speaking about conditions in theatres being very much improved you speak particularly of the theatres in the Keith circuit?

A. No. I speak of all of them, because I have seen them. I have traveled through the country. I have seen all the theatres, even though I have not worked in them, I have been in the theatres.

Q. Have you been in the Fox theatres?

A. Yes. I have been in Mose and Brill's—

Q. How do the theatres in the Fox circuit compare in conveniences with those in the Keith circuit?

A. Of course there are different grades of theatres all over the country. Some are finer than others.

Q. But I mean comparatively so far as conveniences of the actor are concerned. It is a fact, of course, that those in the Keith circuit are very much better, are they not?

A. Naturally, because it is a higher priced theatre and a higher priced house, and naturally the little things are better than the others.

Q. Did you ever play the Orpheum circuit?

A. Yes.

Q. To what extent?

A. In vaudeville.

Q. I say to what extent?

A. I do not know what you mean.

Q. The entire circuit?

A. Yes.

Q. Who booked you on that?

A. The Orpheum circuit?

Q. Yes. I say who booked you?

A. I walked up and asked for the Orpheum circuit and got it myself.

Q. Where?

A. In their offices.

Q. Where?

A. In the Palace Theatre Building.

Q. Were you ever booked in Chicago?

A. Yes.

Q. The Chicago Opera House? Who booked you there?

A. I have not been in the Chicago Opera House in years; that was a long while ago. That was booked when they used to be down in another building.

Q. Did you have to have a representative there?

A. No.

Q. You say you are a life member of the White Rats?

A. Yes, I paid the life membership dues.

Q. Do you have a card?

A. Not now, no. I have a life membership card at home, you know of the old life members' cards they gave me.

Q. When was that?

A. Oh, about five years ago.

Q. You had some difficulty with the White Rats?

A. Did I have what?

Q. You have had some difficulty with the White Rats?

A. Yes.

Q. They sued you?

A. Yes.

Q. And got a judgment?

A. Yes.

Q. And you paid it?

A. Yes.

Q. That was for your dues?

A. Yes, back dues and life membership.

Q. Mr. Goodman: Do you mind if he tells, while he is on that, just what it was all about.

The Witness: I was one of the old members of the White Rats and one of the early ones. I was in the strike they had years ago.

Q. You were in the strike years ago?

A. Yes, sir, the very first time we ever had.

Mr. Goodman: Go ahead.

By Mr. Walsh:

Q. What year was that?

A. What year?

Q. Yes, approximate it?

A. That the strike was?

Q. Yes.

A. I can't remember what the year was exactly. It was long time ago. I remember the time; I was around the New York Theatre at that time. I fortunately did not happen to be playing a vaudeville theatre at that time, but I was around with the boys, around by the theatre, looking after the strike affairs at that time, and I was with the Rats for certain reasons. I did not like the way things were going and I dropped out. Finally Mr. Fogarty went back in there again, who was a friend of mine, and said, "I want you boys to come back and take life memberships." I says, "I am willing to go back if things are all right." So I went back and paid up the back dues and my life membership for one hundred dollars, which I believe came to around and hundred fifty dollars, something like that. I had paid fifty dollars of this thing and gave a check for it and told them I would pay the balance later. Later on certain conditions arose I thought it best to go out and I sent them my resignation. They did not accept it. They did not answer me accepting my resignation at all. The next thing I knew I was sued for one hundred and fifty dollars. When I got into court they did not know I had paid fifty dollars on it and I had my check through the bank, so I paid my balance and I have never received another a cent, but I figure if I was sued for life membership and paid it I am still a life member.

Q. Did you say you were not in vaudeville at the time of the recent strike in 1917?

A. Yes, I was, but I was not in towns where they were striking. They were striking in Texas and towns of that kind. I believe.

By Mr. Goodman:

Q. But you were playing in vaudeville?

A. Yes, sure.

By Mr. Walsh:

Q. You were interested to some extent in the recent strike of the Actors' Equity?

A. I was interested?

Q. Yes?

A. No.

Q. Did you not play at some of the theatres at which the strike was on?

A. I played one theatre, and when I found out the conditions I got out and quit that night.

Q. What were the conditions?

A. I found there was a strike in that theatre?

Q. Did you not know that when you went in that there was a strike?

A. No.

Q. What were the circumstances?

Mr. Kelley: How is this material?

The Witness: In what way, Mr. Walsh?

Mr. Goodman: You are opening a wide door if you are going into this Actor's Equity strike.

Mr. Walsh: I am not going very far.

Q. What theatre was that?

A. The Winter Garden.

Q. What were the reasons under which you went in?

A. I was asked to go up and play a vaudeville engagement and do my act.

Q. By whom?

A. By the United Booking Office.

Q. They asked you to play up there?

A. Yes.

Q. What for? Make a frank statement.

A. For a vaudeville act, yes, my vaudeville act.

Q. Was the United Booking Office booked that theatre?

A. At that time?

Q. Yes, the Winter Garden?

A. Not that I know of, but they must have been booking it the day they asked me to go up there, so I went up there and accepted.

Q. Was there a regular vaudeville show going on at the Winter Garden?

A. Yes, they had a lot of vaudeville acts in there.

Q. They had a lot of vaudeville acts in there?

A. Yes, and then they had some things of the show they were running in there, some members, with the girls, and so on.

Q. The show was not running, it had quit?

A. The show?

Q. Yes?

A. I would not say the regular production had quit. A lot of their people were playing and some of their stars, from what I understood, after I got there had walked out.

Q. You played one night?

A. One day, that is all.

Q. Why didn't you play more?

A. Because I felt it was up to the actors, and I thought it best to get out of it, not be mixed up in any shape or form.

Q. You know there was a strike on?

A. After I got up there, but I was only asked to play a vaudeville act.

Q. Did you not know before you went up there that there was a strike on?

A. Because we came right in from the country away down a hundred and some odd miles, and came in at noon and was sent up to play my vaudeville act, the same as people get booked to play a skit or play an act, the same as I play at a club or anywhere else.

Q. Then when you found out they were scabbing, you would not play any more?

A. I would not say I was scabbing.

Mr. Goodman: I object to this question and move to strike it out the answer.

The Witness: I am not here to say whether I am a scab.

Examiner Moore: Objection sustained. I do not think the word scab should be used.

Mr. Walsh: In every strike the fellow who goes in to do the work, that expression is called scabbing. There cannot be any doubt about that.

Mr. Goodman: Mr. Examiner, we are here—

Mr. Walsh: I am trying to find out what the facts are.

Mr. Goodman: Then I will object to any further questioning on the score as wholly irrelevant and immaterial to the case, and ask for a ruling as to any further questioning on this subject.

Examiner Moore: What is the purpose of it?

Mr. Walsh: I want to find out the interest of this witness in his testimony here.

Mr. Goodman: I will let him answer this question.

By Mr. Walsh:

Q. Did you not see a published statement by Mr. Albee that he would endeavor to fill all theatres in which the strike was on with vaudeville acts? Is not that true?

A. I did not see it.

Mr. Kelley: Objected to as incompetent and stating something that is assumed to be true without any evidence of its correctness whatever.

Mr. Walsh: I did not assume it to be true. I asked him if he saw any such statement. It is perfectly proper.

Q. Did you see such a statement or hear of it?

A. No.

Q. Just as a matter of fact the United Booking Office or the Keith Exchange was procuring vaudeville acts to go into theatres in which there was a strike at that time? Is not that true?

Mr. Goodman: Objected to as incompetent, irrelevant and immaterial and very improper. We are not here to make propaganda for Mr. Mountford's Billboard article. I do not say that Mr. Walsh is lending himself to it consciously, but he is in fact doing so unconsciously. We are not here to try out the legitimate actor's strike.

The Witness: This is another question.

Examiner Moore: I agree with you, we are not trying some other case here, therefore I think we should try to confine ourselves to the issues as far as possible.

The Witness: I have been trying to tell you my experience in vaudeville, and this is another matter entirely.

Examiner Moore: You can answer the question. Let us confine it as much as possible.

Q. Let me ask you this: Who asked you to go to the Winter Garden?

A. One of the agents in the booking houses, one of the men who booked the different theatres.

Q. What is his name?

A. His name?

Q. Yes?

A. Mr. Robertson.

Q. He booked for the Keith Booking office?

A. He booked some of the theatres.

Q. You do not belong to the Actors' Equity?

A. No.

Q. What is this other organization?

A. The Fidelity?

Q. The Fidelity what?

A. Of the N. Y. A.

Q. The Actors Fidelity League; do you belong to that?

A. No.

Q. Mr. Robertson is the booking manager of the Keith circuit?

A. I have said he books one or two of the houses there.

Q. You only played once at the Winter Garden?

A. One day.

Q. Two shows?

A. Two shows.

Mr. Walsh: That is all.

Mr. Kelley: I wish to have all this testimony with reference to playing at the Winter Garden stricken out as immaterial, and incompetent, and beyond the scope of this inquiry.

Examiner Moore: The objection is over-ruled and an exception noted.

RE-DIRECT EXAMINATION.

By Mr. Goodman:

Q. Notwithstanding you decided to play the Winter Garden beyond the two times or one day you mention, you were booked after that through the United Booking Office or the Keith Exchange in vaudeville?

A. Yes.

Q. In answer to a question in which Mr. Albee was referred to as the boss of the vaudeville business at one time you said "well", then you said something about only referring to his business. Now, I would like to make clear what you understood Mr. Walsh to mean when he referred to Mr. Albee as the boss of the vaudeville business?

A. I mean he is the boss of the theatres that he controls.

Q. You do not want us to understand—

A. Not of the vaudeville business.

Mr. Walsh: I did not intend that he should.

The Witness: Because Mr. Moore has his house, and Poi has his, he is the boss of his theatres.

Q. With regard to the try-outs. Is there any rule by which it can be determined in advance how many weeks it is necessary to break in an act?

A. No, sir, you cannot.

Q. Suppose in your own case where you say you are booked to break in at Mount Vernon—that is Proctor's Theatre at Mount Vernon?

A. Yes.

Q. And some other theatre—

A. Newark to follow.

Q. Suppose your act did not appear to be right and ready for the regular run?

A. Then I will ask them to put my run back so I can stay out a little longer and get it in shape.

Q. Assume that an organization known as the White Rats Actors Union, composed of a thousand vaudeville actors, had gone on strike or had threatened strike in the vaudeville theatres in this country, and assume officers or an officer of the White Rats union had wired actors to break contracts with managers of vaudeville theatres; and assume a condition of union and discontent by reason of various propaganda published by both strikers and vaudeville managers and White Rats Actors Union; and assuming the existence of another organization of actors known as the National Vaudeville Artists, which organization had pledged its members to fulfill contracts and to continue in peace and harmony with these vaudeville managers; would you then say that the use of the provision in the form of contract shown you by Mr. Walsh reading: "The artist warrants that he is a member of the National Vaudeville Artists, Inc. in good standing, and if he is not the manager may cancel the contract forthwith," would be a fair and proper provision in the contract?

A. I would not sign that contract, as I said before.

Mr. Walsh: We object to the form of the question as being a hypothetical question.

Mr. Goodman: I am trying to presuppose all the facts thus far proven in this case.

Examiner Moore: Go ahead and answer.

Q. Assuming these conditions were proven to exist would you then say this provision was fair and proper in the contract?

A. No, I say I would refuse to sign it, taking it individually I would refuse to sign it, if I was forced to do it.

Q. Well, you are in favor then of an actor being an absolutely free agent so far as actors' organizations are concerned in negotiations or in playing in vaudeville, you think he ought to be a free agent, permitted to be a member of an organization if he is pleased and permitted to refuse to join any organization if he is pleased?

A. Yes.

Q. The White Rats or the National Vaudeville Artists?

A. Anything at all.

(Witness excused.)

# CHARLES GRAPEWIN

Was thereupon called as a witness, and, being duly sworn, testified as follows:

DIRECT EXAMINATION.

By Mr. Goodman:

Q. Your full name, address and age?

A. Charles E. Grapewin, West End, New Jersey.

Q. Your age?

A. Fifty years old next December.

Q. How long have you been in the show business of any kind?

A. About 45 years.

Q. Are you married?

A. Yes, sir.

Q. Is your wife also in the profession?

A. Yes, sir.

Q. At the present time is she playing with you in a vaudeville act?

A. Yes, sir.

Q. Will you give us your career in anything theatrical, from its beginning in other words, where have you been playing to and what have you been doing in the years you have been in the show business?

A. As started years ago as an acrobat with a circus and I made parachute jumps for a living at \$5 an engagement. Then I went in the stock in Portland, Oregon, and stayed there for two years, and left there and went with Frank Daniels. Then I went out in several places starting after that, and then I went in vaudeville twenty-five years ago and I have been in vaudeville and plays from that time up to the present day.

By Mr. Walsh:

Q. As what?

A. As an actor.

By Mr. Goodman:

Q. Vaudeville actor?

A. Not exclusively.

Mr. Walsh: What I am trying to get at is the character of the acting.

Q. In vaudeville, what sort of an act have you done?

A. Sketches.

Q. And how many people have been in your sketches at various times?

A. Never over three, including Mr. Grapewin and myself.

Q. How long past have you and Mr. Grapewin been playing in sketches?

A. For twenty-three years.

Q. Now, will you tell us the progressive stages with regard to your salary in vaudeville, what did you get when you began and did it increase or go back and carry that right down to date?

A. Do you mean when I was doing a single, or from the time Mrs. Grapewin entered?

Q. Both?

A. When I was doing single acts I received all the way from \$12 to \$40 a week; \$40 was the highest.

Q. How many years ago was that?

A. Twenty-four, twenty-six years ago.

Q. How many shows a day did you play at that salary?

A. Well, so many sometimes I could not count them, as high as ten or twelve.

By Mr. Kelley:

Q. That is a day.

A. Yes, sir; I played thirteen at Huber's Museum on Fourteenth street.

By Mr. Goodman:

Q. A day?

A. Yes.

Q. For how much salary?

A. There were three in those. I was with the Sullivan Trio then and we received \$40 for the three of us.

A. Week.

A. Yes.

Q. After that, what did you do in vaudeville and how much salary did you get?

A. As I say, as a single turn I received \$25 to \$40 a week. We started what they called then as a sketch time, at \$65 to \$80, at Proctor's Theatre, \$80.

Q. Did Mrs. Grapewin play with you in Proctor's Theatre?

A. Yes.

Q. At \$50 a week.  
A. Yes.  
Q. How many shows a day did you do at Pastor's?  
A. Two.  
Q. Then what was your next stop in vaudeville?  
A. As I write now sketches I never let a sketch play over two years. I kept on writing new sketches and my salary went up from \$50 to \$60, to \$70 and \$80, then up to \$100 and then up to \$120.  
Q. Is that the salary you are getting now in vaudeville, \$120?  
A. No. That is the salary I would demand if I was playing one week at a time, but I am playing three weeks each week, and I can afford to sell my goods for much less.  
By Mr. Walsh:  
Q. That is for two?  
A. Two, yes, sir.  
By Mr. Goodman:  
Q. Just yourself and wife?  
A. That is all.  
Q. Talking about changing sketches about every two years, how long in your judgment on a sketch last?  
A. Well, that depends entirely on the nature of the sketch. So far as I am concerned individually, a sketch may be a novelty sketch and will outlive its usefulness in two years when the public become thoroughly conversant with the trifles used in the sketch; they would be so absolutely sure they could not forget them, and when they saw it the second or third time it would lose its freshness. So far as I am concerned individually, I think the life of a good sketch would be about four weeks, two years last and two years west, which would be a return date in its division. When I think the public would become tired of it, and it would lose its usefulness so far as a gag is concerned.  
Q. If you did you procure engagements in vaudeville, did you seek direct with the theatre or through the booking office, the United Booking Office, when they played the Keith's circuit, or did you employ a personal representative to do the business for you?  
A. No, I always did business direct. I would sell them my goods and they bought them.  
Q. Did you ever employ a personal agent or representative?  
A. I never have employed one. At one time when I was on the road with "The Awakening of Mr. Pip," Mr. Bradman sent me a letter asking me if I would play Hammett's bill, and he asked me to Chicago, and I went, I think, about two weeks with them that Mr. Bradman booked. Outside of that I have never had a manager.  
Q. How have you gone about getting your engagements through the United Booking Office, just what are the mechanics, what did you do?  
A. Well, I called at what I always termed the clearing house to see Mr. Albee or Mr. Hodgson, rather, and told them that I wanted to come back in vaudeville after I had played my season with the above, and did not think the business was such as to warrant me to continue with my play, and asked him if he could give me a season at vaudeville, and if he said yes, he gave me a route, that is all.  
Q. When you would put out a new act would you first try it out, break it in, in some smaller theatre?  
A. Well, whenever I tried out a new act I would first try it out, break it in, in some smaller theatre.  
Q. Would you book any time for some time out West, which they called the three-a-day houses. I would book those houses for a week, and the last part of the week I would play the big sketch, and the last part of the week I would play the new one, and play it out there until I thought it was ready to be shown in New York city, and then I would come in, and I have never had to play in small theatres in New York, because I would not go to New York until I thought it was ready to play in high-class houses.  
Q. With regard to contracts, have you had any controversies at any time about contracts or negotiations?  
A. Never.  
Q. With the United Booking office or any other managers booking through that office?  
A. Never in my life.  
Q. Have you ever had occasion to play an engagement without actually signing a contract?  
A. Oh yes.  
Q. And did you get the money that was promised to you?  
A. Absolutely.  
Q. If all other respects did the managers keep faith and their word with you?  
A. Yes.  
Q. Are you a White Rat, or were you ever a White Rat?  
A. I was originally a White Rat, but I am not now.  
Q. How long ago?  
A. Oh, it has been so long ago I cannot remember, about fifteen or sixteen years ago.  
Q. When did you get out or drop out or resign?  
A. I guess possibly twelve years ago.  
Q. That was not due to any request of the part of any manager?  
A. Absolutely no. I was out of vaudeville. I was on the road with a show.  
Q. Are you a member of the N. Y. A.?  
A. Yes, sir.  
Q. What is your opinion of the conditions in vaudeville today from the actors' viewpoint, comparing with it the conditions of twenty-five years ago?  
A. Well, as far as I am concerned individually, it is simply comparing a chuck of a machine, that is all.  
Q. You mean the machine, referring to the present conditions?  
A. Absolutely.  
Q. Will you give us some reasons for that opinion, Mr. Grapevine?  
A. Well, the only reasons I can give for it is because the vaudeville has advanced to such an extent that the public is giving it more recognition than it used to, and I think the performers themselves are carrying themselves in a far more refined way than they used to years ago, brought on by the advance in the theatrical business, which was naturally brought on by the improvement of the work and improvement of the theatre, and the undivided attention of the man who had charge of it.  
Q. With regard to the methods of booking and procuring engagements now, compared with the methods in the older times, what would you say of those methods, comparing them?  
A. I can only speak of myself, Mr. Goodman, in that case.  
Q. That is what we want.  
A. I have never had any trouble, and I sell my goods today the same as I sold them years ago. I went to the manager, and if he wanted to buy my material he bought it, and if he

did not I did not try to force them. He did not want it.  
Q. When you were playing at Tony Pastor's in those days, would you go to any particular booking office and get a route of twenty to thirty weeks?  
A. No.  
Q. You can do that now, can you not?  
A. Yes.  
Q. Is that not a great convenience to the artist?  
A. It is to me.  
Q. How would you go about getting time in those days if you wanted six weeks?  
A. I would have to find somebody else managers to get the six weeks.  
Q. Located in different places?  
A. In different cities, and write them letters or else meet them in New York and ask them if I would have a certain week, which was very hard to make the route connected so that the railroad jumps would be so that you would make them and within reach of your salary.  
Q. Did you have to do much writing in those days for time?  
A. Yes, indeed.  
Q. And did it ever happen that while you were writing these letters you would receive answers from two different managers offering the same week?  
A. I do not quite understand you.  
Q. Would it ever occur that you might write, we will say, for example, to Pittsburgh for one week, and you would write to other managers, we will say, in Boston, for the same week, expecting that they might engage you, and they both would want you for that week?  
A. I see. To be sure, you mean, of getting a certain week?  
Q. Yes.  
A. Instead of writing to one manager you would write to four or five different ones to be sure of getting that week.  
Q. Yes.  
A. I can see where it would easily occur, but it never occurred to me.  
Q. The contraction of the booking in one office for a circuit is to your mind a great advantage to the actor?  
A. I do not think there would be any circuit if there was not a clearing house at the present time.  
Q. Have you seen any of the lower theatre, or been in them?  
A. I have not.  
Q. You have played over the Orpheum Circuit and the Keith Circuit?  
A. Yes.  
Q. Exclusively?  
A. Yes, absolutely.  
Q. You have only given two performances a day in those theatres?  
A. Yes.  
Q. I am talking, of course, of recent years?  
A. Yes.  
Q. With regard to the convenience for the artists, how do the theatres compare with what they were in former years?  
A. Well, I think they have wonderful today. I do not think that there is a convenience that an actor could ask for that he does not find in the theatres, especially the new ones, and the old ones, the back of the stage has been renovated, the dressing rooms are excellent. I could not ask for anything better. They have showers, toilets and everything that a man could wish for.  
Q. Do you recall a period in years when there was a strike of the White Rat in 1910 or 1911 or both?  
A. Yes.  
Q. Do you remember reading the articles in Variety published by the White Rat, when published by the Vaudeville Managers' Protective Association?  
A. Well, I do not know as I could recall them; that is, any particular article or paragraph that I could recall.  
Q. Let me call your attention to respondent's exhibit No. 8 in this proceeding, entitled "The Union Shop: Its Advantages to All." That was published in Variety on December 1, 1910, by Harry Mountford, and he says: "The union shop means that no person can work in any theatre unless he or she carries full-paid up card of the White Rat Actors' Union of America, or the Associated Address of America, or any of its affiliated organizations." Are you in favor of that policy?  
A. Individually, absolutely not.  
Q. Why not?  
A. Well, because I do not feel that I can be dictated to by any one in my profession in selling my goods. I write them myself, and if I cannot sell them myself without some one telling me where and when to go, I will retire from that profession and go into some profession where I can be my own boss. I only speak for myself.  
Q. Do you believe an actor should be a free agent to seek his livelihood without having to be a member of any organization?  
A. If he is capable of attending to his own business, certainly, by all means.  
By Mr. Kelley:  
Q. You have been in the theatrical business so long that you have had a great period for study and observation, about twenty-five years, I believe you have been in the business?  
A. Yes; easily.  
Q. And have noted those changes in a physical way that have taken place with regard to the accommodations in the theatres, both for the public and the actors?  
A. As far as I have noticed there is a physical way.  
Q. Yes; the physical changes?  
A. Yes.  
Q. I suppose, Mr. Grapevine, you have a speaking acquaintance with the vaudeville artists that have been successful and have been working throughout a great period of this time?  
Q. So, going over the last five or ten years, I suppose you have a speaking acquaintance with the vaudeville artists that have been actually successful and working successfully?  
A. Yes, sir.  
Q. This is a proceeding instituted by the Federal Trade Commission against the respondents, and it brings into question the actor's opportunity and welfare to procure employment. It has been stated in the record that there are 35,000 or upwards of 40,000 or 45,000 so-called vaudeville artists, those that have come into the profession of vaudeville; and that there are open in legitimate vaudeville, that is, in means regular vaudeville, standard vaudeville, only positions for about 10,000, so that naturally of itself relegating to the fringe of the profession thousands of so-called vaudeville artists, does it not?

A. Yes; I would imagine it would.  
Q. Now, some of these in his years got part time in movies, do they not?  
A. Yes; I believe movies have a lot of vaudeville people in them.  
Q. Especially the little outlying country places. They put on an act or five in vaudeville and run a movie and give an entertainment in that way, so that there are many positions in the last decade open in that way, with some of them open. Mr. Fitzpatrick, on the stand, testified that in his opinion the standard of acts has not progressed within the last few years, several years; he thought they went back to the old going forward. From your business I take it if you find them?  
Mr. Walsh: Let him state what his views are.  
Mr. Kelley: From his statements, I speak.  
A. Do you mean to say that—  
Q. That the excellence and standards of the art have not advanced within the last several years. That was Mr. Fitzpatrick's statement?  
A. That depends on the artist, I should imagine, and his determination to get new material that would satisfy the manager and the public. That is up to the artist individually. If he accepts the same material for years and years until it has outlived its usefulness and expected the same sale for it, I do not see how he could expect to do it.  
Q. With your speaking acquaintance with these artists that have been employed; that is, these artists who have been taken to come in and sell their goods, with your experience for a quarter of a century in the theatrical field, do you know any place that an artist today or for the last several years do you know anything that is in the nature of the opportunity of an artist that had a good article to sell?  
A. No.  
Q. Can an artist that has a punch, that has the act, and knows it clean and progresses it, sell it at any time?  
A. Oh, I should say yes.  
Q. Now, what character of actor is it that is relegated to the fringe of the profession, and why is it? Is it because of the progression among artists who improve their acts and renew their time-worn acts and discard them, or is it because of the progression before the public is that they try to succeed? I want to get from you why it is—  
A. That is why I succeed.  
Q. Yes. What would you give as the reason for the failure of these artists now that are out of work to obtain employment?  
A. Well, I do not know as I am in a position to give that answer, if I even thought I had one. I am not comparing them, and I might possibly have my own opinion of it, if I was a manager.  
Q. Well, let me put this question. You play over different circuits, do you not?  
A. Yes.  
Q. As far as your observation goes, is the public getting the best deal in vaudeville that it is to be employed?  
A. They must be, or they would not be patronizing the theatre the way they are if they were not satisfied.  
Q. Then it naturally follows that the artists that are out of work have an inferior article than what is being offered?  
Q. They have not suitable goods to offer, but not enough them, and I might possibly have my own opinion of it, if I was a manager.  
Q. Well, let me put this question. You play over different circuits, do you not?  
A. Yes.  
Q. I do not believe I can. It may be possible that they do not get material that suits their personality. They may not be able to find an artist that can write material that is not set. Perhaps if they could they would use that material. I do not think they can expect to sell the same act they did fifteen years ago today as they did fifteen years ago. So much money to the theatre today as it did fifteen years ago, any more than you could give a man a quart every day for thirty days and expect him to enjoy it the last day the same as he did the first. You cannot see an act eight or ten times and enjoy it the last time as well as you did the first, so that is perhaps why it is unsalable.  
Mr. Kelley: That is all.  
By Mr. Goodman:  
Q. In all your experience in booking with the United Booking Office, have you ever heard of any part of that office being referred to among artists or managers or agents or anybody else as the bull pen?  
A. No.  
Q. Did you ever hear the expression "bull pen" used with reference to any part of the United Booking Office?  
A. I only heard it used once.  
Q. In Sacramento?  
A. Yes.  
Q. But not in connection with the United Booking Office?  
A. No.  
Q. Tell us how your salary was determined from time to time, what occasioned the rise in salary or how it was arrived at.  
A. Well, I suppose that possibly they thought the goods were more valuable than the ones I had used before, except in one case, and that was the case of a sketch I played years ago in vaudeville called "The Awakening of Mr. Pip," for which I received \$100, and I played it two years at \$100 and \$120 and \$150. Then I made a three-act series of it and it played on the road for several years as a three-act comedy.  
Q. That was played in legitimate theatre and not vaudeville theatres?  
A. Yes. It was a three-act farce. Then the second act of this play was the vaudeville act. In its entirety, the same as I used it in vaudeville. When I came back to vaudeville after that for a few weeks the same act received \$750 without a word changed in it.  
Q. How do you account for that—the popularity given the act by your having been in a legitimate production?  
A. Possibly so.  
Q. In trying to reach an asking price or asking value for your act, do you take into consideration the expenses you are put to in the matter of railroad fares, royalties, commissions, and so on?  
A. No, No. The reason I ask for more salary, I think, as a man stays in the theatrical profession or any other profession, his services naturally become more valuable, and if they did not he would be very foolish to remain in it. I figure when they pay you any large amount of money they pay you upwards of the value of your name will draw. If a man continues to keep before the public and gives them goods they seem to care for, I think as he advances he is entitled to more salary.  
Q. Do you think the number of shows you used to do in the old days, I believe you testified now as high as thirteen?  
A. Yes.

Q. Do you think it has dimmed or weakened your personality?

A. No; not in the least.

Q. What is your judgment as to the effect on vaudeville artists of doing as many as five or six turns a day?

A. At the present time?

Q. Yes?

A. The reason I say that, when I was younger I needed the experience. Today I think a man that plays over two shows a day, especially a sketch, he becomes careless in it, does not give the lines to suit the full value by playing over two shows a day. I know I cannot.

Q. That is artists of your class?

A. Yes.

Q. But how about the so-called small-time actor who is not good enough for the big time, who has not got the material for the big time, for the two-a-day, what would he do if he could not play four or five or six shows a day? In other words, what would he do if he could not play small time?

A. Well, if he did not have any other trade I do not know what he could do.

Q. Assuming that all theatres gave two shows a day, what would happen to a great number of vaudeville artists that now play the small-time theatres? Would they all be able to get work in two-a-day houses?

A. I hardly think so.

Q. Are they all of a class that could play two-a-day?

A. No; I hardly think so.

Q. Is not the small time, where the shows are three-a-day except on Saturdays and Sundays, where, I believe, they go four, five or perhaps six, for all I know—is not that sort of the primary school in vaudeville?

A. Yes; I would imagine it was. I suppose some of the acts go and play three or four times a day in order to get their act in shape, and the more they can play it the more familiar they become with the material, and until it finally develops what the public likes, and what they do not like they take it out and finally it comes down to a good, solid piece of material that is presentable to the high-class vaudeville people.

Q. You know there are circuits such as the Pantage Circuit?

A. Yes.

Q. And the Loew Circuit?

A. Yes.

Q. Where they have more than two shows a day, some three and some perhaps four and some perhaps five or six on Saturdays and Sundays? Do these circuits make material which in time becomes big-time vaudeville acts?

A. Undoubtedly; undoubtedly.

Q. You feel the exposure you had in the olden days doing a large number of shows a day helped you to gain your present position in vaudeville?

A. I do.

Mr. Goodman: That is all.

CROSS-EXAMINATION.

By Mr. Walsh:

Q. In recent years on what circuits have you played?

A. The Keith Circuit.

Q. Practically all?

A. And the Orpheum.

Q. How long continuously back have you been on those two circuits?

A. Well, I play them every year. I play the Orpheum Circuit one year, and the Keith Circuit the next year.

Q. You have usually about forty weeks?

A. Hardly 35.

Q. About 35 weeks?

A. Yes.

Q. For how many seasons have you been on these circuits about 35 weeks?

A. This last time back in vaudeville?

Q. Yes.

Q. About five years' time?

A. Yes.

Q. And you have been a headliner during all that period?

A. I never was a headliner in all my life.

Q. You have never been a headliner?

A. No, sir.

Q. Well, were you what is called in the business an added feature?

A. No, I always figured that the less I stipulated where I was to be billed the better; that the manager of the theatre had the right to place me wherever he saw fit for the best of his performance.

Q. Yes. Where were you usually placed?

A. How do you mean?

Q. In the bill.

A. My position?

Q. I have been all over it.

A. I mean usually?

A. I have not had any particular position. Do you mean—sometimes I am third, sometimes fourth, sometimes sixth or seventh.

Q. Which is regarded as the most advantageous position, Mr. Grapewin?

A. I guess it depends on the quality of the act or the style of the act.

Q. Yes. Just explain that a little better.

A. An acrobatic act may be good first or last. A sketch may be good third, and if it is a big kind of sketch, with singing in it, it may be better after the intermission. That depends on the man who lays out the bill.

Q. Do I understand you that you write your own sketches?

A. Yes.

Q. Do you sell these sketches?

A. No.

Q. No one plays them but yourself?

A. No.

Q. You never let them out to anyone?

A. Once in a while, only recently.

Q. Have you one now?

A. Yes.

Q. What sketch is that?

A. "Foughkeepsle."

Q. How long have you been playing that?

A. How long did I play it?

Q. Yes.

A. Three seasons.

Q. How long since, what seasons were there?

A. The season before last I quit playing it.

Q. The season before last?

A. Yes.

Q. But I understand you to say you played three seasons with it?

A. I say five years I have been back in vaudeville and I played "Foughkeepsle" three years. I have been playing "Judge

Vacation" two years.

Q. Who else played it?

A. A man by the name Denton is playing it.

Q. He continued on from the time you left off playing it, or when did he take up playing it?

A. Well, let me ask you, what has "Foughkeepsle" got to do with this, so far as I am concerned? Have I right to ask that question, Your Honor?

Mr. Goodman: Perhaps if you would rather for some business reason not answer it, Mr. Walsh may not press it. Personally I do not know what difference it makes.

Mr. Walsh: It goes to the question of wearing out plays, that is what I am driving at.

The Witness: I just wanted to know what it was. Go ahead, sure, yes.

Q. Just answer the question.

A. Well, he is playing on the small time. It outlived its usefulness in the big time, and now it is playing on the small time.

Q. Was it played on the Keith time last week?

A. Last week?

Mr. Goodman: Let us be a little specific. Some of the Keith time is small time.

Mr. Walsh: That may be true.

Mr. Goodman: It was at Bushwick.

The Witness: Yes, I think last week it played at Greenport and the Harlem Opera House.

Q. That is big time or small time?

A. It is small time. I could not ask them to play it any more on the big time because I played it too long.

Q. How long did you play "The Man from Yonkers"?

A. I don't know that I ever heard of it.

Q. You never played any such sketch?

Q. How long did you play "Foughkeepsle"? That is, the three years, yourself?

A. Yes.

Q. The "Awakening of Mr. Pupp," where did you first play that, Mr. Grapewin?

A. Wilmington, Delaware.

Q. In vaudeville?

A. Yes, sir.

Q. How long did you play that in vaudeville?

A. I think two or three years it went into a play.

Q. And then how long did it run in legitimate?

A. Well, off and on, I think for ten years.

Q. And it must have a very considerable reputation in legitimate?

A. Yes, I think so.

Q. And did you testify what you got for it in legitimate?

A. Oh, I could not do that.

Q. I asked you if you testified about it?

A. No, sir, I could not.

Q. Then you took it into vaudeville?

A. Yes.

Q. How long did you play it in vaudeville?

A. When I came back.

Q. Yes.

A. Well, now, I don't know. I can look at the books and tell you exactly.

Q. I am not asking exactly.

A. Just off and on, I never play over 35 or 40 weeks in my life, that is, since I have been in vaudeville. I have always laid off in the summer, I suppose, two weeks at Hammondsport, and then possibly three or four weeks for Mr. Williams in the Colonial and Alhambra. I don't think over four or five weeks.

Q. What I am trying to get at is this: In this last time how long a time was "The Awakening of Mr. Pupp" in vaudeville since it came out of legitimate?

A. Not over four or five weeks.

Q. That is all?

A. That is all.

Q. Didn't it take?

A. No, sir.

Q. Not take?

A. No, worn out, absolutely worn out.

Q. You got \$100 a week for it, though?

A. Yes, sir.

Q. You played it for whom did you say, Williams?

A. Percy Williams. I played it two or three weeks for him when he had the Colonial and Alhambra.

Q. Did you try to book it somewhere else then?

A. No, I did not try to book it at all. They sent for me.

Q. Who sent for you?

A. Mr. Dentham.

Q. Yes, and then what?

A. What?

Q. What did he send for you for?

A. He wanted to know if I would play for him two or three weeks when my season was over.

Q. Why didn't you want to continue for him?

A. Because I did not want to work in the summertime, my season was through.

Q. Why didn't you want to take it on the next season?

A. Because they did not want it. It had outlived its usefulness.

Q. How did you come to that conclusion?

A. Well, when I am playing I can tell when they stop laughing at a point and then I laugh at. They don't have to tell me in front when my understudy amelia, I know it.

Q. You say you never had a personal representative?

A. No, never.

Q. You go to the Keith Vaudeville Exchange to be booked, do you?

A. I only go there once to be booked and ask if I can have a season, and if they can give me a season that is all right, that is all there is to it.

Q. Do you have a season's contract?

A. Well, you can call it what you like. They send me the contracts to my home and I sign them and send them back.

Q. To whom do you talk?

A. Mr. Albee.

Q. You go to him directly?

Personally, yes.

Q. And he are old time friends?

A. I don't know, I have known him in a business way all my life since I have been in this business.

Q. Is Mr. Jo Page Smith a relative of yours?

A. No.

Q. He is related to you?

A. No.

Q. You were not playing vaudeville during the strike in 1919, Mr. Grapewin?

A. I did not think I was playing at all; I am not positive. I will not state.

Mr. Goodman asked you something about the published statements in Variety with reference to the strike at that time, and you said you did not recall what they were.

A. I did not read them at all.

Q. Did you take part in the publication of articles at that time, writing articles and the publication thereof?

A. I think I received a letter from Mr. Albee asking me what I thought of the situation and I think—yes, I am sure I answered that letter and the letter was published verbatim on the back page of Variety.

Q. That was about the time of the strike or shortly before the strike?

A. I am not sure, I don't know whether it was before or after. I received the letter in Omaha, I remember, and answered it the night I received it.

Q. Answered it to Mr. Albee?

A. Yes.

Q. You did not have anything to do with its publication personally?

A. I did not.

Q. You did not pay for it or anything of that kind?

A. No.

Q. It was not written for publication at the time, it was not in contemplation for publication, so far as you were concerned?

A. I do not know anything about so far as I am concerned.

Q. You say that you do not believe in the stand shop. This is you do not believe in the stand shop matters in the vaudeville industry, I understand your statement to be that?

Certainly not.

Q. The applicability of course, to the National Vaudeville Artists as well as any other organization, does it not?

A. You mean in the theatrical business?

Yes, in the theatrical business.

A. Yes, positively.

Q. That is, you believe that a manager ought not to have in his contract that the artist guarantees that he belongs to the National Vaudeville Artists; there should be no guarantee in the contract on the part of the actor that he belongs to the National Vaudeville Artists any more than any other organization?

A. Well, according to that the actor could demand that the manager belong to some organization. As I understand the word "contract" means in equity that what reads for the party of the first part must read for the party of the second part. But is a contract or isn't it? I am asking for information.

Mr. Goodman: You are not supposed to ask for information, but to answer questions.

Examiner Moore: State what you know yourself.

Mr. Goodman: If you do not understand the question, just say that; it is more very clear to you.

Mr. Walsh: I want you to understand the question before you answer.

(The question was then read as above recorded.)

The Witness: I do not believe it should have it in there positively.

Q. If such a contract were put up to you to sign, would you protest signing such a contract?

A. Yes.

Mr. Walsh: That is all.

Mr. Kelley: For the sake of the record at this time I would like to make this statement: It seems every witness is being examined on that so-called N. V. A. inclusion clause in the contract. Now, the respondents, so far with their witnesses, have gone into that subject. Now if that is a sufficient issue, I would like to call upon the Commission's counsel at this time to state any actor or actress whose contracts have ever been cancelled or who have lost employment by reason of that clause, so we can meet it. So far as I know it was in there by mistake. When the Commission were trying their case a complete explanation was made of how it got in there and why it was there. I do not believe there ever was an actor who lost his contract who was questioned about that.

Mr. Examiner: I wish merely to eliminate from the record a lot of stuff which has not pertinency. If it is an issue we ought to know why it is an issue so we can meet it, and if it is not, it ought to be elected from the record. Personally I do not believe it is an issue.

Examiner Moore: Let us proceed as quickly as we can.

Mr. Kelley: I call the Examiner's attention to it, because if this is to go on we have a right to know why. If there are any actors who have lost employment by reason of that we should know it. As a matter of principle we do not use it and have not for years, unless it crept in from some old form. I am making this statement for the benefit of the Commission.

Mr. Walsh: I think Mr. Kelley should be sworn.

Mr. Kelley: Our time is too short to take up hour after hour in matters as to which there is no controversy.

REDIRECT EXAMINATION.

By Mr. Goodman:

Q. If you do not believe that an actor ought to agree to join the N. V. A. to get a job, and I am in thorough accord with that, then by the same token you do not favor an actor having to join the White Race Actors' Union to get a job, do you?

A. Actively not. I would not join any union if I had to join to get a job.

Q. What in your judgment would be the result to the actors if a condition existed whereby an actor could not get a job in any theatre in the United States unless he was a member of the White Race Actors' Union?

A. Do you mean what would happen to him?

Q. Yes, to the actors generally; what would be the result to an actor's profession?

A. He would only work then when the union wanted him to work and not when the manager wanted him.

Q. Do you believe that merit would be the prevailing factor?

A. I do not.

RE-CROSS EXAMINATION.

By Mr. Walsh:

Q. The last you played "The Awakening of Mr. Pupp" was for Mr. Percy Williams?

A. No, the Palace Theatre the week of December 23, three years ago.

Q. Three years ago?

A. I think so. I am not positive it was three. I think it was about three years ago.

Q. And after you played at Mr. Percy Williams', did you let this sketch out to any one?

A. Well, Mr. Henry B. Turner, yes, and he played it for about three weeks.

Q. You let his understudy smell awhile?

A. He played it out West and they took it away from him. I

did not take it away from him. They said it was no good.

Q. Who played it at the Palace Theatre?

A. I did.

By Mr. Kelly:

Q. When you found your act was "worn out" you did not insist on playing big time and have them accept it and continue to play it, did you?

A. No.

By Mr. Walsh:

Q. That you played at the Palace Theatre after that, of course?

A. With the new act.

Q. But "The Awakening of Mr. Pipp"?

A. Not after I took on the road again as a play; this was at the end of the theatrical season, and I played it for four weeks for Mr. Williams and the following season it opened as a three-act play, not in New York city, but one-night stands in the country, and when I came back the next time and returned to vaudeville and put "The Awakening of Mr. Pipp" on I found that vaudeville had passed Mr. Pipp, and Mr. Pipp was a thing of the past.

(Witness excused.)

(At 12:45 p. m. o'clock a recess was taken until 2:30 p. m.)

(After Recess.)

## LONEY HASKELL

Was thereupon called as a witness, and, having been duly sworn, testified as follows:

### DIRECT EXAMINATION.

By Mr. Goodman:

Q. Your full name, address and age?

A. Loney Haskell, 40, 543 West 144th street, New York city.

Q. How long have you been in any kind of any theatrical?

A. Professionally, about twenty-five years.

Q. Have you also been manager of a theatre?

A. Yes, sir.

Q. What theatre?

A. Hammerstein's Victoria, booking manager.

Q. That was located at Seventh avenue and Forty-second street?

A. Yes, sir.

Q. And was a high-class vaudeville theatre?

A. Yes.

Q. And were you ever a White Rat, a member of the White Rat?

A. Yes, sir.

Q. How long ago?

A. When they first organized in 1900, or whenever that was, and dropped out automatically. Afterwards when I became a vaudeville actor again, at that time the agitation arose as to the White Rats leaving to save their building and form a new organization and so forth, I refused and dropped out of the automatically by renunciation of dues.

Q. You dropped out by not paying your dues. It was not at the request of any manager or any of these respondents that you dropped out at any time?

A. No, sir. I simply did not approve of the methods.

Q. Will you describe a little more fully or explain what you mean that you did not approve of the methods?

A. Well, did not approve of people running my business when I was contented and having a few who were discontented managers my affairs. I did not believe in the radical methods. I did not believe in closed shop. I did not believe in the constant propaganda. I did not believe in the agitation and dissension and lack of harmony and general conditions.

Q. When you started in as an actor, did you perform?

A. I was originally what we call a club entertainer, and while I had my position downtown I secured my first engagement through Mr. J. Austin Felt, who was then manager of Keith's Union Square, having seen me at a private entertainment. I was still in the employment of a wholesale concern. He booked me at his theatre for the week of September 8, 1897, for \$100 a week, a day at \$25 a week. That same week I still continued in the employ of the firm. I used my lunch hour for my first show, I made out about four o'clock for my second, and my supper show was at my supper hour when I was off.

Q. Then will you go on and describe the steps in your vaudeville career, not only your vaudeville career, but in your theatrical career?

A. I had made a fair impression and they offered future work out of town, which I could not take. Eventually a year or so later my firm dissolved and went out of business and I could not procure an engagement in the mercantile field that suited me as well, and I thought I would adopt a professional career. I then worked in vaudeville, Keith's and so forth, and clubs and different places throughout the country for several years, well, for two or three years.

By the way, you do a monologue, do you not?

A. Yes.

Q. That has always been your performance?

A. Yes, sir.

Q. What salary did you thereafter get?

A. Well, that varied, I raised it by degrees. I remember the first time I made a hundred dollars a week. I celebrated. I then got a hundred, a hundred and twenty-five, a hundred and fifty, two hundred, two hundred and fifty, up to three hundred and more, and I would make more money playing Sundays and nights in clubs and so forth. In the meantime I wrote burlesque shows and went with burlesque shows and managed them, and wrote popular priced shows and played in them as a character actor and managed them and put out of vaudeville for a while. During the season that the Kiew and Bringer people went into vaudeville I saw that. I had a musical act, and most acts were getting a hundred to a hundred and fifty dollars and more a week to sign with those people, and I was out with my own show. When the Kiew & Bringer people came back their salaries still remained at that raised figure and I lost out.

Q. The present season are you playing in vaudeville?

A. Yes, sir.

Q. And are you playing the one act show or three act show?

A. Two and three a day, both.

Q. Both?

A. Big and small.

Q. Playing full weeks or so-called split weeks?

A. Full weeks and split weeks.

Q. What salary are you getting now?

A. Two hundred and fifty to three hundred dollars.

Q. In getting your vaudeville engagements you used a personal agent or personal representative?

A. No.

Q. Or have you booked through the booking offices?

A. I have booked direct, but I had an understanding with an agent that while I was on the road he would take care of my business, not only look for me in vaudeville, but in case of productions or any other openings he would be on the field in New York and might hear of something to my advantage.

Q. In other words, while you were playing around in New York you booked direct—

A. Solely.

Q. Without the intervention of a personal agent?

A. Yes, sir.

Q. But when you went out on the road you hired a personal agent?

A. Yes, sir.

Q. How much did you pay him?

A. Five per cent.

Q. What did you pay to the booking offices that procured your engagements?

A. Twenty per cent.

Q. Did you ever pay any more than a total of ten per cent?

A. No.

Q. What circuits have you played?

A. Keith's, Bringer's, name of the Orpheum, and I have played some of the Fox houses.

Q. Did you ever play the Loew circuit?

A. No.

Q. Or Pantages?

A. No.

Q. During what period of time were you manager of Hammerstein's booking manager?

A. Part of 1904, part of 1905, part of 1910.

Q. When you managed Hammerstein's did you have access to the United Booking Office to book the acts for Hammerstein's?

A. Yes.

Q. It has been testified to in this proceeding that there were such things as managers' meetings in the booking offices?

A. Yes, sir.

Q. Will you please describe a managers' meeting as held in the United Booking Office?

Mr. Walsh: Where is that?

Mr. Goodman: During the time he was booking manager for Hammerstein's. I think he said 1914 and—

The Witness: 1914. It takes the full year. The managers would have a weekly meeting, Tuesday and Wednesday.

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than the average, because I would start any season, the first man I would meet and ask him if he would give me the week, and if it was Montreal I know a night jump would be possible or Toronto, and I would approach that man and some one else and lay out my time. Some would not want me, and I would let that man alone. I don't hold it against him. He probably saw me at a disadvantage, or did not like my act; that was his privilege. Sometimes we are placed in a bad position in the bill, and he don't want to take us back again, and I wait until that man comes some other time. But eventually I would fill out my season, possibly get five weeks that week and later on get a few other weeks, and some time on the road I would receive a wire booking my next week, and sometimes I would have to wire and write myself for the time.

Q. When you were booking manager at Hammerstein's did you ever have occasion to book acts at Hammerstein's that played in Loew's American Theatre, a black and white?

A. Very often. I took one particular act the following week, a girl named Edna Trotter, and I took acts direct from the Audubon and elsewhere.

Q. The Audubon is a William Fox house?

A. The Audubon is a William Fox house apartment. I found I could get the acts to advantage for the money, and they wanted to show it before the big-time managers. It made no difference to me where they played.

Q. Do you know, as a matter of fact, that acts that played the Loew circuits or the other circuits, played or have been booked through the United Booking Office?

A. They have, yes, sir.

Q. At any time when you were booking manager or an actor did you ever book acts of the United Booking Office referred to as the "bull pen"?

A. The first time I heard it was this morning in this room. Before you became the manager, did you know, did you know any difficulty in getting in to see Mr. Hodgson or anybody connected with the booking office?

A. No.

Q. I wish you would tell us what in your judgment the United Booking Office, now known as the B. F. Keith's Bookette Exchange, does to the actors, and what is the distinction from the service does the personal agent to earn his 5 per cent. where a personal agent is employed?

A. The situation, to go into the history of the thing, I was in this: In former times, when we had agents who had offices in their halls, when we big as Robert Rowe, and others such as they could be, and they would take care of the agents, they would get 5 per cent. from the various acts for the booking of them. Eventually it was found that the men receiving 5 per cent. were making more money than the theatres were booking for. An organization or bureau of agents was formed by the United people for the purpose of centralizing it, getting all the managers in there, providing clerical help, paying salaries, people to go around and see acts, different clerks for the purpose of issuing contracts, telephoning, floor space, and so forth, and every convenience where a man could transact his business in one where formerly it took him several days, saving him postage and telegrams, where he could meet these men in person. In other words, I compare it to a stock exchange, where you could buy and sell. And I believe the overhead expense were so much, and they found that these agents were making so much money, and in view of the fact that they were giving them an opportunity to make so much money, and so forth, it was only fair, right and just to exact from those people 2 1/2 per cent. of the money they were making in order to pay the expenses of operating this booking office.

Q. You have gone ahead from the question I have asked you. I did not want to interrupt you because I thought you were coming to it. What I want to ask you is, did you know at the present time the booking office renders to an actor to entitle it to five per cent. commission?

A. The service they render is that they provide a man to act as their booking manager. Acts are submitted to this man and various agents have to keep up the floor, stationery, conveniences in general to transact their business, and they in turn give them an opportunity to get an advantageous route for these various acts, and in many ways it is a great convenience to the actors, and that way they perform a wonderful benefit, in my estimation.

Q. When you booked direct without an agent and you went to the United Booking office, you paid the booking office five per cent. for something?

A. Yes, sir.

Q. I want to know what that something was that you paid the booking office for?

A. Well, the five per cent. is deducted from the salary he pay the expense that they must necessarily have to look you, our contracts.

Q. When you say to look you, what do they do? What does the booking office do?

A. The booking office?

Q. Mr. Hodgson and the rest of them?

A. He takes your name to the various booking managers, and he asks them to play you for certain weeks at a certain salary, or tries the utmost to get a route for you, or get a week or so for you, and he performs the service of an agent, similar to, possibly, if I went to an employment agency and tried to hire a cook or servant girl. He tries to get me work employment.

Q. In that case the mistress, your wife, seeking a cook would come in that place and meet the cook?

A. Absolutely.

Q. The cook would pay for the services and perhaps your wife would pay?

A. Absolutely.

Q. And here the actors come and meet the managers or the actor's representatives meet the managers?

A. Yes.

Q. What is a sort of clearing house?

A. Yes.

Q. Now, have you played acts or did you play acts at Hammerstein's Victoria that were successful there that were not successful elsewhere, or vice versa?

A. Lots of them.

Q. That were not successful at Hammerstein's that were successful elsewhere?

A. Lots of them.

Q. What about your own act which you have played as an actor, your own monologues, have you always been a success?

A. I make it my business to adopt my monologues to each



A. The report simply goes on to say "Tom Jones and company, fifteen minutes of full stage, man and woman, slowly dressed, nice set of scenery; got so many bows." Some managers make a better report than others; but it is none a guide to some man who is in Occasional who wants a line on what to book. He can find how many minutes they work, whether it is a man or a woman or what.

By Mr. Kelley:

Q. Let him describe what would be a bad report, now, following that.

A. A bad report may come in to the effect that the act is impossible, the people have no personality, do not know how to put their stuff over, their stuff is vulgar or repulsive, not to class of acts they went in those houses; in fact, there are lots and lots of acts that play consecutive time or play a pretty good season that cannot play other houses that are too particular, and I am one of them. They would not let me to the Palace Theatre.

By Mr. Walsh:

Q. Why?

A. The manager who books the Palace does not like me well enough, and yet I am a man of big reputation and always make good, but I respect his judgment, and he may be right. I do not question that.

Q. In these meetings how do you arrive at the salary, the prices?

A. The prices are generally asked by an actor. Of course, it is always hard to be asked by an actor, and they discuss it. They are men of expert opinion. They know what an actor is getting all his life, and what the salaries—

Q. Well, the managers know what a man has been getting in general, what he pays his people or what he could pay, what salary they pay, what excess he carries and so forth, and they match all these different things, nine lines out of ten in the actor's favor, and give him the benefit of every doubt, and then they set the salary, what they think they can pay.

Q. They come to a common conclusion as to—

A. As to what they think it is worth to them. Now, some man will say I cannot afford over \$500 for an act; another fellow will say, I can afford for this fellow over \$1,000,000 in my town. Miss Charlotte B. Walker opened downstairs in the Palace Theatre with a beautiful act, two or three children in it and a beautiful set, and they set \$1,000 for that act, that is, they asked that, the agent for this act. Nobody would pay \$1,000, and Mr. Hodgson got up and said, "Gentlemen, you are crazy; why don't you take this act? It is an act to be vaudeville, it is what our patrons like. It is beautiful, it is beautifully played, and it is just what we are trying to do with vaudeville. You are making a mistake to reject it." And a man from Providence says, "I don't want Charlotte Walker for \$1,000. I can get a stock actress in my town for \$100 better than she. Nobody knows her in my city. What would I pay her for her name?" Philadelphia may be the same. They may eventually get five, six or eight or ten weeks for that act around New York. That is the way they try to establish salaries. In my city, Mr. Hammett, who is a very big name, had headlines, and had to scour Europe to get novelties, there was nothing too high to pay, but the average cities of the United States just try to get a good vaudeville act.

Q. How is the salary of the common average vaudeville act arrived at?

A. We find a man who gets \$100 a week this season and goes around and makes good. The manager says, "We can play him back." His material is good, his personality is good and his reputation is good, and he comes back, and they know him a little better in that town, and he next week gets fifty dollars more a week, I think I am entitled to it, the same as a lawyer gets for fee and a shipping clerk gets a raise each year. If they think the act is deserving of it and worthy of it, he gets it without hesitation, and gets another raise and another raise, and if it is still up to date, they still get more, and that is how some of the big salaries are obtained.

Q. If they do not think that he is—

A. If they do not, they are not worth anything to the manager. Shall I tell you an instance? Mary Ann, the manager, who practically did broken-hearted; a man who said to Mr. Albee, as I know the story to be a fact: "Mr. Albee, I want \$400 a week. I cannot get any time here. I can get it from the Sullivan-Condit house, but I do not play in those houses; my stuff is too good; they don't understand me; I am not happy in those theatres. I will play for you for twenty weeks for \$500." Mr. Albee said, "That is a bargain." And they submitted Mr. Wilder's name to the booking managers' meeting, and they could not get five weeks for Marshall P. Wilder at \$250 a week. And Mr. Albee came in to find out what was the matter, and one man got up and said, Mr. Brown of Canada said: "He is the only man ever blessed off my stage. I could not afford to give him \$100 a week; it would be a detriment to my bill." Another fellow said: "I just played him." Another fellow said: "He would not go in my house." The consequence was Mr. Wilder took the \$100 out West on the Sullivan-Condit Circuit and died of a broken heart. I can also tell you of an instance where a play came in for \$2,000 a week, and the manager said it is in my bill, but it never came here and we cannot play it in our theatre.

Q. Now, these meetings on Tuesdays and Wednesdays, did they represent all the big-time managers in the United States or theatres in the country?

A. That meeting was on our floor. They had other family meetings.

Q. But the meetings you referred to?

A. They represented all the Eastern circuits. The Orpheum was an individual institution, did take the show there.

Q. Did he attend these meetings; did anybody representing the Orpheum Circuit attend these meetings?

A. No; they never did, but they knew they had access to the books, and they could take it after it was finished.

Q. You said in response to Mr. Goodman, if I recollect correctly, that if they fixed the salary, even Mr. Albee could not raise the salary that was fixed? Did I understand you correctly as to that?

A. If the salary was fixed, Mr. Albee could not raise it.

Q. Now if the managers agreed on it, could a salary they would pay, even Mr. Albee could not raise it?

A. Could not force anybody to take it, and I doubt if Mr. Albee could get it raised with men like Mr. Sherry or Mr. Lathrop, or any one who booked their own theatres. If they did not see fit to do it, I have known of acts which Mr. Albee tried to get raised, and because they could not get it they left vaudeville and went in productions.

Q. Was there ever an instance where the managers would set for a certain act and could not get an act?

A. Yes; if the act was booked elsewhere that week.

Q. Was there ever any such incident where the act was not booked elsewhere and they could not get it?

A. I never knew of such a thing.

Q. Did not Ching Ling Foo ever book with you?

A. Mr. Oscar Hammerstein booked Ching Ling Foo for ten weeks at a fabulous salary, which his son, who was at that time on the outs with him, did not approve. For the first few weeks he was worth the money, and after that he pestered out.

By Mr. Goodman:

Q. What did you pay him?

A. I think he got—I have forgotten—\$1,200, I think.

By Mr. Walsh:

Q. Did Shay of Buffalo and Chase of Washington want him?

A. Not to my knowledge. I was not booking manager at that time.

Q. Did you ever hear that?

A. It was not during my time.

Q. Did you ever hear it?

A. No; I did not hear of it. I can tell you of an instance of an act which I brought to this country, the greatest attraction in this country for vaudeville or for a box office attraction, Singer's, Althea, and they opened very successfully, and the very first day they opened a representative of the Loew Circuit signed that act up for another circuit immediately, and the United Booking Office could not even get that act when they wanted it. They came around Wednesday and it was too late, and they lost a very big attraction.

Q. You are still in the vaudeville business?

A. Yes, as an actor.

Q. Are you playing this week?

A. I booked two acts, the last half.

Q. What about the first half?

A. I was to be in Waterbury, Conn.

Q. How many shows do you do there?

A. Three.

Q. Four on Saturday?

A. Yes; but I am not there the full week. I am not there on Saturday.

Q. A split week at Waterbury?

A. Yes.

Q. And that is on the Poli Circuit?

A. Yes; it is now.

Q. It is now booked by the U. B. O.?

A. Yes.

Q. Did you ever play Waterbury for William Morris?

A. No.

Q. Never played it for him?

A. No.

Q. Did you ever play in Waterbury before?

A. Yes, Poli's house—

Q. Poli's house?

A. Yes; that was a show. I have played there.

Q. Not in vaudeville?

A. For Poli, yes.

Q. Was that a two-show a day house then?

A. That I don't recollect. It may have been; it is so many years ago.

Q. What is that?

A. Yes; I do recollect; it is many years ago. While I played vaudeville for Poli the last three times it was three a day, the last ten years any way.

Q. You recollect when it was booked by Morris, don't you?

A. I recollect it, yes. You mean—

Q. Did not William Morris book that?

A. Yes; I am the man who put William Morris in business for himself as a vaudeville agent.

Q. As a matter of fact, it was a two-show a day house at that time?

A. Yes; originally most all of those were.

Q. And a full week?

A. Yes.

Q. And then the Loew and the opposition competition came up?

A. I say when I played two a day I got less money than when I played three a day, and that cuts me square.

Q. You have to work harder for playing three a day than when you play two a day?

A. At the present time there are a certain kind of houses that get just two a day; they are cheaper admissions and cheaper surroundings, and doubtless are only five acts, and if they are small the theatres are packed.

Q. Is this Poli Theatre the only vaudeville house in Waterbury?

A. I think it is today. There is a burlesque house there.

Q. It seems to be just as good a show town as it always was?

A. Oh, yes; better probably. Conditions have made it so, the war and prosperity. Possibly because Mr. Fitzpatrick comes from there.

Q. William Morris was not connected with the N. B. O., was he?

A. No.

Q. When was it that William Morris booked the Orpheum Theatre? Do you recall that?

A. I recall that he booked Waterbury along all the way from 1897 or 1898 or 1899.

Q. Williams was in the business then?

A. Yes; Poli first started his own house, and Poli would come to New York on Friday and book up any act that had open time the following week through William Morris' office.

Q. He would take advantage of the fact they were free and would offer them ridiculous salaries, a cut of \$100 and more from what they had been getting, and rather than lay out, they would take it as a business proposition and start there.

Q. It was a small fare, and two a day and no Sunday, and they knew what kind of work it was, and that started Mr. Poli.

A. Mr. Morris was a clerk in the office of George Lehman. George Lehman was ill for years and he died, and I happened to be one of the committee of my lodge to bury him. The minute Mr. Lehman died others tried to operate to get this boy William Morris out of the office because he represented the widow George Lehman. Mr. Lehman had built up a successful business, and Mr. Williams had just started, and through some machinations of different kinds they tried to get Morris out.

Q. And happened to be the one who posted him as to what was going on, and he immediately started in business for himself.

A. Yes; that was the start of his time, and at that time, it was the first one of the White Rats during the very first strike.

Q. Mr. George Fuller Gidden, then a big White Rat, asked for a committee to go to William Morris and inform him not to book acts with Percy Williams, who then ran a music hall down in the eastern district of Brooklyn, because they wanted him to be loyal to the White Rats. I was one of the committee

to ask him not to do it at that time. The explanation was that the salaries were going to be cut so much and that conditions were going to be so awful that we needed protection. I went to Mr. Morris and Mr. Morris said as long as I live and as long as I am an agent I am going to book for Percy Williams, White Rats or no White Rats, because he was loyal to me, and I first started him, and he would smuggle acts over to there. He was faithful and loyal to him.

Q. Why did he have to smuggle acts over to him?

A. He would take paraphernalia from the stage and certain acts and hide them downstairs.

Q. Why?

A. At that time there was a strike of the original White Rats because the rumor got out that salaries were to be cut absolutely in half. Afterward it proved it was not true, but they were to be cut in half, and they tried to disrupt the different managers' business, and that was one of the instances where they tried to succeed.

Q. Did William Morris always book for Percy Williams?

A. Yes.

Q. Did he book for him after that?

A. No. Afterward Mr. Williams, Mr. Hammerstein and Wilmer & Vincent went over to the United Booking Office.

Q. And left Morris without any houses to book?

A. A few scattered, out in Detroit and Chicago and—

Q. Percy Williams hurt the salaries up, did he?

A. Well, he had a class of theatres where he could afford to pay good salaries; he had to have the very best. All New York knew. And he kept them in one instance, and in many instances he dragged them down.

Q. Those theatres are still in existence?

A. Those theatres are still in existence.

Q. And being operated?

A. Yes; Mr. Williams retired from business believing that there was no more attractions, that the vaudeville business was going to the dogs, and he thought it was through, and he took his price and got out, and since then he would have been better than any other.

Q. You may be took his price. What was his price?

A. I say whatever they bought him out for. I don't know. They got \$25,000. I don't know. Mr. Williams at that time thought there were no more attractions, but since then he has retired, and there have been more and better attractions than in his time.

Q. Now, you said in response to an inquiry by Mr. Goodman at the time you were booking for Mr. Hammerstein there was no such thing as a black list?

A. Yes, sir.

Q. Whether a list was a black list or not, there was a list of actors who were considered undesirable, was there not?

A. Yes; there was a list of actors who were considered undesirable, excepting that they were not in demand; that they were not fit to play the various houses. To counteract that I can tell you that I have done instances where the booking office has taken care of even undesirable acts, and I can—

Q. What do you call an undesirable act?

A. Well, a man with a donkey, will mention his name, was a man who had a bad act, so considered by every one but himself. He hung around the booking office for weeks and weeks to secure an engagement. Out of compassion, out of pity, they sent that man out for five or six weeks, and opened him in Columbus, Ohio, and when he opened there, he was on to open the show, and even the show was good for him, he was walked off the bill because he said he would not open the show. Two years after we took up a collection in the booking office to help his wife.

Q. Is it not a fact, Mr. Maxwell, that during this period there was a list of actors who were regarded as agitators that the manager did not want to employ?

A. I never saw it. There was considerable discussion about it, but it was all individual cases. A very prominent man walked off of Mr. Hammerstein's bill because there was a noise about him, and he left the show at that time, the audience wait, and the orchestra played and played—

Q. Who was that?

A. James J. Morton walked off the stage because of a noise back of him, and said he would never play on the vaudeville stage again, and yet Mr. Hammerstein was that kind of a man that six weeks later he was back again. I can tell you of instances—one certain actor walked out because his name was not quite large enough on the billboard, and so it went all the time. There is right and wrong. I will take another case. A man named Arthur Dunn—I have befriended actors all my life, love them and want to see them get along, and I have been with them. And there is a young man who calls Mr. William Hammerstein, right to his face, a — — — and I wrote an act for him, and he is working and he is very happy, and I have a letter from him in my pocket. So those are instances I know that were considered undesirable, but they were personal.

Q. You were acting as booking manager during this period of 1914 to 1915. Do you want it understood now, on your oath, that there was no discrimination against actors of any nature at any time because they belonged to the organization?

A. I will swear it under oath that I do not know of any.

Q. The only discrimination was where a salary was not settled, where it was not all right to book it until the salary was settled?

A. So far as I know I never saw a blacklist, it never came to me.

Q. Mr. Goodman, Mr. Examiner, perhaps I was mistaken, but I thought it was finally considered that they were very well understood that until this White Rats propaganda in 1915, 1916 and 1917 that all the respondents were booking White Rats and booking them all the time and playing them there. There was not any question whether they were White Rats or not. I thought we all understood that.

Q. Kelley: There is not any other contention now.

Mr. Goodman: Well, there is a question, the only time there was any question of the unfairness of a blacklist was at the time of the strike.

Q. Make the statement again as to when you were booking manager?

A. From 1914.

Q. From December, 1914?

A. Yes.

Q. Until when, sometime in 1917?

A. December 1, 1917, until September 27, 1918. During that time or just previous to September 27, the theatre was closed and torn down.

Q. You testified that you started as booking manager in December, 1914?

A. Yes.

Q. Now you correct it to say December, 1915?

A. That was the actual time I was alone. Previous to that I was assistant to Mr. Hammerstein. He had died in 1914.

Mr. Goodman: Am I right in that presumption, in my statement?

Mr. Walsh: I do not recall just what the other testimony was. I do recall just when that booklet came into existence and the list of undesirable, no character.

Examiner Moore: Were there two strikes?

Mr. Walsh: There was one many years ago, and I understand.

Mr. Goodman: Yes, one in 1910, or thereabouts, I think.

Q. You may be playing extra money in the theatre or not playing extra three or four shows a day it might get actors out of employment?

A. Yes.

Q. How do you arrive at that conclusion?

A. Well, there are possibly three or four hundred theatres in this country playing three shows a day, and by doing that it is the way they make money. If they could not make money with that policy they would probably have to abandon it for something else. They play a class of acts that their audience want, and that class of acts that are more deserving of work would be out of employment because they could not find a field in the other line.

Q. But the same individuals play in the same shows on the same day in the same houses, do they not?

A. I beg pardon?

Q. I say they have the same actors all the time and the same show?

A. Yes.

Q. The same actors in the three and four shows?

A. Yes.

Q. Should not take any less people or any more; there are the same number of people all the time?

A. That is true, but they would not have to play variety acts but something else.

Q. Three three or four shows in the theatre in that day play always early and the same show four times a day?

A. Yes, most of them. I do not. I change my material.

Q. Did most of them do?

A. Yes.

By Mr. Goodman:

Q. I think, unless Mr. Walsh objects to this being longer, that you meant to convey in answer to my question that there were a certain class of acts which were only \$1 for those audiences which you find in three-a-day houses, and if you set them off or change them to two a day, that character of act could not find employment in two-a-day houses, is that what you mean?

A. I certainly meant to convey that and thought it was clear. I do not want to reflect any detriment upon that act specifically. Doubtless they expect to make good, because they would fit that class of bill, and in the judgment of the experts who book the higher houses they would fit it very well. They may be mistaken. I know of no manager who is very funny and makes very good who plays that class of house, and he cannot understand in his own mind why he cannot play the others; he does not realize that his manager is imperfect. His decision is bad, his manager is not up to date and his dress is not good, and he could not appear in the other houses.

By Mr. Walsh:

Q. There is not any particular advantage in an actor playing four or five shows a day, is there?

A. The advantage is he is getting employment and getting money for it, good money.

Q. You made a statement, I do not know whether I have it clear here, that the agent was making as much money out of it as it was necessary to make or advisable to make a division of the five per cent. with them?

A. Well, I say at that time when they had no expense or anything of that kind, they found that the agent was controlling all the standard acts that could book themselves; they were not producing or inventing or manufacturing acts. They would take a standard act get an act or some one out of a production, and they would book these acts, and were getting five per cent. and were making more money than many of the little theatres, not the great big money-making propositions, but many a little fellow, who had to struggle along to make three or four or five hundred dollars a week profit.

By Mr. Kelly:

Q. Was that condition around back in 1900 or recently?

A. Oh, yes, that is about the time.

By Mr. Walsh:

Q. How is the situation changed now?

A. The situation is changed now to the extent that an actor to make money must be progressive. His finances are, he books acts and loans them money and he produces acts, he hustles around, possibly more active nights and makes in theatrical clubs and spends in order to come into close contact with people for whom he can secure bookings.

Q. You say the agent makes the division now of five per cent?

A. I understand he only gets 2 1/2 per cent. out of the five.

By Mr. Goodman:

Q. You are giving your understanding of it now?

A. Yes.

By Mr. Walsh:

Q. And why should he give up the 2 1/2 per cent. or 50 per cent?

A. He should be tickled to do it.

him the report. He simply submits the act and there is nothing else. The average actor thinks he is working for the agent. The average agent impresses the actor of his own great importance. He is absolutely a servant. He goes around and submits the acts, which any child can do, and is paid up at 2 1/2 per cent.

Q. Do you think the agent can be eliminated very well?

A. He cannot be.

Q. What service does he render?

A. There are a thousand and one things he can do; the personal advertising, hand-to-mouth booking, being on the job, knowing where there is a big opening and not making a mistake by having a week open. If I was on the road I could not fill it and if I have an agent in the booking office what he would make for me that week would more than pay for the season. If an actor feels he does not want to be embarrassed and thinks the man can take his salary, which he sometimes does by his mismanagement, he says I will gladly give you 2 1/2 per cent. I know I have never done it, and I know we never once discussed a newspaper criticism and even on an act.

Q. You did not have to. You had the report on it.

A. There was no one could offer any of those men a cigar or a meal or a drink. They were honest business men, and you could not buy them or bribe them. These were the kind of men when I was connected with it.

By Mr. Goodman:

Q. Does the agent, however, in your experience, lead the actor to believe that he can better them and can do these things and has some subtle influence in the booking office?

A. Well, that is the general impression that he does give. I cannot state any specific case, but I know that many actors believe that they go out with certain booking men and they have influence over them, but it is not so. The booking manager is whom the act is known to, and he is the one who says that the agent who submits it, or he would not be a booking manager. He must, to make his bills a success and make money for the theatres, otherwise he would not have his position. He sees an act and knows more about it than the agent does.

By Mr. Walsh:

Q. Did Hammerstein's Theatre have to pay any commissions to book through the New York Booking Office, the theatre itself?

A. I do not know anything about that. That is Mr. William Hammerstein.

Q. But you were booking manager. I am asking you whether you were anything but book for Hammerstein in the U. S. A. for the purpose of booking theatre?

A. I cannot swear to that. I do not think so. I do not know. We would get a list of the acts and send the agent's commission was deducted out of it, and we sent it back to the collection agency.

Q. Did you keep any part of the agent's commission?

A. No, sir.

Q. How at any time?

A. No, sir.

Q. Did you get back a check from the United Booking Office commission at Hammerstein's?

A. No, sir.

Q. Did you get back a check from the United Booking Office for any act?

A. No, to my knowledge. There was a general belief that Mr. William Hammerstein had some kind of an arrangement of that kind, but I don't know.

Q. You say that you think it is not fair that the agent should give up 2 1/2 per cent. of the five per cent. which they get from the actor for the right and privilege to appear upon the floor of the theatre?

A. Unquestionably, and it has proven so by the propriety of the agents. They are so numerous that it must be all right. Some of them have had to go back.

Q. That is, you think 2 1/2 per cent. is sufficient remuneration so far as the service they render to the actor is concerned?

A. No, but the service they render to the booking office. What the actor wants with the agent is his own agent.

Q. You have your own agent who gets the full five per cent. as well as what everybody else pays?

A. In many instances in regular standard acts they could book themselves, do not need an agent. Other acts they have to work so much harder they sometimes think they get more money by having an agent.

Q. What do you consider in the service, what do you consider the service the booking office renders to the agent?

A. Every service in the world for him, there is a business market, place, convenience, supplies all kinds of employees; they supply experts to argue these things out with the agents as to the various merits and demerits of the act.

Q. I understand, Mr. Haskell, that the booking office gets five per cent. from actors?

A. Yes.

Q. What service does the booking office render to the actor?

A. The booking office supplies the man who books the theatre, not the manager of the theatre, as the manager does not even know the bill he is going to get until it is given to him. He doesn't know the show; a booking man, who gets a salary, or I do not know probably so much more each house he renders the service to the agent, a special office, he has every convenience, and telephone at his back and call, telegraph office, every convenience in the world for the agent to transact his business at less money, in other words makes five dollars an hour where if he got five per cent. on going out and hunting up acts he would not get more than ten dollars in two weeks.

Q. You were getting off my question. I was trying to find out what the booking office does for the actor?

A. The actor?

Q. The actor pays the agent five per cent?

A. Well and good.

Q. Then the actor pays the booking office five per cent?

A. Well, the booking office—

Q. What service does it render for that?

A. I am willing to pay five per cent. in the booking office for booking me in these houses consecutively, small towns, helping me to get more time, to have the various employees of the booking office to do these things for me.

Q. Yes, but let me break right in there a moment and inquire: Isn't it a fact, Mr. Haskell, that the booking office is representing various theatres throughout the country really?

A. The booking office is a clearing office of the various theatres throughout the country.

A. And they secure their talent there, yes, and clear their houses there. Now, then, it was only getting 2 1/2 per cent. I don't know how they could out of the 2 1/2 per cent. pay the rent for the office, for the office help and for all the necessary expenses that is necessary to be paid for running the office.

Q. You had an office up there for Hammerstein and you worked for Hammerstein, did you?

A. Yes, I had, dear room.

Q. What services were you rendering the actors for the booking office, or was the booking office conducting for which he should pay five per cent. of the actor's salary. I want to know that, your theory of that?

A. Well, many an actor got a week in Hammerstein's through the service of the booking office that he rendered to him, and would never have got a week otherwise.

Q. Why is that?

A. Because I knew about this actor's success and that he had been a big success around the country; I knew of his reports and I knew of the conditions that had accompanied their engagements and the success that had accompanied their presentation of it. Whereas, if I had to depend on what the actor told me himself he probably would never have got the work, so that I think I rendered him a service.

Mr. Goodman: I think right here for Mr. Walsh's information, I think this ought to go down upon the record: The employment agency law of this State which was passed at the behest of the White Rate Union expressly provides that the theatrical employment agency is a place among other things where no one's compensation is to be paid for the services rendered in that respect as a domestic employment agency as that furnishes rooms and housemaids and the domestic. The book says that the employment agency is to be paid for the services rendered in the employment agency and the law permits that. In other words, this employment agency in this State, or any other State, pays a double rate, they serve two people and each pays for the service.

Examiner Moore: You want to have us take cognizance of the fact, Mr. Goodman, that there is a State law which requires a booking agency such as yours to be licensed.

Mr. Goodman: The law says what the agency is. That is not sufficient for our purpose. It is not what Mr. Haskell thinks it is or what you or I think it is, it is what the law says it is, and before the case is heard we provide to do it. That for years we have been operating under that law under a license issued by the Commissioner of Licenses, who defined his authority from that law, and the law itself is in evidence.

Examiner Moore: We will now take a recess of two or three minutes.

(Recess.)

Mr. Walsh: I wish to interpose an objection to the statement of his interpretation of the agency law, or the employment law, in the State of New York, as the law is, and the statement on the record of counsel's interpretation of the law heard against me.

Examiner Moore: I thought it was by consent. I didn't think there was any misunderstanding about it.

Mr. Goodman: Well, your Honor, we are not here before your Honor, but we are before a lawyer. I have never heard it stated that a lawyer cannot quote the law to a judge, even if he does differ from the judge. You may say I am wrong and I may be wrong in my interpretation of it, but I have a right to state what I think the law is.

Mr. Walsh: Counsel is making a statement for the record, specifically stated, is why I raise the objection.

Examiner Moore: Let it stand, it won't do any harm.

Mr. Walsh: I understand that that is a rule of the committee that the record should be devoid of argument.

By Mr. Walsh:

Q. Let me understand this system a little more, Mr. Haskell. I understand also that the theatre pays the booking office a percentage, do they not?

A. That's true?

Q. Yes, that is booked by the U. S. O. generally?

A. I presume so, I understand so. I have never seen it. I understand they pay so much a week for the privilege of the service to these theatres. You must remember that it is a wonderful privilege that they get, the nature of it, what the acts are and otherwise which they do not know from Adam, and anything about it. They get loads of stuff, like photographs and a description of the acts, they get things that help their business, they get a service the same as a small bureau delivers.

Q. As I understand it they—

A. (Interrupting) And they get much information that they can use in billing their theatres; they have things all prepared for them, their advertisements are all laid out, their printing is laid out.

Q. As I understand it, the booking office gets payment from two sources, one from the theatre and one from the actor?

A. The theatre, I believe, pays a nothing, and the actor. What do you mean by a "nothing sum"?

A. Maybe twenty-five dollars a week. I don't know, something to the size of the theatre I suppose. Make a bigger theatre that does a bigger business, perhaps they pay more, and some of the small ones don't even pay anything.

By Mr. Goodman:

Q. You don't know what that charge is, do you?

A. I do not, I am just supposing.

Mr. Goodman: I will enclose for the record that some theatres do make payments to the booking office, and I will call the Examiner's attention to the fact, that there is an exhibit in evidence showing what each one pays.

By Mr. Walsh:

Q. Then the collection agency gets one-half of the fee?

A. I do not know, sir.

Q. The agent gets one-half of the fee of five per cent?

A. I suppose so, but I have never seen it passed.

Q. But that is your understanding?

A. That is the general understanding.

Mr. Walsh: I think that is all with Mr. Haskell.

The verbatim report of the investigation will be continued in next week's issue of VARIETY.



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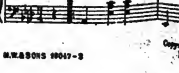
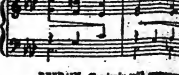
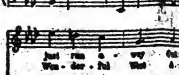
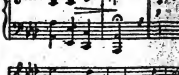
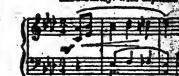
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(All houses open for the week with Monday matinee, when not otherwise indicated.)

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.

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Dennis Wm	Jackley Helton
Deno Fannie M	Jackson Billy
De Simone Antonio	Jarvis & Harrison
Dobbs Capt	Jayne Mary
Dolan Ben	Kare Victoria
Doma Frank	Kazys Agnes
Dorsey John	Kearney Harry
Douglas Jack	Kearly Arthur
Dowd James	Kelly George
Duff Jimmy	Kellins & Rydner
Dunn Jimmie	Kennedy & Clayton
Earle Della	Kentucky Andy
Eckstein Rose	Kilby Harry
Edwards Lester	Kirkwood Billie
Edwards Lester	Kissel Fred
Edwards Irving	Klein md
Edwards Lester	Kline Edna Witt
Erforde Whirling	Krabe Willy
Evans Margaret	
Evans Margaret	La Hoen & Dapreux

Everette Myrle  
Farson Frank  
Faulkner Rex  
Fay Katherine  
Fields R  
Fields Nat  
Finneran Jean  
Fisher Molly  
Fleming Jack  
Flammie Gusie  
Franco Frank  
Frank Theima  
Frances & Huma  
Freeman Jack  
Furney H D  
Fuller B F  
Ford & Urma  
Ford Mary  
Forbes Marion  
Ford Eddie  
  
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Goldie Harry

Kaye Victoria  
Kayna Agnes  
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Keely Julie  
Keill-ne Sydney  
Kennedy F Chayton  
Kerley Gladie  
Kilby Harry  
King Julia  
Kirkwood Billie  
Kitchen Mae  
Klein Ed  
Klenton De Witt  
Korbe Willy ...

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 Lenola Julia  
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 Lewis H R  
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Marcus Sig  
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Mike Irene  
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Rudel Georgia

Sardoid Pedraza  
Saubler Lew  
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Sharnack Paula  
Simmonds Bobbie  
Sinclair Mary  
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Stanley Mary  
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Sullivan Wm  
Sullivan Wm  
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Sully Estelle  
Summer James  
Tamm Art  
Swift & Kelly  
  
Terry Frank  
Thompson Harlan  
Thorne Ruby  
Thuraby  
Tucay Calley  
  
Valeska Miss  
Van Aiken Anna  
Van Aiken Anna  
Van Bergen Sam  
Vanderbilt Gertr  
Van Derwint & C  
Vanderwint & C  
Violet & Charles  
Vivian A & A  
  
Walker Buddy

Wallace Joe  
Wallace Dan  
Wald F  
Warren Paul  
Watwick Leah  
Wayne Max  
Weak Albert  
Weems Albert  
Welch John & Margaret  
Wells Myrtle  
Wells John  
Wells Raymond  
West John  
West Irene  
West Kitty  
West Mary  
Westfall Hugh  
Weston Lucy  
Wheeler John  
White John  
White Frank  
White Iris  
Wilhart Elizabeth  
William John  
William Ethel  
Williams Marjorie  
Williams John  
Williams Foster  
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Wilson Sam  
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Wilson John  
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Zira Lillian

## BURLESQUE ROUTES

(Oct. 27-Nov. 2)

"All Jaws Revue" 27 Standard St. Louis 2-3  
Grand Tere Haute 4-8 Park Indianapolis.  
"Aviators" 27 Gayety Brooklyn 3 Gayety New-  
ark.  
"Beauty Revue" 27 Gayety Louisville 3 Lyceum  
Columbus.  
"Gayety Trust" 27-29 Bastable Syracuse 20-1  
Lumberg Utica 3 Gayety Montreal.  
Dumas Show 27 People's Philadelphia 3 Palace  
Baltimore.  
"Best Show in Town" 27 Perth Amboy 28 Plain-  
field 29 Stamford 30-1 Park Bridgeport 3-5

Cohen's Newburg 3-5 Cohen's Poughkeepsie.  
"Blue Bird" 27 L O 3 Standard St. Louis.  
"Dons Tons" 27 Gayety Buffalo 3 Gayety Roch-  
ester.  
"Hooteniana" 27 Orpheum Paterson 3 Majestic  
Jersey City.  
"Howlers" 27 Star and Garter Chicago 2-4  
Berchel Des Moines.  
"Broadway Belles" 27 Gilmore Springfield 3 Wor-  
cester Worcester, Mass.  
"Burlesque Review" 27 Jacques Waterbury 3  
Hurlic & Seamon's New York.  
"Burlesque Wonder Show" 20-28 Berchel Des  
Moines 3 Gayety Omaha.  
"Cabaret Girls" 27 Star Brooklyn 3 Gilmore  
Springfield.  
"Cracker Jacks" 27 Majestic Wilkes-Barre 3  
Majestic Scranton.  
Dixon's "Big Revue" 27 Cadillac Detroit 3  
Empirewood Chicago.  
"Follies of Day" 27 Miner's Bronx New York 3  
Casino Brooklyn.  
"Follies of Pleasure" 27 Bijou Philadelphia 3  
Broadway Camden.  
"French Follies" 27 Worcester Worcester 3  
Howard Boston.  
"Girls a la Carte" 27 Palace Baltimore 3 Gayety  
Washington.  
"Girls de Louie" 27 Gayety Omaha 3 Gayety  
Kansas City Mo.  
"Girls from Follies" 27 Gayety St. Paul 3  
Gayety Minneapolis.  
"Girls from Joyland" 27 Broadway Camden 3  
Majestic Wilkes-Barre.  
"Girls, Girls, Girls" 27 Empire Cleveland 3  
Cadillac Detroit.

"Girls of U S A" 27 Gayety St. Louis 3 Star  
and Garter Chicago.  
"Golden Crook" 27 Casino Philadelphia 3 Miner's  
Bronx New York.  
"Grown Up Babes" 27 Lyceum Washington 3  
Bijou Philadelphia.  
Hastings Harry 27-29 Park Youngstown 30-1  
Grand Akron 3 Star Cleveland.  
Hayes Edmund 27 Star Toronto 3 Academy  
Buffalo.  
"Hells America" 27 Gayety Boston 3 Columbia  
New York.  
"Hip Hip Hurray" 27 Majestic Jersey City 3  
Perth Amboy 4 Plainfield 5 Stamford 6-8 Park  
Bridgeport.  
Hove Sam 27 Empire Brooklyn 3 People's Phila-  
delphia.  
"Jazz Babes" 27 Englewood Chicago 3 Hay-  
market Chicago.  
Kelly Lew 27 Grand Hartford 3 Jacques Water-  
bury.  
"Kewpie Dolls" 27 Gayety Newark 3-5 Grand  
Trenton.  
"Liberty Girls" 27 Gayety Washington 3 Gayety  
Pittsburgh.  
"Lili Lili" 20-27 Grand Terre Haute 20-1  
Park Indianapolis 3 Gayety Louisville.  
"London Belles" 27 Empire Newark 3 Casino  
Philadelphia.  
"Maid of America" 27 Empire Toledo 3 Lyric  
Dayton.  
Marion Dave 27 Gayety Pittsburgh 3-5 Park  
Youngstown 6-8 Grand Akron.  
"Midnight Mailers" 20-28 Gayety Sioux City 3  
Century Kansas City Mo.

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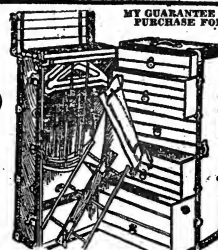
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"Million Dollar Dolls" 27 Gayety Toronto 3 Gayety Buffalo.  
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"Monie Carlo Girls" 27 Trocadero Philadelphia 3 Empire Hoboken.  
"Oh Frenchy" 27 Penn Circuit 3 Gayety Baltimore.  
"Oh Girls" 27-29 Cohen's Newburg 30-1 Cohen's Poughkeepsie 3 Gayety Boston.  
"Pye Makers" 27 Olympic New York 3 Gayety Brooklyn.  
"Parlous Filtrix" 27 Majestic Scranton 3-5 Armory Binghamton 6-8 Inter Niagara Falls.  
"Parlous Whirl" 27 Hurlig & Seamon's New York 3 Orpheum Paterson.  
"Puck a Duck" 27 Empire Albany 3 Casino Boston.  
"Rattle Dangle" 27 Haymarket Chicago 3 Gayety Milwaukee.  
"Record Breakers" 27 Howard Boston 3 Olympic New York.  
"Reveries at 27 Gayety Montreal 3 Empire Albany.  
"Reynolds Aho 27 L. O. S Gayety St Louis.

"Rosebud Girls" 27 Columbia Chicago 3 Gayety Detroit.  
"Round the Town" 27 Gayety Milwaukee 3 Gayety St Paul.  
"Right Steve" 27 Lyric Dayton 3 Olympic Cincinnati.  
"Social Follies" 27 Academy Buffalo 3 Empire Cleveland.  
"Social Maids" 27 Gayety Kansas City Mo 3 L. O.  
"Some Show" 27 Gayety Minneapolis 3-4 Gayety Sioux City.  
"Spirit Girls" 27-29 Armory Binghamton 30-1 Inter Niagara Falls 3 Star Toronto.  
"Sporting Widows" 27 Olympic Cincinnati 3 Columbia Chicago.  
"Star and Garter" 27 Gayety Rochester 3-5 Shattuck Syracuse 4-8 Lumberg Utica.  
"Step Lively Girls" 27 Casino Boston 3 Grand Hartford.  
"Stone & Pillard" 27 Victoria 3 Penn Circuit.  
"Sweet Sweeties Girls" 27-28 Grand Traction 3 Trocadero Philadelphia.

"Tempters" 27 Lyceum Columbus 3 Victoria Pittsburgh.  
"20th Century Maids" 27 Casino Brooklyn 3 Empire Newark.  
"Victory Belles" 27 Gayety Detroit 3 Gayety Toronto.  
Watson Billy 27 Century Kansas City Mo 3 L. O.

Weich Ben. 27 Columbia New York 3 Empire Brooklyn.  
White Pat 27 Gayety Baltimore 3 Lyceum Washington.  
Williams Mollie 27 Star Cleveland 3 Empire Toledo.

## CORRESPONDENCE

## ATLANTIC CITY.

By CHARLES SCHUEY.  
A. H. Woods is at the shore recuperating from his recent hospital experiences.

Marc Klaw was another shore visitor the past week, taking an active hand in placing the performance of "Petroleum Prince" with Louis Bessillon featured.

Atlantic City has shed poorly this week (15) in the theatrical box, three shows being offered, two new productions. Louis Bessillon in "Petroleum Prince" while pleasing some portions of the audience, failed completely to gain any favorable comment outside of the theatre. "The Dream Girl" with Muriel Osburn, was immediately marked out a complete failure, while the Klaw & Erlanger offering of "The Rainbow Girl," aside from Billie Van, was a second-rate performance.

## BALTIMORE.

By F. D. O'TOOLE.  
ACADEMY—Marc Klaw is presenting "Petroleum Prince" this week. It is billed as an

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# **VARIETY'S Special SHUBERT NUMBER**

**Will be issued October 31 or November 7**

**(Through the present strike of the printers in New York, a positive date  
cannot be set.**

**The special Shubert Number will contain articles dwelling upon the supremacy in  
theatricals of**

## **.EE and J. J. SHUBERT**

**their associates and affiliations.**

**Announcements for that special issue will be received at regular advertising rates.**

# The Original Mlle. Marguerite

## ANNOUNCES

that differences having arisen with the JOHN GIURAN and Mlle. MARGUERITE act, the matter was presented to Mr. Henry Chesterfield of the N. V. A. After hearing all parties concerned, Mr. Giuran consented that he would discontinue the name "Mlle. Marguerite," because of the priority claimed and right thereto of the name "Mlle. Marguerite" by

# Mlle. Marguerite and Frank Gill

After consulting with Mr. Henry Chesterfield, of the N. V. A., I have decided to discontinue the name "Mlle. Marguerite" in connection with my act,

## JOHN GIURAN & Mlle. MARGUERITE

changing the billing of my act to

# John Giuran AND La Petite Marguerite

JOHN GIURAN

"All-American" comedy in three acts, but at times borders on melodrama. Fairly well received by a medium-sized audience.

FORD'S.—The largest house this season on Monday night greeted Violet Fleming in "Three Faces East." This house seems to draw the large audience with a premiere or with a year or so old play. No great deal of enthusiasm was raised by the patriotic scenes, but interest was sustained throughout.

AUDITORIUM.—"Good Morning, Judge," was presented for the approval of a good fair-sized audience on the opening night, but the second string members of the cast fell down

on their job in putting the show across as it was in New York.

COLONIAL.—"Daddy Long-Legs" was chosen as the vehicle to introduce the new stock company to this theatre. A large and appreciative audience was on hand to see how the Players would put the fairy tale comedy across, and left the theatre apparently very well pleased. None of the old players are back, but there is some promising talent in the cast, as shown last night, provided they are not sent elsewhere after they build up a following for this house. Nina Gray Bristol and Arthur La Rue played the leads.

MARYLAND.—Keith's vaudeville.

HYPHODROME.—A well balanced bill all around. Mildred Rogers; Mayo and Irwin, "A Business Proposal"; The Fire Aviators; Dorothy Phillips is starred in a dual role in "The Right to Happiness," picture.

VICTORIA.—Katie and Smahine; Orville Blum; Barney First, and Katie and Wells.

GAYETY.—"Grown-Up Babies."

PALACE.—"The Liberty Girls."

FOLLY.—"The Vamping Girls" are just within the limit of the police regulations in some of their costumes and dances, but it seems to appear to the class of theatregoers this house caters to.

GARDEN.—Nevis and Gordon present "A Holland Halloween"; Barlow, Hany and Barlow; "Photo Playmates"; Klem and Termini; William Russell in "Sacred Silence," picture.

NEW.—This house is always the most popular of the downtown picture theatres, and is turning away this week during the stay of Griffith's "Broken Blossoms."

FAREWAY.—Wallace Reid in "The Lottery Man," picture, all week.

ETHEL.—"Twenty-three and a Half-Hour Leave," picture, first half.

The Baltimore Symphony Orchestra started on its second season Sunday afternoon before a packed house at the Lyric Theatre. All of the choice seats have been subscribed for since last season, and the prospects for a great success this season are very good.

The Gayety Theatre, burlesque, and the Wilson and Victoria Theatre, pictures and vaudeville, have been served notice by the Central Station Steam Heating Company that they would not be able to get any steam for heating purposes this season, on account of the bad condition of the company's pipes. The managements of the three theatres have requested the Public Service Commission to investigate, but meanwhile are making preparations to install their own heating plants at considerable cost and



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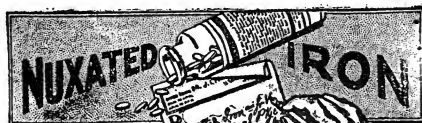
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# Variety's Report

OF THE

## VAUDEVILLE

## INVESTIGATION

BY THE

## FEDERAL

## TRADE

## COMMISSION

Will be published in book form, following the issuance of the findings by the Commission.

The hearing has been closed with both sides presenting their case.

Variety's report in book form will sell at ONE DOLLAR PER COPY. The edition will be limited to the subscriptions. If you want the Report in book form send \$1 now to VARIETY, Times Square, New York.

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inconvenience. The Wilson Theatre will probably close down for a month or so.

Work has been started on the new theatre to be erected on Lexington street, near Charis.

Considerable surprise was expressed in local theatrical circles over the arrest and conviction of Joe Tipton, gangster of Tipton's Hotel, well known as the home of most of the show people during their stay in this city, on the charge of breaking the prohibition law, having been caught up by two Federal agents who purchased liquor over the bar. Tipton, who was always considered safe from the local authorities, was not even in the house when the agents raided the place. He was arrested at his home, where he purchased the liquor. But a sentence of four months in jail was doled out to him, and two bondsmen and a colored waiter were each fined \$100 for their part in the dealings.

November 4 has been set as the date for the opening night of David Belasco's new play, "The Daughter of the Sun," featuring Leonore Ulric, which will have its premiere here at Ford's Opera House.

Tom Perkins will open up his new place up-town within a couple of weeks, and considerable interest is aroused to see what sort of performance he will offer.

Headed by a number of distinguished French actors, the company of Theatre Parisis, of Paris and New York, will make its local debut on November 3. The company is to have its American premiere in Boston the latter part of this month, and the local engagement will be immediately prior to that in New York. Two performances will be given on successive nights at Abingdon's Theatre. The opening play will be "La Gue de Loup," and the next evening a double bill will be presented, "Main Gueuche," and an opera called "Chenochetta."

**BOSTON.**

ORPHEUM.—Vaudeville.  
BOSTON.—Vaudeville.

BIBOU.—Picture.  
GORDON'S OLYMPIA.—Film and vaudeville.

ROLLAY OLYMPIA.—Vaudeville with film.  
GORDON'S CENTRAL SQUARE.—Spencer and Williams, Riva-Loren Trouse, Eckert and Moore, Three Rosettas. Film, "The Unpayable Sin."

PARK.—Another last week, film, "Chickens."

ST. JAMES.—Vaudeville and pictures.  
LANCASTER, STRAND, GLOBE, FENWAY, COMMAN SQUARE, FRANKLIN PARK, MODERIS, DEACON, EXETER STREET, COLEMAN.—Picture.

MAJESTIC.—Opening of "Fair Helen," modern version of Shakespeare's "La Belle Helene."

SHUBERT.—Second week of "Law Fields in 'A Lonely Romeo.'"

THOMPT.—Last week of "A Prince There Was."

PLYMOUTH.—"Breakfast in Bed," extended again. House doing big business.

WILBUR.—Second week of William Hodge in "The Guest of Honor."

PARK SQUARE.—Last week of "Eddies."

HOLLIS.—Mrs. Fiske in "Mr. Nelly of N' Orleans," opened Monday.

COLONIAL.—Third week of Cecil Lean and Cleo Mayfield in "Look Who's Here."

BOSTON OPERA HOUSE.—Third week of "Mascia Crisis, Jr."

GAYETY.—"The Submarine Man," burlesque.

WALDRON'S CASINO.—Ben Welch Co.

HOWARD.—The "Face Makers."

COMLEY.—Another week of "The Irrational Marmaduke."

ARLINGTON.—Second and last week of the Shakespeare plays by the Craig Players.

Robert Middleton is now a member of "Eddies." He made his debut with the Castle Square Stock Company about five years ago.

There will be changes at three of the local legitimate houses next week. Lee Dittichstein in "The Marquis de Priola," at the Tremont;

"Scandal in 1812," Colonial, and "The Challenge," Park Square.

H. M. Davis is the new manager of the Goldwyn Exchange in this city. Only recently

he joined with this concern as a salesman and has come to the front rapidly.

Henry Taylor, the new manager of the Majestic, one of the Shubert houses in this city, has reason to feel elated over the house of Monday night when "Fair Helen" opened. Undoubtedly the audience was one of the classiest that has been seen in this playhouse for many moons. It was a great start for Mr. Taylor.

It is said that Florence Moore and her company, who have had a long run at the Plymouth in "Breakfast in Bed," have broken all the records for the house.

**BUFFALO.**

By SIDNEY BURTON.

MAJESTIC.—Marie Dressler in "Tillie's Nightmare." Miss Dressler, the whole show and funnier than ever. The play has been modernized and bettered in many respects.

SHUBERT-TECK.—"Maytime." Again! Nora and Albro all that is left of "original company."

SHEA'S.—Vaudeville.

SHEA'S HIPPODROME.—Mary Pickford in "The Hoodlum" and Mack Bennett's "Up in the Place."

GAYETY.—Star and Garter show.

GARDEN.—"Faristan Dolls."

ACADEMY.—"Gloria, Gloria, Gloria."

FAMILY.—Geraldine Farrar in "The Stronger Vow."

STAR.—Orin's "Fall of Babylon."

PALACE.—"The Miracle Man."

OLYMPIC AND LYRIC.—Picture and vaudeville.

Marie Dressler at the Majestic was featured in double-column stories in all the papers this week. She gave out extensive interviews on the A. E. A. "Tillie's Nightmare" got a million dollars' worth of publicity for nothing.

"Children Come Home," the Yiddish opera, which played four weeks in New York, will be given at the Majestic next Sunday. The management is billing heavily.

The Lyric advertised a big "scoop" this week in securing "Nature and the Law," featuring Frances Nesmyer, a former Buffalo girl.

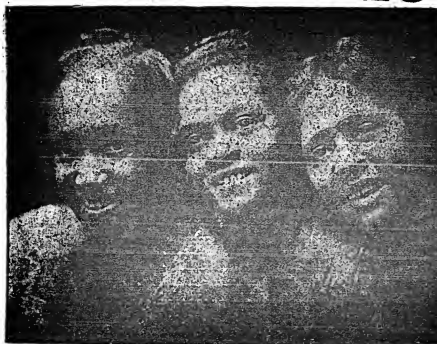
Both Berri's new dancing act at Shea's this week was well received. Miss Berri is billed as California's favorite child. Lee David did the music for the act.

**DES MOINES, IOWA.**

Bessie Lacroix, leading woman with the Princess Players, has returned to New York. H. F.

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Robert, of Robert & Getchell, owners of the  
Princess, has announced that a new leading  
woman will make her first appearance here Oct.  
26. Miss Franco Dale, ingenue, is playing the  
lead temporarily.

Work has started on the new \$600,000 Atham-  
bra and office building on Grand avenue, next  
to the new New Mines Theatre. The building  
will be a fifteen-story affair, and will be known  
as the Commonwealth. The theatre will seat  
2,000 and will play vaudeville and pictures. Joe  
Boskin and David Kirpatrick head the invest-  
ment company which is financing the structure.  
The house will be ready by the middle of next  
spring.

### DETROIT.

By JACOB SMITH.  
"The Riddle Woman," which Bertha Kalich  
at Hubbard-Detroit. First appearance here since  
Kreutzer Sonata. Gives a wonderful reception  
opening night, and indications are for capacity  
business all week. San Carlo Opera Co.  
NEW DETROIT—"She's a Good Fellow," with  
Joseph Santley, Ivy Sawyer and big company.  
Getting \$2.50 top. Dances Slater real hit of  
the show. Next, "Three Wise Fools."  
OARRICK—"Lambardi, Ltd.," with Leo Car-  
rillo. Next, "We for Three," with Charlotte  
Walker. Rather coincident that just at this

time—Eugene Walker being used by another  
woman—his wife should make her personal ap-  
pearance here, which is the name of Walker.  
He was a former newspaper man on the De-  
troit Free Press. Local newspapers have been  
giving front page space to the affair.

Detroit's new music hall opens Thursday night  
of this week. It is booked almost solid with  
various recitals, concerts, attractions, etc.

Belle Baker is repeating her hit at the Temple  
this week, this being her second engagement in  
three weeks there.

Charles H. Miles is playing "The Brat," with  
Nesimova, at his three vaudeville houses. It's  
the first time he has played any feature picture  
simultaneously at all houses. He says the ex-  
periment will be watched with interest.

The Universal Film Co. has leased the Grand  
Circus Theatre, at 301 Woodward avenue, De-  
troit. I. Leserman, of Chicago, closed the deal  
a few weeks ago. The house now seats about  
500. It is to be materially improved and prob-  
ably will reopen under a new name. It will  
eventually be used exclusively for the exhibi-  
tion of Universal attractions.

Fred Shafer has resigned as manager of the  
Washington Theatre, Detroit, and will take a

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as if food when we smother onions, we SMOTHER 'em; Friend, you have not lived if you  
have not eaten at  
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Ask EDDIE LEWIS? CHICAGO, ILL.

house in Chicago as soon as John Zant appoints  
his successor here.

"The Thunderbolt," with Katherine McDonald,  
broke the Madison Theatre record last week.  
This is official, according to John H. Kusnyk.

The New Koppin Theatre, 156 Gratiot avenue,  
opened last week. House seats about 1,000 and  
will play features and vaudeville.

The Colonial announces that hereafter it will  
have four shows Saturdays. Heretofore per-  
formers have been asked to give only three  
shows. The extra Saturday show is given so  
as to handle the crowds. The Colonial plays  
Lower vaudeville.

"The Velvet Lady" did not do so well at the  
Detroit Opera House. The \$2.50 price no doubt  
had something to do with it. People are pay-  
ing the \$2.50—but not without complaint.

Belle Baker is singing a new Ray Egan-Dick  
Whiting song this week, "Hand in Hand."

At Green, former musical director at the Temple  
here—for 25 years—is now holding down a sim-  
ilar job at Keith's Hippodrome, Cleveland.

At the photoplay houses: "Miracle Man," third  
and last week at Broadway-Straud; Tom Mix  
in "The Speed Maniac," at the Washington;  
Oliver Thomas in "The Police Officer" at the  
Adams; and "Tale of Two Cities," with Norma  
Talmadge, at the Madison.

Howard O. Pierce has been appointed director  
of all publicity for the Kusnyk Circuit of the-  
atres. He will continue to also manage the  
Adams.

Several big new downtown theatre projects  
are being originated for Detroit. One is a com-  
bination theatre and hotel on Broadway.

Joe Horvitz has bought a new feature pic-  
ture, "Someone Must Pay."

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Theatres in the State, most of them picture  
houses, are paying \$1,500 weekly for Henry  
Santley and his Jazz Band of eleven pieces.

**INDIANAPOLIS.**  
By VOLNEY B. FOWLER.  
MURAT—"The Lady in Red."  
ENGLISH'S—"An Innocent Idea."  
KEITH'S—Vaudeville.  
LYRIC—Vaudeville.  
PARK—Musical Extravaganza.  
RIALTO—Vaudeville and Pictures.

The Lyric opened its new ballroom this week.  
The dance floor, which will be open at all hours

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JUST AS BIG A HIT AS EVER

**BERT BAKER & CO.****13 "PREVARICATION" 13****KEITH'S COLONIAL THIS WEEK  
(OCT. 20).****KEITH'S ORPHEUM, BROOKLYN,  
WEEK OF OCT. 27.****KEITH'S ALHAMBRA, WEEK OF  
NOV. 3.****KEITH'S PALACE, WEEK OF NOV. 10****KEITH'S RIVERSIDE, WEEK OF  
NOV. 17.****KEITH'S ROYAL, WEEK OF NOV. 24.****KEITH'S BUSHWICK, BROOKLYN,  
WEEK OF DEC. 1.****KEITH'S 81st STREET, WEEK OF  
DEC. 8.****Direction HARRY FITZGERALD**

while the vaudeville program is on at the theatre, was as popular as the show during the opening week.

William Herschell, special writer for the Indianapolis News, who was the author of the famous song "Long Boy," is writing another play which his friends expect to be equally popular. A local theatrical manager, whose name is not yet known, is collaborating with Herschell. "Long Boy" brought Herschell a tidy sum in royalties, it is understood.

Indianapolis theatre men became vitally interested in the coal strike when Indianapolis electric lighting companies appealed to the Indiana Public Service Commission to help them build up their reserve coal supplies in the event the strike is called. Shortage of coal would mean less electric current and less electric current probably would mean either the closing or curtailment of theatres as during the fuel famine in the war period, theatre men fear.

A. F. Miller, manager of English's Opera House, has had his box office rebuilt.

B. F. Keith's can better accommodate acts requiring special electrical effects since a new neighborhood has been installed.

**NEW ORLEANS.**

By O. M. SAMUEL.  
TULANE—"The Boomerang."  
DAUPHINE—Stock burlesque.  
LYRIC—Irwin Miller's Big Revue.  
LAFAYETTE—Opens Sunday with Charles Lowenberg in musical comedy.  
STRAND—"Back to God's Country."  
LIBERTY—Anita Stewart in "Human Desires."

None other than Charles Lowenberg, himself at foot and side of tongue, will inaugurate the Lafayette's session with Muse Thelma. The theatre is to be under the tutelage of Clarence Bennett, who has prompted and prompted almost everything. For the initial season Lowenberg will be surrounded by a musical comedy, as yet unnamed, but sure to be a day at something, the island of something, or some kind of a girl. Musical comedy seldom misbehaves.

During all of next week and including the Wednesday and Saturday matinee, Milt in "Head Over Heels" will limn the Tulane.

George Walsh (not the film jumper) was added to the burlesque stock at the Dauphine Sunday.

The picture business of this city adopted un-

questioned effluence Sunday when the last jit-sig was removed from the only nickel movie left in the place. Gone, the nickelodeon departed, its sequel! Three years ago, when a 5-cent theatre reserved its chairs, a ticket speculator bought all the seats for a week and nearly made a corpse of the manager, the same fellow who believed he was a real wise guy when he accepted tea and coffee premium tickets for admission.

Don Phillipini, orchestral director of the Strand, and his wife, Susanne Lehman, the concertiste, are to vacation along the highways, highways and buyways of New York shortly.

Ben Piazza is to give a complimentary performance to 235 disabled soldiers at the Palace. Piazza is redecorating the offices of the theatre.

Louis Vercasse will impersonate at the French Opera House the onrushing, oncoming season. There will be opera, operettas, opera boules and opera buffets, matches from this and grave from that, the grand, grande, grandiose and grandiloquent, with the phantasmagoric hurdy-gurdy of art run rampant, if all is as formerly.

Jack Dempsey will be here with the Sells-Floto Circus Saturday.

"Cheer Up" at the Palace the first part of this week, is billed as direct from the New York Hippodrome.

**PHILADELPHIA.**

With "The Miraculous Man" getting the big draw at the Metropolitan Opera House, the "neighborhood" motion picture and vaudeville houses suffered a general falling off this week, despite the fact that attractive "pop" bills and film features were offered at the principal houses.

NIXON'S GRAND—Bobby Heath and His Bathing Beauties head the vaudeville bill, with "Mickey" strongly featured for the film follows.

GLOBE—"Heif for a Night," Harry Cooper; "Whirl One Shall I Marry," "Princess and Humo;" "The Mystic Claydon," Lillian and Twins; Mince and Story; Walter Fisher and Co., Terrell's Circus; Kennedy and Kramer.

KEYSTONE—"The Magazine Girl," Nancy Boyer and Co. in "Nancy Lou," Coppe and Hutton; Four Buttercups; Henry and Moore in "At the News Stand"; film feature, "The Black Secret."

WILLIAM PENN.—First half—Ed Janis and Co., Newhoff and Phelps; George M. Rosner;

Jarvin and Harrison; Paul and Mae Nolan; film feature, Anita Stewart in "Her Kingdom of Dreams." Last half—"Love Bugs," Adelside Bell; Loney Haskell; "The Laugh Trust," Herbert's Dogs and the film feature, Tom Moore in "Lord and Lady Algy."

NIXON.—First half—"The \$10,000 Ank," with Will H. Armstrong and Maude Smith; Tammanlan Jan Dieman Troupe; Basil Lynn; "Noodle" Pagan and Elsie; Togan and Guevara; film feature, "Love, Honor and T." Last half—Ida Regal and William Mack in "The Book Shop" and five acts, with the film feature, "The Carter Case."

CROSS KEYS.—First half—"The Spider," a musical tableau; Five American Girls; Fox and Britt; Robinson, McCabe and Robinson; Conroy and O'Donnell; Sterling Rose Trio. Last half—Clark's Hawaiians; Paul Decker and Co.; Six Actors; Monte and Lyons; Willie Brothers, and motion pictures.

STANLEY.—Constance Talmadge in "A Ten-

emental Wife." Next week, "Lombardi, Ltd." PALACE—Pauline Frederick in "Bonds of Love." Next week, "The Teeth of the Tiger." COLONIAL—"Broken Blossoms." Next week, Douglas Fairbanks in "His Majesty, the American."

VICTORIA.—"Houdini" in "The Grim Game." Next week, William Fox presents "Checkers." CAPITOL.—First half—Maude Tourneur in "The Life Line." Last half—Madge Kennedy in "Strictly Confidential."

ANGELIA—Billie Burke in "Sadie Love." Next week, "ack Pickford in "Burglary by Proxy."

LEGHENT.—First half—Mrs. Charlie Chaplin in "Home." Last half—"Right to Happiness."

RIVOLI—"The Spoliators."

STANDARD—Douglas Fairbanks in "His Majesty, the American."

CABINO—Billy Watson and "The Parisian Waltz."

BIDOU—"The Mischief Makers."

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**The ending of the World War  
and  
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**Conceded to be the greatest Novelty Monologue  
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**This week, Keith's Washington  
Next week, Orpheum, Brooklyn**

**Counsellor, Adviser, Friend and Manager, MR. GENE  
HUGHES. Thanks to J. C. NUGENT, H. C. GREEN, and  
other friends for kind suggestions.**

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"IF THE MAN IN THE MOON WERE A COON." "LET ME SEE YOU SMILE." "I'VE SAID MY LAST FAREWELL, TOOT, TOOT, GOOD BYE." "AND A LITTLE BIT MORE." "MY BRUDDA SYLVEST." "UNDER THE MATZO TREE." "COME JOSEPHINE IN MY FLYING MACHINE." "WHEN THE MOON PLAYS PEEK A BOO." "ANY LITTLE GIRL THAT'S A NICE LITTLE GIRL." "WHEN I GET YOU ALONE TONIGHT." "PEG O' MY HEART." "I'M ON MY WAY TO MANDALAY." "WHO PAID THE RENT FOR MRS. RIP VAN WINKLE." "I WANT TO GO TO TOKIO." "NORWAY." "THERE'S A LITTLE SPARK OF LOVE STILL BURNING." "THERE'S A LITTLE BIT OF BAD IN EVERY GOOD LITTLE GIRL." "LORRAINE." "THEY GO WILD SIMPLY WILD OVER ME." "IN THE LAND O'YAMO YAMO." "WEE WEE MARIE." "EYES THAT SAY I LOVE YOU."

THE ABOVE SONGS WRITTEN BY FRED FISHER  
PROVES THE TRUTH OF THIS STATEMENT

NOW HE PICKS

WHILE OTHERS ARE BUILDING  
**CASTLES**  
IN THE AIR  
I'LL BUILD A COTTAGE FOR YOU

WORDS BY JACK MAHONEY

MUSIC BY FRED FISHER

He Says It Is the Best Song and the Greatest Ballad He Has Ever Written  
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145 West 45th Street, New YorkTROCADERO.—Sir Williams' "Girls from Joy-  
ce."  
PEOPLES.—"Girls a la Carte."

## PITTSBURGH.

By COLEMAN HARRISON.

GAYETY.—Burlesque.  
VICTORIA.—Burlesque.  
ACADEMY.—Burlesque.  
HARRIS.—Vaudeville.  
SHERIDAN SQUARE.—Vaudeville.  
LORELY LYCEUM.—Vaudeville.  
FRESHING.—Burlesque.  
GRAND.—Picture.  
KIDNEY.—Picture.The Duquesne opened Monday to capacity with  
"The Unkind Bride." Manager Bob Evans,  
who took charge of the Cort interests at the  
same house last season, is again in charge."Ten for Three" at the Pitt. Charlotte Wal-  
ker in the principal role. Kitty Gordon in  
"Love for Sale" next.Shakespearean repertoire will feature the pro-  
grams at several houses in the near future.  
Following Fred Stone's second week at the  
Nixon in "Jack o' Lantern" Robert B. Mantell  
comes to that house next week in a presenta-  
tion of the more popular dramas of the bard.  
Sothern and Marlow are billed for an appear-  
ance soon.

"Chu Chia Chow" at the Alvir.

## PORTLAND, ORE.

By RALPH ELLIOTT MILLER.

ORPHEUM.—Vaudeville.  
PANTALOES.—Vaudeville.  
HIPPODROME.—Vaudeville and pictures.  
AUDITORIUM.—Dark.  
HEILIG.—"Madame Butterfly."  
BAKER.—Baker Players in "Polly With a  
Pat," with Verna Felton.  
ALCAZAR.—Alcazar Players in "Alma, Where  
Do You Live?" with Mabel Wilber.  
LYRIC.—LARRY Keating and Dan Flood musical  
company; Ben Dillon and Al Franke principal  
comedians.  
STRAND.—William Farum in "Wolves of the  
Night."  
STAR.—William Desmond in "Bare-Fisted  
Gallagher."  
MAJESTIC.—Tom Moore in "The City of  
Comrades."  
PEOPLES.—Pauline Frederick in "The Fear  
Woman."  
LIBERTY, COLUMBIA, REX, BURNSIDE,  
CASINO, CIRCLE, GRAND, SUNSET, GLOBE.  
—Picture.Oscar Figman has resigned from the Alcazar  
stock and will join a production in the East.  
To fill his place the Alcazar management has  
secured James McIlhenn.No longer will local vaudeville houses throw  
"drive" slides on their screens. The audiences  
grew so tired of seeing them that the managers  
stated it did a cause more harm than good.Neil Shipman, picture star, is in town in search  
of locations for some future productions he con-  
templates making here.Sunday concerts at the Auditorium are not  
meeting with much success.The Portland News is making a motion picture  
with local talent, which will be called "The  
Romance of Portland." It will be shown at the  
People's Theatre when completed.Gus A. Metzger has opened offices at Ninth and  
Flinders streets, where he will handle the dis-tribution of the Clara Kimball Young produc-  
tions for the Northwest.Nathan Tucker, son of Judge Tucker, of this  
city, is in Honolulu, where "The Petals of Love-  
Tree," in which he will play, is now being filmed.The dramatic society of the University of Ore-  
gon will present a drama in four acts written  
by Mrs. Mabel Parsons, their director, at the  
Little Theatre in Portland in the near future.

The Portland Film Producing Co. has failed.

John S. Stille, for three years manager of the  
People's, has resigned. He is considering going  
to Europe as a representative of Famous Play-  
ers.Fred Langerman, owner of the Grand Theatre,  
is on his way to New York for a two weeks'  
trip. He is accompanied by his wife and two  
daughters, and Dean Collins, publicity man for  
Universal.The American Lifeograph Co. will complete  
its first production, "The Golden Trail," star-  
ring Jane Novak, this week.

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All vaudeville theatres have increased their ad-  
mission fee.

Thieves entered the Sunset Friday and carried  
the safe to a wagon near by and disappeared.  
About \$500 is the amount said to have been  
stolen.

Despite Mayor Baker's complaint the Portland  
Press Club will give its midnight frolic.

Otto C. Kotlik, New York show man, formerly  
of the Pabst Harmon, at 125th street, New York,  
arrived in Portland a few weeks ago and is now  
located at the Miller's Music Building. He is  
putting out a few girl shows in conjunc-  
tion with Joseph Grant Kelly, Jr. He has also

## PROVIDENCE.

By EARL K. KLARK.  
MATFLOWER—Henry Miller and Blanche  
Bates in "Mollere," first play of his kind here  
this season with promise of good business be-  
cause of the prominence of the principals.  
SHUBERT MAJESTIC—"Frivolities of 1919"  
with Nan Halperin. Good advance sale. Big  
house opening night.  
OPERA HOUSE—Six Miles to Arden," which  
opened two weeks ago in Boston with Grace  
Valentine in the title role comes here this  
week and on the first night passed the critical  
test of the "hard lot" of Providence critics  
and playgoers in a creditable manner.  
PAT'S—Carol Harmon, Browning and  
O'Toole, Hazel Bryan and Co., Freddie La  
Chaire and Eva Raush, Conit Tracy, Al  
Hewins and Ethel Melville, stars.

Poster Lardner, house manager of the Albee  
Theatre, was elected a member of the board  
of governors of the National American Numis-  
matic Society at its convention in Philadelphia  
recently. Mr. Lardner is a coin collector of  
some note and much interested in this subject.

The League of Improvement Societies in  
Rhode Island is out to make war on billboard  
advertising on buildings and other public places  
throughout the city. At a meeting last Satur-  
day it was voted to take the matter up with



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A new amateur theatrical club, which will attempt to produce plays never before attempted here by amateurs, has been organized as "The Providence Premier Players." Among the members are several well known semi-professionals, including Christine Gambuto, Annie I. Shepherd, Joseph A. Hickey, Jack Carruthers and Fred Jones.

Suit has been brought against the Arcadia Amusement Co., owner of "Pa's," by Ethel Cohen, who alleges that she was assaulted and

thrown out of the theatre on Sept. 12. She put damages at \$1,000. The woman says she purchased a ticket and was quietly watching the performance on the above date, when she was attacked by one of the agents and servants of the defendant company, thrown violently against the exit and ejected to the sidewalk.

The Shubert Theatrical Co. and Felix E. Wendischauer are made defendants in a suit for \$10,000 damages filed in the Superior Court here by Margaret McKenna, who asserts that she fell and sustained severe injuries at the Providence Opera House, Oct. 13, 1917. The plaintiff alleges that she was proceeding to a seat in the second balcony and that the accident was caused by insufficient light in the aisle. She declares that her left hip was injured and that an abscess developed, which made it necessary for her to submit to an operation at one of the hospitals here.

Theatrical business continues exceptionally good and the three legitimate houses, the three vaudeville houses and the scores of more of film houses all report extraordinary houses at every performance. The new E. F. Albee, opened this year, now playing Keith vaudeville, has done remarkable business ever since the house was opened and there are few nights the E. F. O. sign is not out early.

## ROCHESTER, N. Y.

By L. B. SKEFFINGTON.

LYCEUM—Robert Mantell in Shakespearean repertoire, all week.

TEMPLE—Vaudeville.

GAYETY—The Beauty Trust.

COLUMBIA—"Oh, You Freckly."  
FAY'S—McCrea and Livingston, Barry and Laighton, Wells-Dender and Company, Hall and Hart, Buddy Farge, Hazel Pryor and Company, Gladys Brookwell in "Broken Commandments," screen feature.

FAMILY—Willis' Musical Comedy Company, all week; Madame Clifford, Mansfield and Ridge, Olga Fedora, Gardner and Ravers, first half; Fulton and Macchi, Ted and Corinne Breton, Ralston and Goodrich.

VICTORIA—The Revue Comiques, Wood and Lawson, Eibel Clayton in "A Sporting Chance" (film), first half; My Alston in "The Up-lifters" (film) and two to fill, second half.

PICCADILLY—Return engagement of "The Miracle Man."  
REGENT—Constance Talmadge in "A Temperamental Wife," first half; Bryant Washburn in "Way Smith Left Home," second half.

As is the usual custom here, classes from the university and the various schools will take in one or more performances of Shakespeare at the Lyceum this week, where Robert Mantell holds forth.

## MINERS MAKE-UP

Est. HENRY C. MINER, Inc.

Hugh Fundexter, formerly a well known Rochester newspaper man is the author of a "Daughter of the Wolf," a drama, of the North, starring Elliott Dexter, at the Garden this week. Fundexter quit his job here a few years ago to write magazine stories.

A decision by Justice S. Nelson Sawyer in Supreme Court has restored to W. P. Murphy property in Bath, N. Y., including the Park Theatre and in the National Hotel. These places have been operated by M. E. Shannon, who secured control of the theatre when the city officials gave him possession on a tax lease. Murphy claimed that he had been unjustly taxed in the years 1914 and 1915 and refused to pay the assessments. The municipal authorities then leased the property to Shannon and the lease money was supposed to pay the taxes. Justice Sawyer holds that Murphy cannot be compelled to pay taxes for those years as the assessors did not specify each piece of property that they committed errors for which Murphy was not accountable. He holds that when the assessors failed to specify, define and bound each parcel of property it was impossible to distinguish any particular parcel. Whether Mr. Shannon will seek redress from the city is not known.

## ST. LOUIS.

By W. G. RIES.

SHUBERT-JEFFERSON—"Tumble In."

AMERICAN—Julian Eltinge and "1919 River."

ORPHEUM—Vaudeville.

COLUMBIA—Vaudeville.

LOEW'S GARIBOLDI—Vaudeville.

GRAND CENTRAL—"The Thunderbolt," with Katherine MacDonagh.

LIBERTY—"The Gambler" and "Baron of Paris," with Madeline Traversa.

GAYETY—"Romantic Girls."

STANDARD—"The Lad Lifters."

"Broken Blossoms," Griffith's film, opened for a full week at the big Kopyar house, Kings, Pershing, Elysian, Junonia, Paramount and Lindell, at an advance in admission to 50 cents.

Reports finished on the season of open air opera reveal that \$70,208.88 receipts were \$11,000 less than the six weeks of entertainment cost the city. Despite this deficit, it has been decided to repeat the venture next year. The principals were stock performers from New York.

A welcome home stunt was arranged at the Orpheum Sunday for Sergt. Michael Ellis, greatest hero of the war with the exception of Sergt. Ellis killed and captured 23 Germans with their 19 machine guns and has been decorated as profusely as York. He was welcomed in song by various acts as he sat in a box with army officers.

## SEATTLE.

By WILSON.

MOORE—Vaudeville.

METROPOLITAN—"Oh Baby," musical comedy. Next, "Tea for Three."

OAK—Monte Carter Musical Comedy Co., with Monte Carter in the principal comedy role.

LEVY'S ORPHEUM—Midsummer Folly Co., with Lew White, Ed. Hunt and Billy Blask in principal roles.

LYRIC—Walter Owens Burlesque.

PANTAGES—Vaudeville.

PALACE HIP—Vaudeville.

HIPPODROME—Vaudeville, pictures and dancing.

ARENA—Roller skating.

Liberty, Coliseum, Strand, Mission, Little, Chase A, Victory, Rex, Flag, Gen, High-Chase,

Occidental, Star, Rialto, Washington, Isis, Imperial, Dream, Palace, Atlas, Jackson, Bush, Madison, Society, Good Luck, Yeaser, Olympia, Majestic, Pineson, Ballard, Fremont, Varsity, Ye College Playhouse, Cowan Park, Green Lake, Greenwood, Union, Queen Anne—Pictures.

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The Don Gray Stock is playing in Bellingham, with semi-weekly changes of bill.

A. H. Hiltos, of the Paramount, Lewiston, Idaho, reports business as very satisfactory in the northern panhandle of Idaho.

F. M. Blizard has sold his Theatreium, Lewiston, Idaho, to Rolfe Duncan, former manager of the Elk, Rexburg, Idaho. Mr. Duncan only recently sold his Rexburg house to the Grosvenor Theatre Circuit of Salt Lake City, Utah.

W. L. Doodrich, of this city, for some time a traveling salesman with one of the big film concerns, Monday purchased the new Liberty, Chehalis, Wash., from T. K. Metz and son. The new owner will take possession at once and move his family to Chehalis.

J. W. Allender, of the Stillwell Theatre Corp., Spokane, reports theatre business as prospering in the Eastern Washington metropolis.

Daphne Fullard, Seattle actress, sailed for home from London, Oct. 15, on the Mauretania, accompanied by her husband, E. Brother-Bunch. She will be seen in a New York production later this season.

Oliver G. Wallace, organist at the Liberty, and composer of Hindustan in collaboration with

Harold Weeks, has written a new oriental number, "Fool," which was shown in his Sunday concert at the Liberty, Oct. 12.

James Casey, well known composer and song writer, and founder of the Echo Music Co., this city, has entered a partnership with Harold Weeks, owner of the Moleley Show, on Second avenue, next to the Ciemmer Theatre. Mr. Casey went to New York about a year ago, and has returned to this city but recently. He will have charge of the New York office of the Echo Music Co., while Mr. Weeks will handle affairs at this end.

Ivan Miller and Grace Huff, former leads at the Wilkes for two seasons, are now with the Schubert Stock Co. in Minneapolis.

## SYRACUSE, N. Y.

By CHESTER L. BAIN.  
WETTING—All the week, Thurston. Without any question, the best show of its kind this city has ever seen. Next week, "Maytime." Big advance.

EMPIRE—First half, Howe's Pictures. Drawing well. Last half, "Just a Minute." Next week, first half, "Bulls 18"; last half, "The Rainbow Girls."

BASTABLE—First half, Al Reeves' Beauty Show. Reeves again offers a post-graduate course in the double entendre this season, and, if the Columbia Wheel really has a secret censor, it's a safe bet he has yet to give this production the O. O. The book shows no great change from last year, and ancient bits furnish the comedy for the most part. Reeves' monologue is a masterpiece of entente. The re-

deeming features of the piece are found in the work of Ruth Hayward, new to burlesque; Ada Morse and the Reeves quartet, although Pickett, of the latter, would do well to drop his song "In Room 202."

TEMPLE—Vaudeville.

CRESCENT—Vaudeville.  
STRAND—All the week, "Broken Homes." Opened Sunday to good business. One of the best things Griffith has done, but whether it will in the long run vindicate his judgment in hurrying a dead at the fans by idealizing a Chick at the expense of whites is a question.

ECKEL—First part, Bill Parson's "The Lone Star Ranger."

SAVOY—First part, "Forbidden." Satisfactory Mildred Chaplin Harris film.

TOP—All the week, Emmy's "The Undercurrent." Good business.

Two thousand Syracuse University students went on a rampage on Monday, when the university authorities declined to give them the day off to celebrate the defeat of Pittsburgh Saturday. Several hundred of the students, after smashing up classroom doors and smashing a few instructors, turned their attention to local theatres. The Bastable attracted a large number, but the boys limited their efforts in the theatre to cheering, singing and swamping small talk with the folks on the other side of the footlights.

Manager William Brown, of the Crescent, is back in the city after a north woods hunting trip. Brown brought back a dandy bear.

Ulton will vote on the Sunday film proposition Nov. 4.

Syracuse will have the portable film house of the State Reconstruction Commission on Oct. 27-28.

The part Syracuse played in the making of his career as a magician was told by Howard Thurston before the Kiwanis Club at its weekly luncheon on Tuesday. Thurston made his decision to follow in the steps of Hermann while watching the latter at the Wisting barn, west twenty-four years ago. A wrong ticket sold by the railway agent at Albany sent Thurston to this city instead of New York, and the trip to the Wisting, with the weekly decision to become a magician, followed. Now was this the only part Syracuse had in Thurston's career. The Grand Opera House in those bygone days had just been taken over by the Shuberts for vaudeville and was a losing venture. Thurston came, and Franklin H. Chase, dean of the local critics, then and still now with the "Journal," gave Thurston a review that filled the Grand for the week and netted the Shuberts their first profit. Mr. Chase was also a Kiwanis guest Tuesday.

ARTISTS  
IN  
EUROPE

Players in Europe desiring to advertise in VARIETY may mail advertising copy direct to VARIETY, New York, and deposit the amount in payment for it to VARIETY'S credit at the

PALL MALL  
DEPOSIT CO.

Carlton St., Regent St.,  
S. W., London

For uniformity in exchange, the Pall Mall Co. will accept deposits for VARIETY at the prevailing rate.

Through this manner of transmission, all danger of loss to the player is averted; VARIETY assumes full risk and acknowledges the Pall Mall Co.'s receipts as its own receipts for all money placed with the Pall Mall to VARIETY'S credit.

## Have Your Face Corrected

It Pays in Business, in the Home, in Society—  
or Wherever You Go  
Immediately Obtainable, Improved Methods



SAOING  
FACES  
LIFTED  
BEDFORD'S 253 Fifth Avenue  
2F Phone: Madison Sq. 7150

## PLAYS, SKETCHES,

ACTS, MUSICAL COMEDIES, MINSTRELS  
TABS, SONGS AND PARODIES WRITTEN  
TO ORDER. PRICES FOR A STAMP.  
E. L. GAMBLE, PLAYWRIGHT  
EAST LIVERPOOL, OHIO.

ART  
MEIER & SULLIVAN

CUSTOM TAILORS  
610 State-Lake Bldg., Chicago, Ill.

## ARRANGING

Especially for vaudeville all the time  
is one of the reasons why our orchestra-  
tion sound different than those made by  
the "odd-job-fellow." Write for booklet.  
ORCHESTRATION SERVICE, Inc.  
1545 Broadway, New York City

## BURLESQUE CLUB

## ANNOUNCEMENT

The new officers of the Burlesque Club extend greetings to its members and the theatrical profession and take pleasure in announcing that new and spacious quarters have been secured at 161 WEST 44th STREET.

The new premises will be occupied about Nov. 1. Come in and inspect our new home. Bring your friends in the profession.

Our house warming takes place soon. It will be a gala occasion. Watch for the date.

Do your share in our membership campaign. Anyone actively engaged in the burlesque profession is eligible to membership. Applications can be procured from the Secretary, Steward or Members.

JOIN NOW.

Fraternally yours,

JAS. E. COOPER,  
President.

Officers:

JAS. E. COOPER	- - - -	President
WILL ROEHM	- - - -	Vice-President
B. F. KAHN	- - - -	Treasurer
L. SIDMAN	- - - -	Secretary

Club Meets Every Sunday Afternoon

Remember the New Address—161 West 44th St.

The Old Address—125 West 47th St.

# PHENOMENAL TRIPLE ENGAGEMENT

The sensation of the week  
in New York theatricals

# TED LEWIS

The greatest achievement  
put over by any artist

CALLED INTO THE PALACE ON MONDAY NIGHT  
TO TAKE THE PLACE OF  
**WILKIE BARD**

PLAYING ALL THIS WEEK  
Nora Bayes Theatre, "Greenwich Village Follies"  
At "Ziegfeld's Midnight Frolic"  
B. F. Keith's Palace Theatre

8 Shows  
6 Shows THIS  
13 Shows WEEK  
27 Shows

27 Shows on the Week—Count 'Em—27

Direction ALF T. WILTON

## PHOTOGRAPHS

100—ons to four subjects, size 8x10—  
ONLY \$15.00

Other sizes proportionally low.

ROBERT K. STANBURY, Inc.

Dept. V.  
164 FIFTH AVE., NEW YORK  
Representatives Wanted

Just Closed with "Scandal"  
VIRGINIA MARSEILLUS  
Now in Supreme Pictures  
Direction EDWARD SMALL

## E. G. WOOD

Now Producing the  
"Autumn Follies Revue"  
RAINBOW LANE  
Fairmont Hotel—San Francisco

## Shakespeare Was Right "The Act's the Thing!"

Ability alone is insufficient. But your  
talent and my material will mean some-  
thing. Get my price for that new act to-  
day. Phone Columbia 4211 for appoint-  
ment.  
ARTHUR NEALE, 118 West 56th Street  
New York  
Equal attention to out-of-town orders.



## FROM CLOWN TO LEADING LADY

Everybody who's anybody in the  
theatrical profession, uses McK  
& R Albolene to remove make-  
up.  
Cuts the grease in a jiffy. Pre-  
vents make-up poisoning.  
In one and two-ounce tubes and  
half-pound and pound cans.  
Sample tube free on request at all  
druggists and dealers.

**McK & R**  
**ALBOLENE**  
McKESON & ROBBINS, INC.  
MANUFACTURERS  
ESTABLISHED 1931 NEW YORK

## WANTED—For Martinho Lowande, Jr., Circus

Touring West Indies, Central and South America for one year or longer. Lady and Man  
Animal Trainer who can perform Washington's Lions and other Animals. Performers  
in all branches.—Big Musical Act With Ladies.—Also Comedy Musical Act.—Lady Rock  
Dancer.—Lady High Kick.—Travels Free Day Act.—Spanish Speaking  
Clown.—Also Other Acts. Address FRED J. MARTINE, General Representative, 118  
West 46th St., New York City.

GENERAL THEATRICAL EXCHANGE.

Fred Whitney, opera producer of a quarter of  
a century ago, will stage a come-back at the  
Empire Monday when "Bulls 19" will have its  
premiere. The company, which has been re-  
hearsing in New York, will arrive Saturday for  
dress rehearsals, and Whitney himself will  
reach Syracuse on Sunday. This is Syracuse's  
initial "first night" of the season.

Filming of a picture which will deal with  
the State's apple production was completed at  
the offices of the Onondaga Farm Bureau here on  
Tuesday. The picture is being produced under  
the direction of the Department of Foods and  
Markets.

Sunday films will invade the Syracuse churches.  
Local clergymen voiced favorable opinions on  
the proposition this week after a private screen-  
ing of a typical church picture, "The Prodigal  
Son," handled by the International Church Film  
Corporation.

C. H. Plummer, Syracuse theatrical man and  
former manager of the old Grand here, is ill in

He helped stranded actors during the  
panics of 1907-8-9. Now 10 stars have  
donated money or services for  
Big Monster Benefit to Build Home

## JEFF DAVIS

King of Hoboes, his wife and children  
Thammy Hall, Friday, Nov. 10. Tickets  
\$1.00. Will you help?  
Address Jeff Davis Headquarters, Suite  
30, Greyfriar Theatre Building, 1414 Broad-  
way, N. Y. Phone, Bryant 9114.

the Harrisburg Hospital from double pneu-  
monia. For days his condition was critical.  
Friends learned Tuesday that he was improving.  
His family was at his bedside.

When Jack Norworth appeared before the  
Ithaca Elks on Saturday night he brought his  
clever pianist, Fred Meade, from New York to  
play for him. Jack has a new song, "My Boy,"  
dedicated to Jack, Jr. William Rogers, imitator,  
playing the Star, Ithaca, also entertained the  
Elks.

Admission prices at the Strand, the city's

## Drooping Pointed Nose

STRAIGHTENED  
IN 30 MINUTES  
NO PAIN NO BANDAGES  
NO DELAY FROM WORK

Imperfect features corrected.  
Wrinkles and Blemishes re-  
moved. Advice and Booklet  
free. Hours 11 to 7 evenings.  
Sundays 10 to 1.

## DR. VON BORRIES

America's Leading Face Specialist.  
Room 404, 5th Floor, Motz's Theatre Bldg.  
MADISON ST., NEAR STATE, CHICAGO.  
Take Elvetho Inside Theatre Lobby.



leading picture house, took an upward leap  
Sunday. Hereafter for special attractions the  
Strand top price will be 40 cents. Other houses  
are sticking to their old price schedule.

Syracuse will raise \$15,000 as its share of  
the fund to be canvassed on Actors' National  
Observance Day, Dec. 5. Plans for the local  
campaign were partially completed at a meeting  
of the local committee, of which former Con-  
gressman John R. Clancy is chairman. The  
\$15,000 will be sought through the medium of  
special performances at all local houses on that  
date. The drive for the sale of tickets will  
start on Nov. 24.

On the Executive Committee here, besides  
Clancy, are Mayor Walter Stone, Chief of Police  
Martin Cadin, the Rev. F. W. Betts, E. T.  
Eshelman, E. H. O'Hara, F. H. Chase, A. M.  
York, C. M. Redell, J. B. Conway, Dr. J. H.  
Van Rensselaer, G. F. Hadley, F. E. Norton,  
F. C. Welch, Sam Cook and the managers of  
local theatres.

Denying in toto the statements made by the  
management of the De Luxe and Alhambra

## MONTE & LYONS

Mirth, Music and Songs

Booked Solid—Low Circuit

Direction, TOM JONES

theatres, Utica, the Utica Musicians Protective  
Union, Local 51, A. F. of M., is out with a red  
hot reply. The union charges that the musicians'  
strike is due to the refusal of the management  
to sign a contract which has been signed by all  
other theatre managers in the city. The union  
adds that every effort has been made on their  
part to settle the strike; that it has not been  
settled only because the employers declined  
to sign an agreement containing an arbitration  
clause; that the only reason there has been  
no trouble in the past is because the union has  
always submitted to avoid trouble. Regarding  
the Jug-Star Tambourine Orchestra, engaged  
for the De Luxe, the union asserts that six of  
its nine members jumped the contract when they  
learned of the strike. The theatre manage-

## WANTED

Young and Good Looking LADY

PIANO player.  
For Vandervell act. Booked solid. Work-  
ing Middle West. Capable of plain-clothes  
and able to give seven (7) lines. State  
lowest. John Nov. 1st.

Write or wire (preferred), Manager, Lock  
Box 21, Framingham Center, Mass.

musical statement that the members were intimi-  
dated is branded by the union as a "downright  
falsehood," and it is asserted that a legal  
effort will be made to force a public retraction.  
The Novelty Jazz Five has also terminated its  
engagement at the two houses, leaving a letter  
upholding the striking musicians.

Utica is the scene of the latest "war" be-  
tween theatres and a musicians' union. The  
Alhambra and De Luxe are the houses affected  
in the Pent Up City. According to the man-  
agement, they were asked to sign a new agree-  
ment by the Musicians' Union. The demands  
were too high, and the management requested  
a conference with the union's grievance com-  
mittee. It was refused. For three weeks the  
houses were run without music. Then the  
projectionists were ordered out. The De Luxe  
then engaged the Royal Serbian Orchestra, some  
members of which have now jumped their  
contract. According to the theatre manage-  
ment, the members who did so had been per-  
sonally threatened if they continued to play.

## A-1—Black Face Comedian at Liberty

Will Join Duo, Trio or Any (One Act)

Write—Agents Take Notice

CHARLES ANTHONY

3003 Westfield Ave., Camden, N. J.

## FURS

Less Than Wholesale Prices

You who know style must ap-  
preciate these smart furs. The  
most appropriate piece for  
every occasion is here priced at  
1-3 less than you would have to  
pay wholesale.

Special Discount to the  
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A. RATKOWSKY, Inc.

34 West 34th Street

Furs Repaired and Remodeled

## JAZZ PLAYERS WANTED

Big Time Act—No Delay—

Real Stuff

Violin, Piano, Cornet, Trombone, Clarinet

(who can also play Oboe)

Apply Elks Club, 43d St., Bet. Broad-  
way & 45th Ave., Main Floor. Ask for  
"Zeller" Epstein. Hours, Saturday only,  
10 to 12 A. M.

WANTED

A Young Lady who can deliver ballad and  
croquetage. Big Time. Apply at above  
address

# NEWS OF THE FILM WORLD

Violet Heming has signed a long-time contract with F. P. L. Miss Heming will shortly be seen on the screen in the title role of "Everyman."

"The Night of the Dub" is the title of the first Paramount-Trunk comedy to be released by F. P. L. The date has been set for Nov. 28.

Cliff Smith, the cowboy director, has been signed by Fox Films, to direct Tom Mix in "Three Gold Coins" and other other "Westerns," which are as yet unnamed.

Hallmark Productions, Inc., has purchased from Charles K. Harris and Adeline Lefkovich an original story entitled "What Children Will Do."

"The Broken Melody," written by Ouida Bergere for the E. P. L., with lyrics by Baldwin Glenn, will shortly be produced.

Jane Murfin has written a script for Dolores Costello, which will be released by Pathe the middle of next month under the title, "The Right to Lie." Edwin Currier directed.

Tom Moore will appear in a screen version of John Taintor Foote's play, "Toby's Boy."

Joe King will be Blaise Zanis' leading man in "The Imp."

Ouida Bergere will give a sample of her "ah-mia-mia" head in "The Virtuous Vamp," a forthcoming Constance Talmadge picture release, in which she appears.

J. Gordon Edwards will direct William Farnum's next Fox feature, "Pierre Le Grand."

Frances Farka, formerly with the D. W. Griffith forces, has been signed by Famous Players-Lasky to appear in Robert Warwick's next, "Jack Straw."

Vera Steiman has joined the Christie Comedy forces. She will appear opposite Bobby Vernon.

Jane Grey will support Grace George in her initial Foxman production, "Quick Work," by Ben Arthur Wing Pomeroy.

Martha Mansfield, appearing in the "Midnight Patrol," will play opposite John Burroughs in the film version of "Dr. Jekyll and Mr. Hyde."

Louise Lovely has been signed by L. J. Gasnier to play opposite Lew Cody in "The Butterfly Man." John May Parks is directing.

Henry L. ("Buck") Mason will be Richard's publicity man in California. Formerly he managed Clune's Auditorium and Miller's California Theatre there and he has also managed two London houses. He has also had wide experience as a newspaper man and exploitation manager.

Doris Kenyon took all the flowers given her at her opening in "The Girl in the Limousine" to the Old Ladies' Methodist Home.

Gladys Coburn has been engaged by Fox to play opposite William Farnum. The production as which work has already been started has been temporarily labeled "Pierre Le Grand."

Cliff Smith has been signed to direct Tom Mix.

Albert Capitani has returned from France and will direct Marjorie Rameau in her Pathe special.

Carroll McComas will make her screen debut as leading woman for Robert Warwick in "Jack Straw."

Clifford Butler has been appointed general superintendent of the Fox Los Angeles studio.

Shirley Mason has signed with Fox and will be starred in a series of features, the first of which will go into rehearsal next week.

Victor Krieger has purchased four more Chaplin releases from Rossmay, "The Jitney Elephant," "The Champion," "Work," and "By the Sea."

Louise Mayer left for California last Sunday to look over the progress being made on his productions.

Harry Raft leaves next Sunday for Los Angeles to take charge of the Selznick studio at that point.

Arthur H. Jacobs announces on a new letter head that he is a specialist in motion picture players, authors, plans and productions. He intends to manage stars and players of recognized ability and institute a new sort of service to producers. Frank V. Bruser has been selected as his advertising and publicity man.

The International Film Corp. has leased the old Butler's Harlem River Park, at Second avenue and 128th street, and will convert it into a film studio.

W. E. Atkinson, general manager for Metro, is confined to his home and early this week was reported to be seriously ill with congestion of the lungs.

Carol McComas is going to star in a film for Famous Players-Lasky.

Captain Herbert Grimwood, who is playing in Doug Fairbanks' support, received a wire from Morris Gest offering a big role in "Aphrodite," which opens soon at the Century Theatre in New York, but "Grim" was tied up. Lawrence Weingarten, Los Angeles' chief exponent of the Korean, is handling Grimwood's picture ventures.

L. J. Gasnier is reported to have paid \$25,000 for Lew Cody's second story, "The Butterfly Man," which Ida May Park is to direct and which she is adapting to the screen. Louise Lovely will be Cody's leading woman. Curt Rehefeld is to assist in production, with Gasnier supervising. J. A. Dubra is chief cameraman.

Monroe Salisbury will leave Universal on the completion of his last picture for Carl Laemmle. Salisbury will produce on his own, capital already having been secured. It is said. First National was reported to have arranged for Salisbury release, but this has been unconfirmed.

Mary Miles Minter has completed her initial Reelstar release, "Anne of the Green Gables."

C. E. Eckels has been appointed general manager of the Capital Film Co., of Chicago.

Gladys Leslie's next film will be "The Golden Shower." Miss Leslie will do a classic snare character.

All the Strand theatres in the country which are controlled by the Mitchell K. Mark Realty Corp. will from now on be known as Mark Strand Theatres. This will include the New York Strand.

Robertson-Cole will release "The Broken Butterfly," a Maurice Tourneur production.

Violet Heming has been signed by Famous Players-Lasky. Miss Heming will be featured for a time, after which she will be starred.

Frank Ross, formerly with the "Evening World," has joined the Reelstar press forces. He will take care of the trade paper publicity.

Herman Katz and John E. de Wolf have answered to the charges of the damage suit brought against them by William C. Potter with a general denial. The plaintiff alleges the defendants agreed to purchase \$5,000 worth of stock in the Paralta Plays, Inc., which they did not.

Fred W. Norman has been appointed Pacific Northwest manager of the American Films. He will make his headquarters in Seattle.

Fox has been signed to direct Tom Mix. Harold Titus, running serially in Munsey's Magazine.

James Tynan has joined the Ince west coast publicity forces.

Bryant Washburn has begun work on "The Much Johnson," the William Gillette drama. Donald Crisp is directing.

Frank Hall, of Hallmark Pictures, has bought the picture rights to Clifton H. Stagg's "High Speed."

"Scarlet Days" is the title of the last Griffith feature he made for the Paramount-Artcraft. Released on Nov. 11.

Lawrence Wilde has joined the Vito. Directorial staff. His first job will be Corinne Griffith in "The Birds in Bond."

Doris Pawn has been signed by Goldwyn.

Elsie Hammerstein's third Selznick production will be "The Woman Game," written by Leighton Osmun and Frank Dasey.

Mary Pickford's third Frank National release is called "Heart of the Hills," by John Fox, Jr. St. Franklin directed.

Texas Guinan has been signed by the Oakley-Super Quality Producing Corporation to make a series of Western pictures. The O.-A. S. is a west coast film company.

## ALLEGED WORLD PIRATED.

Suit has been filed in the Supreme Court of New York by Francis P. Cronin and Minnie Robinson against the World Film Corporation over the picture "The American Way." No answer to the complaint has yet been filed.

According to the papers it appears that Jules J. Bennet produced a one-act drama, "The American Way," in July, 1917, and sold all the rights to the plaintiffs for stage and screen work. They produced the play.

The defendant corporation, on the strength of the success of the play on the stage, it is alleged, appropriated its name and all, and produced a film of the same at the Ideal Theatre, 44th street and Eighth avenue.

Because of the film and of the production the plaintiffs claim that they have been greatly damaged in the stage work and they ask an injunction restraining the further production of "The American Way" in screen form and damages for the exhibitions that have already been given.

## INCORPORATIONS.

Gotham Picture Corp., Brooklyn, \$5,000; J. Geiger, R. and M. Noble, 773 Quincy street, Brooklyn.

Associated Exhibitors, Inc., Manhattan, pictures, \$100,000; W. Henzley, A. E. Walsh, L. L. Casady, 1482 Broadway, New York.

National Screen Service, Manhattan, pictures, \$250,000; R. K. Revere, T. F. MacMahon, R. C. Elliott, 160 Broadway, New York.

Frank Amusement Corp., Manhattan, \$10,000; R. Tully, H. Hyman, M. Frank, 883 E. 17th street, New York.

Screen Amusement Co., Manhattan, the-atrials and pictures, \$40,000; D. J. and A. and E. V. Fogarty, 2805 Marlon avenue, New York.

George A. Friedman, Inc., pictures and music publishing, capitalization, \$50,000; incorporators, G. A. Friedman, L. M. Lopez and H. C. Drummond; headquarters, 1477 Broadway.

C. C. Chester Productions, pictures; capitalization, \$200,000; incorporators, H. J. Caldwell, H. Ellinger and E. E. Harris; headquarters, 220 West 41st street.

Victor Warner Film Features, Inc.; capitalization, \$50,000; incorporators, E. and J. Warner, J. S. Siefert; headquarters, 323 West 108th street.

Samuel Film Craft, pictures; capitalization, \$10,000; incorporators, L. Quast, A. Gross and H. Siefert; headquarters, 250 Broadway.

Nicholas Kessel Laboratories, Inc., picture studio at Fort Lee, N. J.; capitalization, \$25,000; incorporators, Adam Kessel, Jr., W. F. Nekard and Max K. Koney; Robert W. Kessler, agent.

Riverside Amusement Co., pictures; capitalization, \$50,000; incorporators, W. T. and E. P. and H. E. and J. of Long Island City, S. J.

M. E. Starke Amusement Corp., Buffalo, N. Y.; capitalization, \$100,000; incorporators, R. L. Doherty, G. E. Rowley and M. E. Hunter, all of Buffalo.

Grimwood Staying With Fairbanks.

Los Angeles, Oct. 22. Despite telegram from Morris Gest, who wants him for "Aphrodite," Herbert Grimwood will remain with Douglas Fairbanks, who has him under a long term contract.

## CATHERINE CURTIS SUE.

Irene Myers, Richter, sister-in-law of Mrs. Catherine T. Myers, whose stage name is Catherine Curtis, the film actress and producer, this week served by publication notice of a suit she has brought against Catherine, who is the wife of Peritt Coit Myers and who is residing in Los Angeles. The papers were prepared by Carmody & Kellogg, attorneys. They allege that when Mrs. Myers went to Los Angeles she took with her all of the household effects of the plaintiff, together with considerable personal property. Mrs. Richter demands that her sister-in-law return the goods or an equivalent in money.

The papers contain mention of a complaint in a divorce suit, rehearsing that Mrs. Myers married her husband in Glens Falls, N. Y., Dec. 6, 1911, and that the issue of the marriage is one child, Gretchen, six years of age. Family matters ran smoothly until the latter part of 1917, when Mrs. Myers, in her affidavit, alleges that her husband misconducted himself with various women, more particularly with one Lillian Schall. After bringing the divorce action Mrs. Myers left her New York home, went to Los Angeles and took with her property of her sister-in-law, according to the latter. The divorce suit has not yet come to trial.

## FIGURING SELZNICK'S DOPE.

Lewis J. Selznick advertised a few weeks ago he would bet \$100,000 that he could make one plus one equal three. The general idea is that after the period is over for the bet to have been accepted that Selznick will say that the other film magnates were so afraid of him that they would not take up his bet on the impossible.

From other sources, however, it is said that the plan that Selznick has up his sleeve is a new idea of combining exhibiting and producing interests.

## AT LIBERTY FOR MOTION PICTURES

Played opposite Robert B. Mantell, Lew Fields and William and Dustin Farnum. Address, WILLIAM GIERKE, R. F. D. No. 2, Princess Bay, N. Y.

## EDDIE CLINE FOX-SUNSHINE FEATURE COMEDIES

"School House Scandal"—"Sheriff Nell's Comeback"

Starting HOLLY MORAN First Two Releases

## MR. ARTHUR H. JACOBS

Wishes to announce that he has opened a suite of offices and will act as the personal manager of stars and prominent players.

PRODUCERS  
Select your cast  
at

ARTISTS  
Call or communicate  
immediately with

ARTHUR H. JACOBS, INC.

145 West 45th Street, New York

## MYSTERY OF THE YELLOW ROOM

The first release under Realart distribution is an Emil Chaudard production made for the Mayflower Photoplay Corp. It is called "The Mystery of the Yellow Room," from the novel by Gaston Leroux. As the story is laid in France the Mayflower and Realart people were fortunate in having it directed by a Frenchman, with the result that the style of acting, mannerisms, locations, interior furnishings, etc., are such as to

The plot is an absorbing one and will baffle the most discerning plot anticipator. The most trying thing to a reviewer is to sit through half a dozen reels of a feature that can have but one very obvious conclusion. If anybody can guess this one he, or she, is a marvel. Here is a brief summary of it:

**WHAT EVERY WOMAN LEARNS.**

Amy Fortesque.....Enid Bennett

Walter Melrose.....	Milton Sills
Dick Caylor.....	Irving Cummings

## WHAT EVERY WOMAN LEARNS

Amy Fortesque.....	Enid Bennett
Walter Melrose.....	Milton Sills
Dick Gaylord.....	Irving Cummings
John Matson.....	William Conklin
Aunt Charlotte.....	Lydia Knott

reter Fortesque.....Theodore Roberts

The solemn, but worthy, young lawyer who also sought her hand soon proves his worth by beating up her husband for talking about her in public. Through a trick the lawyer is lured to her house and shot there by the revengeful husband. In turn, his wife shoots him as he is about to involve her good name by telephoning the newspapers. The young lawyer, of course, recovers. She is acquitted. They are married.

It would be overshooting the near boundaries of good sense to say this is told all together convincingly, but melodramatically it gets by. It never hesitates. When Thomas H. Ince hasn't a good fight to throw on the screen, he works in kisses, or a picture of Enid in negligee with her bright gold hair let down, and of these visions of her there is one so charmingly modified in comparison with the original.

The story is by Eugene B. Lewis, and Fred Niblo directed under Ince's supervision.

## THE TRAIL OF THE OCTOBER

Carter Holmes.....	Ben Wilson
Ruth Stanhope.....	Nora Gerber
John Stanhope.....	Howard Crampton
Jan Al-Kasim.....	Allen Garcia
Mme. Zora.....	William Dyer
Sandy MacNab.....	William Carroll
Omar.....	?
Monsieur X.....	
Abou Shabistari.....	C. M. Williams
Raoul Borna.....	Harry Archer

The greater the degree of improbability in a melodrama as depicted in the six episodes thus far shown of Hallmark's serial, "The Trail of the Octopus," the greater its degree of achieving the means to an end. There are still nine more to come, and by the time the fifteenth chapter is released there will have been completed a serial that may find its way into any theatre where the serial form of a movie is relished.

Thus far the elix chapters have quite a good deal of pep, an element of mystery that is sustained and create a natural curiosity as to the masked presence of the mysterious Monsieur X. It is also capably ennobled by a cast of principal characters, the features members of which are Neva Gerwin, and Ben Wilton.

The story opens with Dr. Reid Stanhope, a scientist and traveler, telling his daughter Ruth how he came into possession of the sacred talisman—"The Devil's Trademark"—that science has been searching for, and how he has locked it away in a rock vault on an island.

The only way to obtain it is to find the nine daggers, and to fit them into the combination lock of the rock vault. For greater safety these nine knives have been distributed by Stanhope among nine scientists, including himself. Wang Foo, in China, also has one.

The Chinese is introduced as a power among his countrymen, and the backbone of a political organisation seeking world domination: Jan Al-Kasim, his half brother, double crosses him on every opportunity disguised as Monsieus X. Carter Holmes, a "master criminologist," is engaged to Ruth Stanhope, and when her father is killed by Monsieus X, who appeals to him for help, and his interest in the case carries him into as many adventures as any real detec-

Monsieur Malcine.....	Louis Orsini
Mathieu.....	John McQuire
Mme. Mathieu.....	Catherine Ashley
The Green Man.....	Ivan Double

The first release under Realert distribution is an Emili Chautaud production made for the Mayflower Photoplay Corp. It is called "The Mystery of the Yellow Room," from the novel by Gaston Leroux. As the story is laid in France the Mayflower and Realert people were fortunate in having it directed by a Frenchman, with the result that the style of acting, mannerisms, locations, interior furnishings, etc., are such as to give the story the requisite surroundings.

The plot is an absorbing one and will battle

the most discerning plot anticipator. The most trying thing to a reviewer is to sit through half a dozen reels of a feature that can have but one

very obvious conclusion. If anybody can guess this one he, or she, is a marvel. Here is a briefest summary of it:

Miss Stangerson has worked with her father from up to midnight in the laboratory. She rose, kissed him good-night, went to her room, and locked the door. Her father continued working for some time, when he heard her scream fran-

tically for help. When the door was finally broken down the young lady, in her nightdress, was lying on the floor in the midst of the greatest disorder. She was covered with blood and had finger-marks on her throat. Nobody could be found under the bed or elsewhere. These rescuers discovered bloodstained marks of a man's hand on the walls and on the door, a

handkerchief red with blood, an old cap, footmarks of a man on the floor. There was no chimney in the room, he could not have escaped via the door as the rescuers entered that way, while the window was secured from the inside.

It would be almost sinful to disclose the perfectly valid but surprising explanation to the mystery. Director Chastard has done wonders

with this detective story. He has given it a magnificent production, and the photography, mostly in semi-light, is toned to a nicety. The cast is composed of players who are interesting to watch, and hence hold your attention.

If Benari's future releases are as good as "The Mystery of the Yellow Room" they will have no cause for complaint. No exhibitor can go

**BROKEN COMMANDMENTS.**

\_\_\_\_\_

Hale, as the newspaper reporter, has some "heavy" stunts to perform throughout the picture, and acquires himself in a capital manner. Virginia Valli, as the girl, gives a splendid performance. Clarette Clare, as the aunt, gives the comedy phase to the film. The other members of the cast prove capable.

**THE WOMAN UNDER COVER.**

## THE WOMAN UNDER COVER.

This Universal special production is a picture that starts off like a house afire but slows down toward the finish. It is a six-reeler, with Fritz Ungerette starred. The story was by Sada Cowan and adapted for the screen by Harvey Thew. George Seligmann directed the production. Generally considered, it is an interesting drama, with sufficient suspense to please the majority of the audience.

The principal theme is a love tale, between

trix dramatic, with a superb, and a managing editor. This, however, is secondary to the heavy end of the plot. The actress-wife of a star is abused by him in the dressing room and shoots him dead. The only witness to the crime is the choruman brother of the little girl reporter. She is assigned to the story, but kills down on the job. Finally the brother,

The Leader gets the story and the girl is sent out to work up a confession. She corners the woman in her apartment and the boy shows on the scene. Newspaper instinct triumphs, and, despite that her own family is mixed up in the

Harry Singler plays the worthless brother and gives a really clever performance, although

devices are not usually his line. Fontaine La  
tue as the actress was prone to overact at  
times, but on the whole gave a fairly satisfac-  
tory portrayal. Miss Brunette worked hard to  
et her role over and succeeded fairly well.

Fred.

# MOVING PICTURES

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## THE LONG ARM OF MANNISTER.

George Mannister.....Henry B. Walthall  
Lucy Mannister.....Olivia Ann Alcorn  
Madam De La Mare.....Helen Chadwick  
Oliver Hamilton.....Wm. H. Clifford  
Mortimer Treason.....Chas. Wheeler  
John Dyack.....John Cesar  
Edward Graydon.....Matthew Bidolph  
Lester Foster.....Harney Furdy  
Clifton Sinclair.....Hilma Conley

Irrespective of how many times "The Count of Monte Cristo" has been rewritten for the stage, the photography and whatever form of amusement the theme of returning to avenge oneself for the happiness wrecked by evil conspirators, seldom fails to prove of some interest. In the feature called "The Long Arm of Mannister," filmed from the story by R. Phillips, Ophelium, produced by the National Film Corporation of America, and distributed by Pioneer, there is the same basis for a plot as in the novel by the elder Dumas.

It may be recalled of the older work that his hero returns after imprisonment to avenge himself upon his enemies who had taken everything from him, so does George Mannister enter and tears to the thickness of a shroud every conspirator who had any share in averting from him the fate he held most dear.

But this Mannister is not imprisoned. Instead he is revealed as a millionaire of extraordinary capabilities, the street called Wall, although there is no ostensible reason why he should be. Fighting in the open, he proves himself invincible against a covey of men whose growing jealousy of his success inspire a plot to wreck his wife's faith in him and thus leave the market open for them. They accomplish this, and he starts out in pursuit of his wife and her lover. In the heart of the American desert a year later they are overtaken. There, too, he secures the story of the plot from her lover, but at the point of a gun. He comes back delighted to the mind of wrecking every man and their tool of a woman who held a share in the conspiracy.

For the briefest interval there was a scene in his return where he meets the culprit of a clique, that rose to the highest pitch of attainment in the delineation of human nature under lighted circumstances. In a casual manner he rises with champagne glass in his hand and articulates: "May we do by our friends as they have done by us." This bit is a masterpiece of character and for psychological value is as rare as a ruby.

Henry B. Walthall as the featured player is exactly the virile type of a millionaire, either with or without a sense of revenge. Rather does he seem here the actor whose services are

far better enlisted in depicting roles where his capabilities are self evident, as Oswald in "Ghosts," for the sake of example. The casting of four other actors representing millionaire type has also been sadly in neglect. With the exception of John Cesar none represents what they started out for. And on the strength of their natural features as applied to their respective characters runs the entire value of the picture. What little women have to do is done well.

The literature of its title is in instances of a high order, but not in general. In scene value it is conventional enough while the repetition of restaurant scenes and the interior of Mannister's home look on the surface like too much studio. There is no balance in color to bring out the finer points in its photography. An audience at the New York Roof gave it a passive reception.

## THE MOONSHINE TRAIL.

Cynthia.....Sylvia Bremer  
Philip Ashford.....Robert Gordon  
Mrs. Ashford.....Julia Grayne Gordon  
"The Shadow".....Vandyke Brooke  
Cynthia's mother.....Margaret Barry  
Cynthia's father.....Robert Milash  
Jay Rogers.....Bill Hube  
Her brothers.....Rogers, Hampton  
Rogers, Hampton.....Leo Deney  
Rogers, Hampton.....Lodie Dunn  
"Lefty" Jones.....Guy Alexander  
Margie Jones.....Fannie Rice  
Bill Jones.....Frank Hilton  
Chubbie Jones.....Charles Blackton  
Katie Jones.....Violet Blackton

Exhibitors seeking a big special that will stand up under advance booming might do well to have a look at the J. Stuart Blackton production, released by Pathé, under the title of "The Moonshine Trail." In the form of a human interest drama in six reels and without seeming to do so, he preaches a strong brief for prohibition. The Prohibition party should strongly endorse the feature. It is a theme of "everyday life" so forceful and direct that it is sure to be understood by all. And yet there is not a single sub-title that avows of sermonizing, administration or preaching. It just speaks for itself.

The direction, photography, interiors and locations are worthy of special commendation, while the cast is well high perfect. The story starts in the mountains of Tennessee, but later shifts to New York, showing the slums and luxurious homes and business offices. There is throughout a fidelity to detail.

Sylvia Bremer and Robert Gordon are featured. The former has relatively little to do, and hence the splendid acting of Robert Gordon

stands out pre-eminently. Vandyke Brooke, as a broken-down drunkard, furnishes a fine piece of character drawing, and Margaret Barry, as the wife of the a moonshiner, expresses before the camera in a manner to entitle her to individual mention.

"The Moonshine Trail" is a picture no director need be ashamed of.

Jolo.

## THE WOMAN OF LIES.

Olivia Sherman.....June Bridge  
Jim Hooton.....Earl Metcalfe  
William Sherman.....Chas. Mackay  
Tracy Norton.....Gaston Glass  
Lillian Marriah.....Lillian West  
George Madray.....J. A. Fong  
Mrs. Madray.....Marion Barney

This story by Forrest Halsey is an interesting one, and its picturization under the direction of Gilbert Hamilton gives the star an unimpeded opportunity to display her veracity. It is one of the best vehicles which June Bridge has been given by the World Film Corp.

The story is that of a girl who upon the eve of her wedding is forsaken by her sweetheart, due to the death of her father. The latter was an official of a concern with whose finances he had tampered prior to his death. The girl obtains a position with the firm and loses the same through the gossip of the young man and the daughter of the president of the concern, whom he marries.

The girl then leaves the town, avenging vengeance on the man. She becomes a member of a gang of blackmailers, and in this way edges her way into society. Her former lover and his wife, in their endeavor to wedge their way into the exclusive set, come within her clutches.

She takes the girls who sell them in, tells him of the love that the social leader has for him, and induces him to buy some jewels for the woman. He does this, then is compromised by his former sweetheart, and his wife deserts him. It becomes known that he has defaulted with the finances of the firm, and runs away. The girl then meets a newspaper man who is on the trail of the gang of blackmailers. She recognizes in him a crook, whom she had befriended. He becomes smitten with her and invites her to visit his mother. While at the home of this man the former lover, now a tramp, tries to make trouble for her on account of her alleged past.

The mother overhears his remarks to the girl and orders her from the home. The son enters, and the girl tells the story of the man and the past. The man is told to choose by his mother between herself and the girl. He

selects the latter. The mother then relents and accepts the girl.

The title will evidently be one of the biggest assets this film has and the judicious use of novel advertising means by the exhibitor will be its prime drawing value.

With the exception of a vision that the mother has when the girl is driven out of the house of the latter's tragic ending, of the latter's tragic ending, does not seem to be consistent, and really brings in a bit of sordidness at a time when it is uncalled for. It might even be well to eliminate this from the film entirely, as it has no bearing whatsoever on the story.

The work of Miss Bridge is (one with a definite sense and finesse which is deserving of notice. Earl Metcalfe, as the "crook" and later the newspaper man, handles his role very capably. Gaston Glass as the "cad" did not seem to get the tenure of his part, and his work in the society and wedding rehearsal scenes hardly measured up to the standard he should. His work as a whole appeared to be very indifferent. The other characterizations were incidental.

## BULLIN' THE BULLSHOCKVILL.

A farce in which Marguerite Clayton is featured, supported by Fatsy De Forest, Billy Rupp, George Hamblin and others. It is presented by the H&E Producing Co., Inc.

The director, Frank P. Donovan, who presents the four-reel feature, apparently has taken the view of Thomas Carlyle as expressed in the following quotation: "To countenance with seriousness ridiculous propositions endangers danger. Better method is laugh it out of existence." Thus the reign of Lenin and Trotsky in Russia has been burlesqued and made to appear ridiculous.

While there is tragedy, because of the very nature of the subject involved, it has been touched but lightly, and the whole movement has been made to appear farcical. A satire presented chiefly as a burlesque. A number of clever and novel tricks of photography are really amusing and help along a feature that otherwise has but little that is genuinely funny.

A cabaret performance and some bathing girls or young women dressed in bathing costumes have been injected into the picture, but their gymnastics are not particularly diverting. Some of the titles are well written. In the latest Broadway slang, but unintelligible to all but New Yorkers and those who are supposed to know very much up-to-date. There are a few handsome interiors, but the exterior apparently have all been taken on one location, and the same outside scenery becomes tiresome long before the last reel has been seen.

"Bullin' the Bullshockvill" is far from being a strong feature.

You really mean  
**Withdrawn?**

Yes, but only to give wide-  
awake exhibitors the chance of  
their lives to reap a big harvest  
You see-it's this way

**"SOLDIERS of  
FORTUNE  
An ALLAN DWAN  
PRODUCTION -**

**IS THE GREATEST FIRST  
RELEASE ANY MOTION  
PICTURE CONCERN EVER  
HAS HAD- GREATER THAN  
MOST ORGANIZATIONS HAVE  
HAD IN YEARS OF BUSINESS**

It's real road show stuff  
and REALART could  
clean up by handling  
it indefinitely on that  
basis- Could-but won't-  
because REALART  
declines to compete with  
its patrons! REALART  
isn't selling skimmed milk

But REALART demands that the  
production shall be given a chance!  
And that means longer runs -

FROM FOUR TO TEN TIMES THE  
LENGTH OF ORDINARY RUNS

It's the biggest chance you've ever  
had to buy pure cream! - But  
you'll have to hurry

**REALART**  
PICTURES CORPORATION  
Arthur S. Kane president  
112 West 42nd St. - New York

Presented by  
**MAYFLOWER  
PICTURE  
CORPORATION**



# REPUBLIC

## DISTRIBUTING CORPORATION

**LEWIS J. SELZNICK**

Advisory Director

**BRITON N. BUSCH**

President

REPUBLIC has been organized to acquire and distribute the choicest feature productions on the market, together with the best short subjects made.

ITS POLICY—the SELZNICK rule—the Exhibitor **MUST** make money.

ITS METHOD—direct co-operation—unlimited exploitation—service to Exhibitors.

The following 22 offices, formerly occupied by World Film Corporation, have been taken over by the

### REPUBLIC DISTRIBUTING CORPORATION

Home Office: 130 West 46th Street, New York

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CINCINNATI.....N. W. Corner 7th and Main Streets  
CLEVELAND.....Belmont Building  
DALLAS.....1905 Commerce Street  
DENVER.....1753 Welton Street  
DETROIT.....63 East Elizabeth Street  
KANSAS CITY.....1614 Main Street

LOS ANGELES.....81 South Olive Street  
MINNEAPOLIS.....6th Street and First Avenue  
NEW YORK.....130 West 46th Street  
OMAHA.....1506 Harney Street  
PHILADELPHIA.....1315 Vine Street  
PITTSBURGH.....1201 Liberty Avenue  
SALT LAKE CITY.....60 Exchange Place  
ST. LOUIS.....3617 Washington Avenue  
SAN FRANCISCO.....104 Golden Gate Avenue  
SEATTLE.....1201 Fifth Avenue  
WASHINGTON, D. C.....916-18 "G" Street, N. W.

# NO

When I said I could make  
 $1+1=3$ , I was NOT  
referring to the Republic  
Distributing Corporation.  
Guess Again.

Lewis J. Selznick

### RIOT OVER SUNDAY SHOWS.

Marion, Ind., Oct. 22. Attempts of Dolly and Howard Spurr, principal stockholders in the Mutual Theater Company of Marion, to open their Lyric, a picture house, on Sunday led to a near riot of the patrons. The police, blocking the opening, which was in violation of the Indiana blue laws, had to arrest the Spurr three times before they finally gave up the attempt to operate. J. W. W. agitators, according to the police, circulated in the crowd of disappointed patrons and caused the theater-goers to become so heated that they burned Mayor Elkanah Hulley, chief foe of the Sunday pictures and a prominent and active member of the First Methodist Church, in effigy and threatened to set fire to the city hall. Prompt action by the sheriff and his deputies and the police dispersed the rioters.

The Sunday show sympathizers planned a parade to show their strength. The Spurr bought a full page of space in a local newspaper and filed it with attacks upon the mayor and articles deploring the fact that irresponsible persons were endangering the Sunday picture cause by lawless acts. While the Spurr have the backing of a large number of citizens, many persons are appealing to the city administration to stand upon the determination to keep the Spurr houses closed on Sunday.

### TRIANGLE-EDUCATIONAL DEAL.

The deal that was on for the purchase of the Triangle exchanges by the Educational Films has been finally collapsed. The Triangle has recently started a policy of refusing old subjects.

Other than that there does not seem to be any particular activity on the part of the company. The rentals of the reissues are in a great many cases greater than the original contract price under which the pictures were leased. The advance in film rentals during the last two years is the cause of this and the result is that the company can't make up on this basis. Two re-issues have been slated so far. They are "Let Katy Do It," with Jane Grey, and "The Weaker Sex."

### MASTBAUM TRAVELING.

Philadelphia, Oct. 22. Jules E. Mastbaum, president of the Stanley Company of America, accompanied by Lawrence D. Beggs, treasurer of the corporation, is on a trip through the West. He said before leaving that he wished to study some of the conditions in that section of the country.

In view of the recent activities increasing the holdings of the Stanley Co. in the picture world, it is believed that Mr. Mastbaum has decided to extend the interests of the Stanley Co. in that part of the country and that some interesting deals will develop. His first stop was scheduled for Chicago.

### BISHOPS ASK INVESTIGATION.

The House of Bishops of the Protestant Episcopal Church, now in session this week in Detroit, passed a resolution Tuesday demanding Congress to name a special committee to consider the relation between filmed plays and the source of crime among the youth of the nation and to recommend legislation.

A recent Omaha lynching has been laid in part to the influence of improper photoplays.

### EXHIBITORS ORGANIZED.

O'Brien, Malachuk & Driscoll have organized a new picture corporation, Associated Exhibitors, Inc., capitalized at \$100,000, for the purpose of manufacturing and dealing in pictures and to build and maintain theatres.

Three members of the law firm of Arthur Walsh, Lawrence L. Cassidy and Winfield Bonynge comprise the board of directors.

### "Eyes of Youth" Delayed.

Los Angeles, Oct. 22. The premier of "Eyes of Youth" at the National has been delayed a week for retitling.

### JURY DISAGREED.

After a week's trial of the damage action brought by the Torpedo Film Corporation against the Lewis J. Seiznick Enterprises, Inc., the jury sitting before Justice Greenbaum in the Supreme Court could not agree on a decision. The suit concerns the film, "Anna Petrovna," which the plaintiff purchased from Seiznick. The Torpedo people allege the negatives were badly damaged, making them invaluable for trade purposes.

The defendant corporation, answering through their counsel, Kupa & Kirchway, stated that the plaintiff knew well enough that the negatives were slightly damaged, had made that fact clear at the time of sale, etc., but that the Torpedo bought them just the same.

To establish the exact state of damage of the negatives the films were exhibited in the court room, which in itself establishes a precedence in the annals of American jurisprudence, this being the first time that a film was ever shown before a jury in a trial. The projector was attached to the electric light switch above the judge's desk, the pictures being projected on the bare walls. It seems, however, that the jury cannot come to an agreement. The matter rests there until further trial.

### MRS. HUMISTON SUES UNIVERSAL.

Mrs. Grace Humiston, the woman attorney whose name was brought prominently before the public in connection with the solution of the Ruth Cruger murder mystery, is awaiting a decision of the Appellate Division of the Supreme Court in an action which she brought against Universal Films and the Universal Film Exchange, Inc. The case was argued Friday last in the rooms of the court, Twenty-fifth street and Madison avenue.

At the time the Cruger mystery was the topic of stories in the daily papers, Mrs. Humiston's picture was shown on the screen in connection with the usual weekly review of important events. She applied in the Supreme Court for an injunction preventing the further use of her photo "for advertising purposes" and for damages which she claimed had resulted from the first presentation of the film in the weekly review.

The matter was decided in her favor, under the Civil Rights Law, and the film company appealed to the Appellate Division asking a reversal of the decision of the trial court.

### SAVING \$100,000 A YEAR.

The new arrangement which Robertson-Cole has made with the Hallmark Exchanges brings the former company a saving of \$100,000 annually for the producing organization. The new arrangement marks the passing of the Mutual-Exhibitors Circuit entirely. The exchanges of that organization have been taken over completely by the Hallmark.

Under the arrangement previously in existence whereby the Robertson-Cole released through the Exhibitors-Mutual the cost of distribution was costing them 35 per cent. Under the present arrangement the distribution cost is down to 15 per cent., with the producers having their own sales force in the Hallmark Exchanges.

### DAN COURTNEY'S CURLS BURN.

During the filming of the Eugene O'Brien feature, "The Broken Melody," little Dan Courtney's long golden curls caught fire and were burned to the roots. The child, suffering nothing more than the loss of his hair and a bad scare, but several hundred feet of film must now be retaken with another child.

Adolph Zukor  
presents

# "The TEETH OF THE TIGER"

Directed by  
CHET WITHEY

A Paramount Aircraft Picture  
Featuring DAVID POWELL

## THE GREATEST MYSTERY STORY EVER SCREENED!

It piles up climax on climax, suspense on suspense and mystery on mystery!  
It's one of the "you must see it" pictures that brings in packed houses.  
It's a mystery-story year! Satisfy the public demand with the greatest mystery story ever screened!

By Maurice LeBlanc. An Arsene Lupin Story. Scenario by Roy Somerville.

FAMOUS PLAYERS—LASKY CORPORATION  
AMERICAN THEATRE DIST. BY LASKY CORPORATION  
LASKY CORPORATION, NEW YORK, N. Y.

# CAPITOL TO OPEN TONIGHT LARGEST THEATRE IN WORLD

**Trouble With Building Department Over Mahogany in Lobby Has Delayed Event Since Aug. 29—Temporary License Understood to Have Been Granted—Very Few Seats Will Go to Public Tonight—Mostly Invited Guests to Be Present.**

The Capitol Theatre is scheduled to open tonight (Friday) on a temporary license, granted through the acquiescence of the Building Department, provided certain alterations ordered for the grand lobby of the theatre are made within 80 days.

The house was to have opened on Friday, Aug. 29, but as the opening date was approaching, inspectors from the Building Department discovered that the decorations of the grand lobby were in violation of the fire and building laws with respect to theatres. They found that heavy mahogany woodwork and panels were the components of the lobby decorations, which were in violation of the fireproofing law of modern theatres and would not be approved by the Board of Underwriters. This woodwork and paneling was put in at a cost of \$75,000. Inspector Lasky, in charge of the theatre inspection for the Building Department, immediately called the attention of the architect and management of the theatre to this and told them he would be compelled to place a violation against the lobby.

The management was somewhat incensed at the Building Department official and his action, and immediately said it would take the matter up through other channels. Strong influences were brought to bear with the city departments to get the building officials to lift the violation. They were told that the theatre was fireproof throughout and the presence of the woodwork in the lobby would in no way prove harmful in case of a conflagration, as there were sufficient exits in the theatre proper to dismiss a capacity audience of 5,000 in a very short space of time.

However, when a month ago they found out that it was impossible to get the Building Department to recede from its demands with respect to the order, the management decided to make the change in the lobby beauty and adornment. The redecoration has been going on night and day and may take several weeks to finish after the formal opening of the theatre. It has been completed to an extent at present which warranted the Building Department in granting a temporary license. The cost of the new decorations will exceed \$55,000.

It was only decided on Monday to fix the opening date for this week and on account of the printing strike all announcements were made through the newspapers, large advertising space being taken in all of the dailies.

Very few of the 5,000 seats will find their way into the hands of the public. Newspapers will be allowed several pairs of the seats and the balance have been purchased by the directors of the enterprise for distribution among their friends.

Practically every producer in the film industry had forwarded checks for blocks of seats for the opening, as they intended to make a splurge with all of their "stars" present at the performance. It was learned that none of these orders were filled, and the nearly vast majority of them certified, were returned to the makers.

The big feature of the show will be the Wayburn Capital Revue, which will have among its principals Pearl Beary, Mae West, Luella Chalfont, Muriel D. Forrest, Dorothy Miller, Janet Stone, Paul Frawley, Will Crutchfield, Toney and Arthur Rankin. The chorus will have 14 dancers, 12 show girls, nine girls and nine men back dancers. The feature film will be Douglas Fairbanks in "His Majesty the American." Arthur Pryor and a band of 10 will furnish the music. Nate Leisig, the card manipulator, was engaged to act as host in the theatre and do a specialty during the revue. However, on the list announcing the principals, his name is missing.

In case the Capitol will not only dwarf the picture palaces that now flank Broadway, but will also outrank the theatres of the world, including the La Scala Opera House in Milan, Italy.

Erected on the farthest site of the theatrical district (51st street and Broadway), the plot on which the theatre has been built is estimated to have cost \$5,000. With the exception of Edward Dowd, vice-president and managing director of the Moredell Realty Corporation, which owns and operates the new theatre, none of its board of directors have ever been associated in the theatrical world. The company takes its name from its president, Mesmore Kendall, a lawyer and financier, whose interests are largely identified with copper.

The other directors are: William Braden, a capitalist, with large copper interests; George Armaty, vice-president of the California Packing Corporation and a member of the War Industries Board and Priorities Board through the war; Robert W. Chambers, the author; Gen. Coleman du Pont, capitalist, whose recent acquisition of a number of leading hotels started New York; George H. Doran, publisher; Frank H. Hitchcock, attorney and former Postmaster General; and Edward Brown, capitalist, whose marriage to Margaret Livingston was the cause for his interest in amusement undertakings.

It is said that the growing tendency to regard the theatre as a legitimate business institution rather than merely an art forum or a plaything, induced these "hard-headed" men of affairs to select the field as one of promise for investment.

The plot of ground on which the theatre is built extends 100 feet on Broadway, 289 feet on West 51st street and thence 300 feet south to 60th street, where the stage is located. This feature in itself requires a frontage of 157 feet.

The Broadway side, devoted to the grand entrance and lobby, in itself large enough to house the average first class theatre, is essentially a separate structure, erected as an office building. To preserve the unity of architectural design it is of the same height as the theatre proper, six stories, and on the 51st street side office building and theatre present an unbroken front of conventional monumental design, ornamented by a row of stately pilasters, 17 in number.

The auditorium occupies the 11th street front, a width of 175 feet, and extends south to the stage a stretch of 150 feet. The orchestra floor provided in this space seats 2,750, nearly twice as many as the usual theatre accommodates in orchestra, balcony, boxes and gallery combined, and more than any of the theatres of the Metropolis with four exceptions. The balcony's capacity is practically the same as in the orchestra. There is no gallery. The architect is Thomas W. Lamb, who is also responsible for designing a number of theatres in New York.

The completed theatre will exceed the collective seating capacity of six successful first class theatres in the heart of Times Square, and contains one-fifth more seats than the Hippodrome.

Primarily it is in empire style in interior architecture, ornamentation and decoration. The entrance lobby with its marble walls is treated in soft colors, almost pastels, with cafe au lait shades predominating and gold, covering the stucco or plaster ornamentation. This gold is glazed with soft green to produce an Etruscan effect. Elsewhere it is Roman gold and other ornamentation glazed and rubbed into a cameo effect. The entrance lobby leads to the main lobby, spreading to the right and left and fronting a marble staircase. The murals are the work of William Cotton, an American artist.

The decorative scheme is the work of Cooper, Sampson and Co. and is enhanced by the array of French rock crystal chandeliers which with other hanging candel the decorations. Eleven of these creations hang from the ceiling and others are to be found in the grand promenade and the main lobby. They formed the collection that contributed largely to Sherry's vogue and their value is estimated at \$75,000.

## A FAIRBANKS FIRST.

There is to be a second Douglas Fairbanks picture issued by the United Artists prior to the release of the first Mayflower feature "Follyas." The Fairbanks picture, however, as yet unnamed, and the time between the release dates of the two will be two weeks.

The holding back of the Greater New York bookings of the first Fairbanks, "His Majesty the American," is the cause of a strong protest on the part of the exhibitors who have booked the picture.

New York has been closed territory to the feature, because of the setting of the dates at the Capitol. The picture was played every small hamlet surrounding New York, while the exhibitors here have had to pay in advance for the full run that they booked for and the money has been tied up in the hands of the United.

## BRITISHERS RETURNING OCT. 28.

The three prominent British exhibitionists who came to America a few weeks ago on a tour of inspection as the guests of Famous Players-Lasky, are booked to return home Oct. 28 on the Mauretania. They will be accompanied by Milton Hoffman, who goes over to become studio manager in England for Famous-Lasky.

The names of the exhibitors are Isaac Collins, Victor Sheridan and Thomas Burns. The trio profess to be very much impressed with the American idea of conducting cinemas. Among other things they have contracted for the installation in their houses of large American pipe organs.

## New \$300,000 House for Norfolk.

Norfolk, Va., Oct. 22. Work has started on the erection of a new theatre in this city which will be devoted to pictures and "pop" vaudeville. The new building will cost \$300,000.

A 10 years' lease at \$30,000 a year has been acquired by R. D. Craver and Pryor Brothers, who operate a number of picture houses in Virginia and South Carolina.

## Mayflower Buys in Fort Lee.

Mayflower signed contracts last week whereby they acquired several acres in West Fort Lee, N. J., for \$50,000. They will erect a large motion picture studio, this to be their central eastern plant.

Dell Henderson Directing Geo. Walsh. William Fox has engaged Dell Henderson to direct George Walsh. Henderson had been directing William Collier in two reel comedies for Joseph M. Schenck.

## PLANNING EXCHANGE BUILDINGS.

Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, Inc., left for Cleveland and will be in that city the latter part of this week to investigate the various proposals which have been submitted to the organization for erecting a new and modern film exchange building in that city.

Ninety-five per cent of motion picture distributors are members of the N. A. M. P. I. and the secretary will report to a special committee on film exchange building, of which Al Lichtman, of the F. F. L. Company is chairman.

Cleveland is one of a number of cities throughout the country in which new exchange buildings will be built, and it is estimated that during the coming year millions of dollars will be spent for this purpose. It was also learned that plans are under way at the present time for a \$2,000,000 structure in Chicago.

## \$5,000 FOR "WHITE MICE."

Come next week, the week whereby the Mayflower Photoplay Corporation acquired the screen rights to the late Richard Harding Davis' novel, "The White Mice," from the publishers Scribner & Sons. The purchase price is \$5,000.

Mayflower has also acquired the screen rights to Walter Hackett's play, "The Invisible Girl." The consideration for these rights is \$5,000, to which Hackett is entitled to the greater share, having retained the world's picture rights to his play. Dixon, the producer, only owns the American and Canadian rights. The play was in New York only a short time.

## ANOTHER PICTURE STOCK.

Films, Inc., is the name of a new picture producing company, or at least that is the title adopted by a corporation headed by William W. Young and Edward Marshall.

Young was at one time managing editor of Hampton's Magazine and Marshall is a well known war correspondent now in London, from which city he conducts a news syndicate.

Without mentioning the amount of its capitalization, the concern is advertising for subscriptions to its stock at \$10 per share.

## TOM WISE SIGNS FOR PICTURES.

Chicago, Oct. 22. Tom Wise starting here in "Copy Ricks," has been signed by Joseph Lincoln to play feature roles in six films founded on the latter's stories. They will be known as Tom Wise Features and will be photographed along the Atlantic Coast and on the Grand Banks.

## HONEYMOON BY AERO.

Queens, Thomas, Barbara Phillips, film star, was married to G. Newman in London, Oct. 20.

Immediately after the wedding reception the couple left by aeroplane for a honeymoon on the continent.

## HARRY WARD SAILING.

London, Oct. 23. Harry Ward, of Ward's Films, Inc., sailed for New York on the Lapland, Oct. 22.

## Maurice Elvey to Produce.

London, Oct. 22. Maurice Elvey, one of the principal directors of the Stoll Film Company, Ltd., leaves that concern to make one picture for the Ideal Picture Producing Company, after which he starts a producing organization of his own.

## MEIGHAN TO STAR.

Famous Players-Lasky has placed Thos. Meighan under a new contract, calling for the latter to be featured till July 1st, 1923, and after that to be starred.

## \$5,000 FOR "BLOSSOMS."

The sum of \$5,000 is said to have been paid by the New York Strand owners for the first run of Griffith's "Broken Blossoms."

# VARIETY

## F. P.-L. BUYS REGAL OF CANADA, HOLDING FIRST NATIONAL FRANCHISE

**Zukor Crowd Already Holds Through Lynch Voting Right in Rival Concern for Southern Section of Country and By-laws Provide for Three-fourths Majority—Only 25 Per Cent. Required to Block Undesirable Competition.**

Famous Players-Lasky has bought in with the Regal Film Corp. of Canada and are now in partnership with that concern on its string of Canadian exchanges.

The Regal company is in opposition to Allen Bros., Ltd., which has held the Paramount for Canada for the past five years. As the Regal company has the First National franchise for the Canadian territory, together with a number of other large American distributing organizations, it places Famous Players-Lasky in a tactical position with respect to its relation with its competitors who distribute through the same channel.

A more or less similar relation exists in the South with the purchase by S. A. Lynch, a Paramount ally, of the Hulseys, the latter holding the First National franchise for that section of the country.

It is understood that the by-laws of the First National provide that for the putting through of any matters of policy there is required a 75 per cent vote of its franchise holders. Just as a supposition—in event Famous Players-Lasky, through purchase or otherwise, securing a 25 per cent. vote of the franchise holders, it would be in a position to "jam the works," as it were.

### BROWN FAILS TO TESTIFY

Rochester, N. Y., Oct. 22. Because of the failure of Special Investigator Irving L. Brown of the National Association of the Motion Picture Industry to be present, the grand jury here failed to indict Eugene A. Westcott, manager of the Rochester Film Exchange, charged with criminally receiving the films of "When Broadway Was a Trail" and "What Happened to Jones," the property of the World Film Corporation.

Brown is said to have hidden himself in an effort to refrain from appearing at the grand jury hearing. Brown conducted raids on several cities of the State, among them Utica, Rochester, Syracuse and Auburn, and seized thousands of dollars' worth of alleged stolen film. All of the operators of these film exchanges were held for the grand jury, and this is the first case that has come up for consideration.

Westcott has a warrant out for Brown on a charge of perjury, declaring that he misrepresented. Brown is alleged to have stated here that he was employed

by the World Film Corporation and to have denied that he was ever employed by that company at a hearing in Syracuse. He is also said to have stated that he was never convicted of any crime. This, Westcott claims, is untrue.

Without the aid of Brown none of the grand juries, at least in this part of the State, can go ahead with the film cases. Every action is practically at a standstill. The case in Rochester will be held over until the November grand jury sits, and then if Brown fails to show up, the case against Westcott will be dropped completely.

While Westcott was being arraigned in police court here officers were sent to search his home in Jay street to see if they could recover any property there which belonged to the film companies. They searched the house while the other members of the family were away, but succeeded in recovering nothing. As the result of this search Mrs. Westcott has filed a suit to recover \$20,000 damages. She alleges that the officers did not have a search warrant and that they acted without the proper authority. The action is directed against Brown and two film companies.

It is hinted that as soon as Westcott is released a large damage action will be started against the World Film Corporation and the Famous Players-Lasky Company.

### HARRY GARSON SELLS OUT.

From Detroit comes the statement that Harry Garson has disposed of his holdings in the Broadway Strand to Phil Gleichman, who is now sole owner of that first run theatre. Gleichman, on the other hand, sold his interest in the Garson Photoplay, Inc., to devote his entire time to the theatre, while Garson will give his attention in future to productions.

Gleichman has made a deal for the playing of Paramount-Artcraft pictures for fifty-two consecutive weeks.

### CENSORS DO CENSOR.

Philadelphia, Oct. 22. The Pennsylvania Censoring Board has ordered that the Paramount film, "Why Smith Left Home," be not shown in this state.

The impression abroad is that some of the censors were in for the picture night tip off their wives. The feature is a comedy.

### MAYFLOWER TAKES WALSH.

The story in last week's VARIETY that an important director was about to leave one of the large film concerns to sign with another concern has come to pass.

The director in question is Raoul A. Walsh, with Fox for a number of years. He has one more picture to make for his present employers, which will be completed on or about Dec. 1. Walsh has signed with Mayflower to make big special productions, at what is claimed to be the largest salary ever paid to a director. In addition the Mayflower people will finance a film producing organization bearing Walsh's name, the latter to have absolute sway and practically unlimited backing to make super-productions which, it is estimated will cost about \$250,000 apiece to produce. Besides his salary, Walsh will receive a goodly percentage of the profits.

Walsh has already cabled to London, offering \$75,000 for the picture rights to a current theatrical attraction there.

### MISS YOUNG ATTACHED.

Sheriff David H. Knott Monday attached what property Clara Kimbrell Young has in warehouse in New York City. The writ of attachment followed a suit filed against the actress by the C. K. Y. Film Co. The Film Co. demands damages in the sum of \$25,000 and the property was attached, as Miss Young is now a non-resident, having taken up a domicile in Los Angeles, Cal.

The basis of the suit is an alleged contract entered into by Miss Young with the film company in July, 1917, for the use of her services in pictures until August, 1921. After one picture, "The Eyes of Youth," had been produced, according to Geoffrey Konta, president of the film corporation, Miss Young violated her contract, left her apartment at 590 West End avenue and moved to California.

### LEW FIELDS IN PICTURES?

Charles K. Harris sold a script, "What Children Will Do," last week to Hallmark Pictures, on which Adeline Lettback collaborated with him.

While it is not unlikely that Lew Fields will appear in it as the star, he having been kept in view in the writing, previous engagements may keep him from accepting the offer.

The same authors have been commissioned to provide a vehicle for Houdini's next release.

### WIDOW DENIES WILL CHARGES.

Cincinnati, Oct. 22. Mrs. Caroline Cox, widow of George B. Cox, late theatrical and picture manager, filed an answer in Common Pleas Court, denying all charges of Mrs. Elizabeth Newman of Philadelphia, her sister-in-law, who recently filed suit declaring she was left \$500,000 by her brother's will.

In her complaint Mrs. Newman alleged that the will had been destroyed and the estate is now being administered in Probate Court as if it had not existed, the entire estate going to Mrs. Cox.

### ESSENAY AGAINST CHAPLIN.

The suit of the Essanay Film Co. against Charlie Chaplin for "half a million dollars" damages has been put on the preferred calendar of the Supreme Court and the trial will be held in one of the parts within the coming three weeks. Sabury, Massey & Lowe represent the film company and Max D. Stener is attorney for the celebrated "movie" star.

Briefly stated the action arises out of a contract entered into by Chaplin in December, 1914, to give his services to the film company for the production of ten films during the year 1915. Chaplin was to receive a large sum for going for the screen work and also 25 per cent. of the net profits of the productions. He posed for six pictures but refused to pose for the other four.

Chaplin has promised to have his first United Artists' picture ready for distribution by the "Big Four" by Jan. 30 next.

### \$2,500 WEEKLY FOR TOM MIX.

Los Angeles, Oct. 22. It is stated here William Fox recently signed a new contract with Tom Mix, by the terms of which the film star's salary is raised from \$600 to \$2,500 a week.

The same source of information reports that Harold Lloyd has also entered into a new agreement with Pathé. Lloyd was receiving \$500 a week, now increased to \$1,500 and 25 per cent. of the stock in a special producing company in which Lloyd is the star. The agreement is for two years. Lloyd turned down an offer of \$1,500 a week and 25 per cent. of the profits to remain with Pathé.

### SEIZENICK REPORT CONFIRMED.

The report in last week's VARIETY that Britton N. Busch and Lewis J. Seizenick had formed a new corporation to handle the distribution of World pictures and a number of other releases, is now certain, although no official confirmation was given out up to the middle of the week.

Record Gradwell, late general manager of World Film, and still a heavy stockholder, is understood to have been opposed to the plan. Gradwell is also present confined to his home suffering from an attack of poisoned ivy.

### J. P. MORGAN & CO. DENY DEAL.

J. P. Morgan & Co. have issued a statement to the press publicly denying they are financing a \$100,000,000 motion picture undertaking.

This concerns the report that Morgan capital was behind the proposed gigantic Loew film deal.

### ROTAPHEL EXHIBITOR AGAIN.

Samuel Z. Rothapel has been appointed managing director of the California Theatre in Los Angeles and will start for the coast in about a week. Rothapel will run the California in opposition to Sid Grauman and the latter promises to be one of the giants of the exhibiting game.

**Hotel JOYCE**  
31 WEST 71st STREET  
(Central Park West)

JOHNNY FRANCIS  
and RENE WILSON  
JUST FINISHED  
LOW CIRCUIT  
PANTAGES CIRCUIT  
NOW REPARATING FOUR ON  
MANAGEMENT  
SAMUEL BAEWITZ

Managers,  
Take Notice  
**Niobe**  
Is Positively  
the Greatest  
Aquatic Nov-  
elty That Has  
Ever Appeared  
on Any Stage.

Regular  
Fellows  
We've Met  
LA STRANGE  
SISTERS  
HARRY ANTRIN  
WILL & MAY  
ROGERS  
HELEN MORETTI  
WAYNE DEERAN  
ARTHUR SULLI-  
VAN CO.  
PENWICK SISTERS  
NOW TOURING THE LOW CIRCUIT

**MITCHELL  
AND  
MARKHAM**  
IN  
"Comedy Bits in Variety"  
Booked Solid by W. V. M. A.  
Representative:  
BILLY JACKSON

(INEZ) (GEORGIA) (ALICE)  
**PATTON, YANTIS and ROONEY**  
"THREE GIRLS FROM HARMONYLAND"  
SUCCESSFULLY TOURING PANTAGES CIRCUIT

KEENE EVELYN  
**GORDON and DELMAR**  
SNAPPY SINGERS OF SNAPPY SONGS, "That's All."  
Booked until March 1, 1920. Low Circuit.

**FRED DUPREZ**  
Starring in "Mr. Manhattan"  
in England  
New York Rep.:  
SAM. BAEWITZ  
1493 Broadway  
London Rep.:  
MURRAY & DAY  
Little St., W. G. 2  
My American Author:  
JAMES MADISON  
English Paraphrase of  
Geminelli:  
WESTON & LEE

MARIE CLARKE  
and EARL LA VERE'S  
FRIEND MAGGIE BEZ:  
Maw Just Wrote Me Saying,  
"Faw Has Nose Trouble  
Caused by a Bad Cold—Me  
Too—SEEMS TO BE RUN-  
NING IN THE FAMILY."  
"You Know how it is with  
me, Timmie."  
"OH, WHAT A PAL WAS  
MARY" MAXFIELD. WHY  
DON'T YOU POST ME A  
LETTER?

**EDDIE  
McCARTHY**  
AND  
**LILLIAN  
STERNARD**  
"In Two Beds"  
EVERY LINE PROTECTED  
Direction, FRANK EVANS

**SID VINCENT**  
AS "LORD ALGY"  
(Quite Often Accused of Being Funny)  
**ADA CARTER**  
THE INGENUE  
(A Combination of Class and Cleverness)  
IN THE  
"LAUGHING LADY"  
PERSONAL DIRECTION  
**BOYLE WOLFOLK**  
W. V. M. A. (Western) B. F. Keltch

Oscar Lorraine—Orpheum Circuit  
Stopping there—Next to Closing  
OCT. 20, ORPHEUM, DENVER  
Direction, E. R. Nedd, Pat Casey Agency

Pat Shanley, Continental Hotel, San  
—Francisco, Cal.  
**HELLO, PAT!**  
Played in your home town (New Haven)  
with a good friend of yours on the bill,  
"Will Armstrong and company." Lovely  
people and a big hit—and we sat at Fitz-  
simon's—some sats, by the way—and  
met hundreds of people who remember you  
real well. And they want to see you so  
bad; that's all they ask us—when is Shan  
coming back?—and in the same breath  
said something about holding the "O.  
U." The law in Connecticut says they  
collect after 10 years, so we told  
them you expected to be home in 1935.  
How's the wife? Your pals,  
HOWDY, FURN, JIM AND MARIAN HARKIN.  
Next week (Oct. 27), Temple, Rochester,  
N. Y. Direction, NORMAN JEFFERS.

Cook and Oatman Low Circuit  
**TIMELY—**  
Under a spreading awning  
Three corner loafers stood—  
One there and there and there,  
All with heads of wood—  
**BEHOLD!**

An angel appeared and said:  
"One at a time—be not afraid to speak  
What kind of a job do you Hinks seek?"  
The 1st: "Get me a job on the 20th Century Limited  
**CALLIN' OUT STATIONS"**  
The 2nd: "Td like to be a 'Flint' on a  
**SIGHT-SEEING BUS"**  
The 3rd: "Make me a nat cheek boy in a  
**SYNAGOGUE"**  
Then the Angel lost her temper and saw  
off in a huff.  
Curtain.  
Langon and Smith Low Circuit  
Direction Mark Levy

**NOJACK, L. I.**  
Dear Sir:—  
I am Manager of the "I Need You  
Every Hour" Theatre. My house is  
filled with rats. What should I do?  
IKE ANNEL.  
Either book a "Cat Act" or ask the  
drummer to lend you his traps.  
**FRED ALLEN**  
LOW CIRCUIT  
Direction MARK LEVY

FRANK KATHRYN  
**Moore and Sterling**  
Direction "Dougherty and  
Sablosky"

"CHUD" "ROLLIE"  
**Blough and Lockard**  
A Black Act that Does Not Use a Razor  
FEATURED COMEDIANS with  
KELLY FIELD PLAYERS  
Headlining Pantages Circuit

**STEVE FRED A**  
A REAL NOVELTY  
Eccentric Guitar Comedian  
LOOK ME OVER  
Direction, HARRY A. SHEA

**MARIA**  
Personality Accordionist  
Direction LEW. GOLDER

**Dogs Digest**  
I wish to thank Miss  
May Boley and others  
for appearing at the  
Jill a Wes Bess-  
ett. I appreciate this,  
for I spent my boy-  
hood days there un-  
til my angelic ten-  
eternity appeared to  
Rawson and Clara,  
who adopted me for  
600. May a million-  
aire of today come  
from an orphanage.  
(Music cue) Da-da.  
**OSWALD**

**STEVE JUHASZ**  
PRESENTS  
**Boila & Co.**  
IN A DAINTY SONG AND  
DANCE DIVERTISEMENT  
Featuring TWNETTE, the American  
Dancing Girl.  
DIRECTION:  
BEEHLER & JACONS

I AM NOW PLAYING THE  
**ORPHEUM CIRCUIT TOWNS**  
For Akerman & Harris  
I can get the Orpheum Circuit any  
time I want to buy it.  
**Arthur West and Company**  
Will be returned next week in the Warsaw  
Theaters by Lord North Ignose.  
Long live the Holohivitsky as long as  
they stay in Russia.  
**DAVE MANLEY**  
"LEAVE THE HALL"

Now Touring Orpheum Circuit  
**Arthur West  
AND COMPANY**  
IN  
"What the Critic Said"  
By QUS KAHN  
Eastern Representative, HARRY WEBER  
Western Representative, SIMON AGENCY

**PAULINE  
SAXON**  
SI PERKINS' KID

(JOSE) (OLLIE)  
**STEWART and OLIVE**  
"American Boy and English Girl"  
IN  
DANCING ECCENTRICITIES  
PANTAGES CIRCUIT

**MERCEDES**  
727 IRVING PARK BLVD.  
Telephone: Wellington 10235  
CHICAGO, ILL.



## THE SURPRISE OF THE SEASON

THEY ALL SAID "GREAT"

"THE HIT OF A BIG HIT SHOW"

HAVE YOU SEEN "SEE-SAW"?

READ SOME NICE THINGS

THEY SAID



Heywood Brown, Tribune—Frank Carter, in particular, gave a first-class performance.

Louis V. DeFoe, World—Emerges as the most energetic and entertaining one of the night.

Alexander Woolcott, Times—Frank Carter is developing so good a vein of comedy that he has become priceless for such entertainments as these.

Laurence Reamer, Sun—Frank Carter is an agreeable comedian and a dancer of uncommon skill.

Evening Post—Frank Carter acted with manly distinction and a keen appreciation of certain humorous situations that fell to his share.



Burns Mantle, Mail—Frank Carter is a favorite and a surprise. He has always been a good dancer, but in this a manly young juvenile as well.

Reinhold Wolf, Telegraph—Frank Carter, long of the "Follies" is a tower of strength. His love-making has much conviction. He registered the pronounced hit of the evening.

# FRANK CARTER

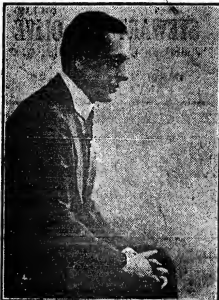
IN HIT OF NEW YORK

'See-Saw'

Cohan Theatre

Jack Lait, Variety—Frank Carter was the juvenile dancer hero, and he read his lines with masculine charm and vigor. His dancing was the hit of the evening.

New York Clipper—Frank Carter played the role of Richard Minot. A trim and ingratiating performer is Frank, and never has he danced with such pep and grace as he displayed in this show.



X  
Oc 31 1919

15 CENTS

# VARIETY

VOL. LVI. No. 10.

NEW YORK CITY, FRIDAY, OCTOBER 31, 1919.

PRICE 15 CENTS

Pictures

Paramount Pictures

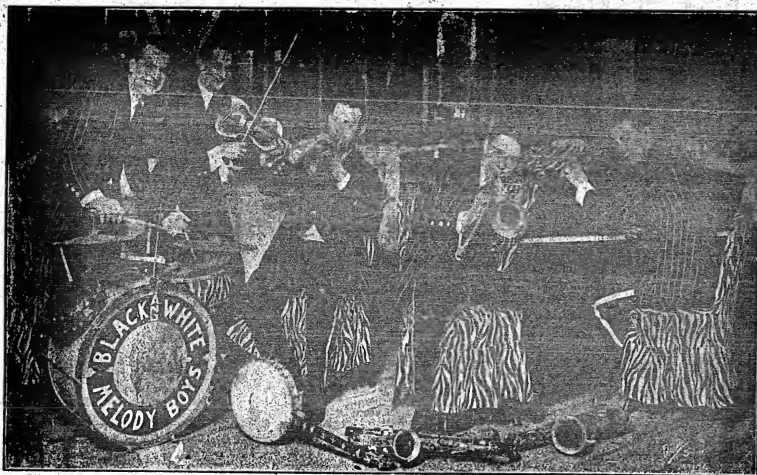
Drama

Variety

ETHEL CLAYTON

Paramount-Artcraft Star Whose First New Season Production  
"More Deadly Than the Male" Will Be Released  
in December.

# RAY MILLER'S BLACK AND WHITE MELODY BOYS



have closed contracts for the seasons of 1919-20, to appear as one of the

## **FEATURE ACTS WITH ED. WYNN in ED. WYNN'S CARNIVAL COMPANY**

This contract is considered to be one of the best ever issued to a singing and playing band or orchestra of any kind.

We thank managers for kind offers for out of town productions, also offers for Australia, South America and Havana.

**Under Personal Direction of JOS. B. FRANKLIN**

# VARIETY

VOL. LVI. No. 10.

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## MAY TRY TO GIVE LEGITIMATE PLAYS ON SUNDAYS IN NEW YORK

**With Prohibition on Baseball and Vaudeville Removed,  
Feel That Regular Dramas Can Be Played as in Chicago  
—Century and Fulton Added to Houses to Give  
Concerts—Keith Interests May Get Manhattan  
Also—New Amsterdam Drew \$4,000.**

The managers of legitimate houses in the metropolis are watching with considerable interest the rapid increase in the number of "concerts" on Sunday evenings.

One of the managers stated to a VARIETY representative he understood that practically regular week-night performances were given at several of these "concerts" last Sunday and that he would make a personal inspection of the situation this Sunday.

If, in his opinion, such a situation arose, it was, he said, the intention of several legitimate managers to open their doors the following Sunday with regular week-day theatrical entertainments and make a determined fight for the right to continue to do so, if necessary, on the argument that if what are now designated as "concerts" are within the law on the Sabbath, so also is the presentation of dramas.

Several years ago William A. Brady assumed a similar attitude as an individual legitimate manager and went so far as to organize a club or association, the members of which would be entitled to give Sunday performances of legitimate plays without selling tickets at the box office to the general public, although anybody could join the said club or association. The plan petered out at the time, but it is now felt in certain quarters that the time is more "ripe" for a determined onslaught on general openings in the metropolis.

With legislative permission to give Sunday baseball and pictures where there is no objection on the part of the local authorities, it is believed there is an opportunity to keep the legitimate theatres open Sundays in New York.

Beginning next Sunday night there will be eight Sunday performances given in New York in theatres that are devoted to legitimate attractions during the week. In addition there will be the regular Sunday performances given at the vaudeville theatres. The two new theatres added to the Sunday list will be the Century, taken over for Sunday nights by the Keith interests, and the Fulton, where Julius Harris will present a bill headlined by Irene Bor-

doni and Lieut. Gitz-Rice. The show is booked by Al Lee.

The Shuberts now have four Sunday night concerts running: at the Winter Garden, Central, 44th Street and Lyric. Last Sunday night the Amsterdam joined the Sunday show ranks, playing to over \$4,000 on the night, at a \$3 scale, the cost of the show and the running of the house totaling about \$2,800. The business at the Amsterdam was such, there is every possibility that within the next few weeks the Globe may also start playing Sunday shows. That matter was under consideration by Schaefer, Dillingham and Ziegfeld early this week.

The Keith interests, in addition to taking over the Century, may begin to play Sunday shows at the Manhattan Opera House Nov. 22. This will give them two outside houses in addition to their regular run of vaudeville theatres. The prices at the Century and the Manhattan will range from 50 cents to \$1 top. The show will comprise the headliners from the bills of the vaudeville houses in the Manhattan district. Seemingly the vaudeville interests which had the Sunday show thing their own way until the invasion of the Shubert Sunday night concerts about five years ago at the Winter Garden are stepping into the field to give the new corps of concert impresarios a battle for the Sunday business. They did not take particular notice of the Sunday situation when there were but one or two outside Sunday attractions being offered, but the advent of a half score of houses with Sunday shows has awakened them to the fact that they will have to protect their interests and the two big houses with their tremendous seating capacity that they have taken over will enable them to give tremendous shows at a minimum admission and give battle to the others.

In the event of the Sunday night shows being sanctioned to the extent of giving regular performances, there will arise an interesting question as to the salaries of the players. Right now those appearing at the Sunday night shows in regular legitimate houses are receiving far in excess of the pro-

(Continued on page 1.)

### NEW HOUSE BUILT AT LUNCHEON.

Broadway's Times Square district is to have another big picture house, together with a 12-story office building, to be located on the present site of the Broadway Theatre at 41st street. The new structure was practically decided on at a luncheon at the Astor last week, when big picture theatre interests were represented. Present at the luncheon were Adolph Zukor, Felix Kahn, B. S. Moss, L. A. Walsh, Jules Mastbaum and other Philadelphians concerned in the Famous Players Theatre acquisition program, including the Messrs. McGurk, Boyd and Lawrence Beggs.

The Broadway is owned by the Astor estate and leased by Jules Mastbaum, the present sub-tenant being B. S. Moss. The office building may be planned for film concerns exclusively.

### PICTURES ON BIG TIME.

A vaudeville man in New York within the past week has wagered that before six months shall have passed, big time vaudeville theatres will be including feature pictures in their programs.

The Orpheum Circuit was more directly alluded to in the bet though the manager proposing the wager made no exceptions.

His prediction seemed to be through the unheeding draw of the pop-priced vaudeville bill that holds a picture as a rule amongst the vaudeville turns.

### NEW PRODUCERS ENCOURAGED.

The number of musical plays produced by new managers, some of which have already arrived on Broadway, substantiates the "dope" that the new producers are being encouraged by the big offices controlling houses and bookings. The new producers will accept terms lower than the established producers of musical shows. The latter say that the field is the most hazardous in the legitimate field, aside from opera, because of the heavy initial expenses, together with mounting salaries and large casts.

### TROUBLES OF A LEADING LADY.

Elsie Rizer, the Washington society girl who headed the War Camp Community Theatre in Newport, has just returned from playing stock in Lawrence, Mass., at the Colonial. Judging from her description of conditions obtaining there, playing an engagement in the home of labor agitation leaves much to be desired.

While there she never ate off a tablecloth for the simple reason the use of tablecloths is an obsolete custom, if it ever was a custom here. She couldn't get a maid, which is hard lines on a leading lady in stock. All the girls are shop girls or at work in the factories. It isn't safe for a woman to go home alone at night, so the management had to provide Miss Rizer with an escort.

When Miss Rizer opened her engagement a number of society people, who had seen her in Newport motored over for the opening performance.

### DISCUSSING GENERAL STRIKE

The failure of the National Industrial Conference to arrive at a basis for amelioration of labor unrest and threatened walkouts during the sessions at Washington, called by the President, attended by representatives of capital, labor and the people, has led to considerable speculation and discussion as to the possible outcome and its effects on theatricals.

The call of the American Federation of Labor for a general conference of labor chiefs, the first meeting of the kind in a number of years, which came immediately after the conference unsatisfactorily dissolved, brought forth wide conjecture as to the chances of a general strike call.

Should such a measure be decided on, which is scouted by conservative leaders, those actors now members of the A. F. of L. through their organizations, would be vitally interested. The "Four A's" would be the most affected, that taking in the Actors' Equity Association and the vaudeville branch.

It has been pointed out that while the recent strike agreement stipulates that there shall be no sympathetic strikes within the legitimate field for five years, at least so far as they would concern the Producing Managers' Association. Nothing would stop the stage hands or musicians from walking, however, if it was agreed to join any labor move decided on.

### "WAYFARER" AT MADISON SQ.

A huge spectacle and pageant is now in rehearsal, and will be produced under the auspices of the Inter-Church World Movement in Madison Square Garden, beginning Dec. 15 for an engagement of five weeks.

The spectacle, while not having any direct bearing as emanating from a religious body, is being backed by co-operation from 1,000 to 2,000 churches in and around New York.

It will be presented under the title of "The Wayfarer," and is replica of "The Wayfarer" as produced last June in Columbus, O. under the auspices of the Methodist Home Mission.

Rufus Dewey, formerly publicity representative for the Chicago Opera, is managing the event, while Frank Manning is doing the publicity.

### JOHN DREW A POSSIBILITY.

John Drew is a possibility as a vaudeville star. Negotiations are now in progress. If consummated, it is said Mr. Drew will appear in Sir James M. Barrie's "The Will."

It is also reported Mr. Drew is asking \$3,000 a week for a vaudeville tour. The royalty on the Barrie playlet is \$250 weekly.

### ELTINGE LEAVING FOR FAR EAST.

San Francisco, Oct. 29.—The Julian Eltinge Show has booked passage on the steamer Siberia to call from this city Dec. 15 for the Orient.

**Management Exercises Option on Artist's Services as Per Contract—On Withers Declining, Gulliver Stops Payment and Brings Suit for Damages—Headliner's Refusal May Be Due to Desire to Appear in Legitimate in America.**

**Drury Lane's 15 Per Cent. Dividend**  
London, Oct. 29.  
The profits of Drury Lane for the year amounted to \$130,000, and a divi-

an when a went  
away blase it was  
said mr vanhoren reads a letters to every body as they  
do left not alf folks a fire in is room an a whiskey  
an soda well blinkey e can are one wit me if i ever  
get a one as a weak end bloke wit savvy ideas wot dont  
forget the poor eastend kids. we hav im not because  
e give us coppers but because e was a regular happy  
and better was one an tree each when e wot acc.

George Grossmith, of the producing firm presenting "Tilly of Bloomsbury," and Ian Hay, its author, sailed Oct. 25 for New York, to present the piece in America in association with A. H. Woods.

**The Associated Offices**  
**ERNEST EDELSTEN, T. F. DAWL,**  
**PAUL MURRAY, JULIAN WYLIE**  
 5, LISLE ST., LEICESTER SQ., LONDON  
 Cables and Wires—"Engaging, Westrand, London."  
 New York: Harry J. Fitzgerald, 1562  
 Broadway  
 Representing the World's Greatest Artists  
 and Attractions

# ERROR NOEL

## VAUDEVILLE

5

# LOEW CIRCUIT REPORTED CLOSE TO ANNEXING ACKERMAN & HARRIS

**Coast Circuit of 20 Popular Vaudeville Theatres May Become  
Western End of Loew Chain—\$10,000,000 Said to Be  
Involved in Deal—Loew, Inc., Board of Directors.**

It was confidently expected Wednesday that before the week should come to a close a direct connection will have been created between the Marcus Loew Circuit and Ackerman & Harris. The reported amount involved in the transaction is \$10,000,000.

The deal takes in the 20 vaudeville and picture theatres operated by A. & H. between the Pacific Coast and Butte, Mont. It includes several San Francisco and Los Angeles theatres, also new theatres proposed by the coast firm, and negotiations they have on at present to secure other houses within their territory.

The transaction is to be consummated by Marcus Loew for Loew, Inc., the reorganized corporation taking in the Loew circuit of theatres.

The Board of Directors of Loew, Inc., has been formed, consisting of the following: David Bernstein, treasurer of the corporation; C. E. Danforth, of Van Embury & Atterbury, New York; W. C. Durant, president of General Motors; Harvey D. Gibson, president of the Liberty National Bank, New York; Jan. P. Knapp, president American Lithograph Co.; Marcus Loew, president of Loew, Inc.; David I. Loew; James H. Perkins, Montgomery & Co., bankers, New York; Daniel E. Pomeroy, vice-president Bankers Trust Co., New York; Nicholas M. Schenck, vice-president, Loew, Inc.; Lee Schubert, and Arthur Loew, secretary of the board. David I. and Arthur Loew are sons of Marcus Loew. Several names given here suggest that Loew has a Wall Street connection with Gen. T. C. Dupont.

The attorney for the company is E. J. Ludwigh, who will act in concert on general legal matters with White & Case, of New York, and Roberts, Montgomery & McKeehan, of Philadelphia.

The report of Marcus Loew's Theatrical Enterprises, the operating company of the Loew Circuit before the reorganization, shows that the circuit made a net profit of \$1,119,740 for its fiscal year ending Aug. 31, 1919.

It is estimated in the report for the ensuing year ending in 1920 that Loew, Inc., will earn a net profit, minus income tax, of \$3,000,000, and for the following year, \$3,900,000.

It is said that holders of former Loew stock received four for one in exchange of their shares for those of the new corporation.

While no positive confirmation of the Loew-Ackerman & Harris deal could be secured Wednesday, it was said that agreements were being drawn. Irving Ackerman and Sam Harris, the only members of their firm, are in New York. Mr. Harris arrived last Sunday. Mr. Ackerman having been here for two weeks previously.

One of the plans of the east-west combination is rumored as building theatres of large capacity, in all western cities where the joint policy of the circuits, pop vaudeville and pictures, will be maintained. Ackerman & Harris will continue as operators of their own chain with extended operations to take in all Loew theatres, according to the story.

When asked if he had any plans concerning the presentation of big time

vaudeville under a two performances daily plan, Marcus Loew refused to commit himself.

Loew, Inc., stock was quoted Wednesday at a trifle over \$3 on the Curb.

Next Monday in Brooklyn the Loew Circuit reopens the Brevoort there, as its own house, with a picture policy, playing features two days.

**NESBIT ACT CONFUSION.**  
Evelyn Nesbit showed a new act at the Palace Monday night at a special midnight performance for the booking managers of the Keith office.

Miss Nesbit, who contemplated a return to vaudeville two weeks ago, was forced to put back her opening, owing to the exorbitant demands of Jimmy Monaco and Howard Rogers, song writers, with whom she had contracted verbally for three songs.

According to Miss Nesbit the verbal agreement didn't contain any reference to a stipulated remuneration. Oct. 13 she was to open at Proctor's Mt. Vernon for a break in and received a phone call at 9:30 a. m. on that date from Jimmy Monaco. She alleges Monaco asked \$3,000 before he would turn over the orchestration of the numbers. She consulted her agent, who advised her not to submit and to open regardless.

Eddie Moran, her piano player, remembered the music and dispensing with the services of the orchestra, Miss Nesbit opened. After the Mt. Vernon engagement she was advised the numbers in question were not worthy and the only number acceptable to the bookers was "The Crystal Ball."

Lee David of B. D. Nife & Co. was engaged to write new material and she will reopen at Newark. The mix-up necessitated the cancellation of several weeks.

**BENEFIT FOR BERT LESLIE.**  
A benefit has been proposed for Bert Leslie, with the proceeds to be placed for the use of his immediate relatives. Mr. Leslie has been ill for some time and is in an institution. His absence from the stage has worked a hardship on those dependent upon him.

The benefit will be held in about three weeks at some Broadway theatre on a Sunday night.

The committee formed to look after the affair has Joe Maxwell, chairman; Harry Kelly, Mike Solwyn, Franklyn Ardell, Harry Fox, Felix Adler, Jack Gleason, James J. Morton, Gene Hughes, Loney Haskell, Tommy Gray, Sam McKee, Max Hart.

**BARD'S ROUTE HOLDS GOOD.**

The Witkie Bard route through the Keith office was reinstated, following Bard's second and successful attempt at the Palace, New York, last Thursday night. Mr. Bard will hold over next week at the Palace, New York, then play the Orpheum, Brooklyn, with two weeks each after that at the Keith houses in Boston and Philadelphia. In all Bard has 15 weeks over here at \$2,000 a week.

The resumption of the Bard turn, after he had withdrawn from the Palace bill Monday, Oct. 20, occurred following conference between the Englishman and the Keith executives. Upon resuming, Bard presented an act patterned much after the one originally suggested to him by his New York debut by Eddie Darling, who had selected and booked Bard for this time. The Bard booking was made direct by Darling.

## GUESSING OUT MOUNTFORD.

Following the publication of extracts from the testimony of Harry Mountford before the Federal Trade Commission in New York on the final days of the hearing in the vaudeville investigation, vaudevillians commenced to speculate why Mountford, when on the witness stand, evinced such a surprising change of heart and attitude toward E. F. Albee, of the Keith agency.

After berating Albee for years, up to within a short time ago, Mountford surprised the spectators at the hearings, also those who read about it, through extolling Albee, highly praising him, in fact.

The immediate guess made was that either the Keith people had "gotter" to Mountford or that Mountford was seeking favor with the Keith office through his astounding change of form. At the Keith agency it was denied any understanding had existed between that office and Mountford. The Keith people said his testimony was as much of a surprise to them as anyone else. One of the Keith crowd observed that if they had had anything to do with it, Mountford would have been cautioned to exercise more finesse than he did with his extravagant eulogy of a man he had "panned" for years.

Asked if Mountford had made overtures to the Keith agency before or after his testimony, a negative reply was given. Also it was denied that the Keith people "had anything" on Mountford, which might have inspired a fear of publicity through questioning on the witness stand, and that any threatened danger of this nature was forestalled through Mountford extolling the head of the Keith agency.

Maurice Goodman, the Keith attorney, who called Mountford to the stand without his previous warning, is credited with putting over the big surprise of the Trade Commission's hearings by his action. Mr. Goodman declined to comment upon Mountford's testimony.

Another reversal to those who have read the ravings of Mountford was his testimony that he did not believe in a "closed shop" but did in a union shop, and his attempt to explain his sudden change on this point as well.

## PANTAGES BESTS PHYSICIAN.

Los Angeles, Oct. 23.  
Alexander Pantages won the first round in a legal bout with Dr. C. M. Justice this week. Dr. Justice sued the vaudeville magnate for \$12,500 for professional services. The court has given Pantages a \$7,000 judgment on the physician's note, which was supposed to cover the amount in question.

Pantages charges the bill was exorbitant.

Emma Carus' Oil Wells.  
A couple of oil prospects, contained within 840 or so acres at Holdenville, Okla., have been secured by Emma Carus.



**VERNA BURKE**  
Dancer with "THE PASSING SHOW OF 1919," at the Winter Garden. Miss Burke has been in demand for Red Cross entertainments during the war.

This was her first professional appearance on the New York stage.

## KEITH'S SUNDAY SHOWS.

The R. F. Keith office has taken over the Century theatre for Sundays only, for the remainder of this season.

Commencing next Sunday (Nov. 2), a vaudeville performance, at night only, will be given at an admission scale of \$2 top. It will be booked by I. R. Samuels in the Keith agency.

The program will be composed of 10 acts, recruited for the special show each Sunday from the Keith big time vaudeville houses in Greater New York. An orchestra of 20 pieces will be provided.

The Keith office is said to have secured the Century on a rental basis. It is but a block or so away from Keith's Colonial.

The Keith people are also in negotiation with Comstock & Gert, who control the Century, for the firm's Manhattan Opera House on Thirty-fourth street, for Sunday shows likewise. If an agreement is arrived at the Manhattan will start the Century shows at a somewhat later date.

The bill for this Sunday's concert at the Century includes Wilkie Bard, Bee Palmer, 4 Mortons, Molliegar and Meyers, Phil Baker, Juliet, Guirani and Marguerite, Alfred Latell and Co., Dotson, Creole Fashion Fete.

## HUSBAND INTERFERED.

Vivian Holt, of "Hildebrand Alexander," summoned her husband, Bert Ruben, a vaudeville actor, to the West Side Court Monday to answer to a charge of disorderly conduct.

Miss Holt told Magistrate Bernard J. Douras she was leaving the theatre after the performance Friday night with several girls and a few men friends for an automobile ride and that her husband, as the machine was pulling away from the curb, hopped on the running board and created a scene. She stated he announced before her friends that she was a married woman and that she should go home and take care of her child, which is three years of age. This she declined to do and Ruben was pushed off the machine. The next day she procured a summons for his appearance in court. Magistrate Douras adjourned the case until next Monday afternoon, and told Ruben that if he did not annoy his wife during the period he would discharge him.

As Ruben was leaving the court he was served with papers in an action for separation, brought by his wife. The action is brought in the New York County Supreme Court.

## \$360,000 FILM CONTRACT.

The contract Famous Players-Lasky has with the Keith theatres and the Proctor houses, which are jointly booking the films for the coming year in the New York territory will bring \$350,000 to the film people.

It calls for \$310,000 worth of program picture bookings and \$40,000 for the special feature "The Miracle Man," which begins an engagement in the vaudeville houses shortly. In a great many instances the house policy which has been in vogue for a number of years at some of the theatres will be broken.

Full week runs of the feature will be made in theatres where the split week policy has been strictly adhered to in the past.

## GARDEN'S GROSS \$40,000.

The scale for the entire lower floor at the Winter Garden has been increased to \$12.50, and most of these seats are obtainable through the agencies, they are distributed to the public at a charge of \$4.40.

With the new admission prices in effect "The Passing Show of 1919," will be able to reach a gross of \$40,000 on the week.

## Productions From Sunday Show.

Tappen and Armstrong, two girls appearing at the Columbia last Sunday, were signed by the Shuberts immediately after the matinee for a three-year period. They will appear in a musical show.

Rufus LeMaire negotiated the deal.

## SAM KAHL INDUCES OTHER BOOKERS TO ADOPT HIS CUT SALARY SCALE

**Agents in W. V. M. A. Receive Severe Jolt When They Learn Decision of Circuit Representatives—High Handed Methods and "Cuts" Driving Standard Acts to Smaller Circuits—Pantages, Loew and Other Outside Booking Organizations Reaping Benefit.**

Chicago, Oct. 28.

Artists' agents who gave themselves happy dreams over the expressed recognition of a general agreement between the booking agents in the Western Vaudeville Managers' Association to establish uniform salaries for all acts routed through that clearing house, woke up last week with a series of jolts to find that the agreement meant a slashing of salaries throughout and all down the line.

Forced into action because of the constant bombardment of complaints against the "cutting" methods of Sam Kahl, controlling the Finn & Holman string and exercising by his personal power and by geographical advantage in location of his circuit almost royal powers in the W. V. M. A. organization, the other association bookers realized that they could not continue to set one salary for their houses while Kahl set another (always lower) for his.

Publicity in VARIETY regarding the Kahl system brought the situation to a crisis and a meeting was called. At the end of this session, which was held behind closed doors, it was jubilantly given out that hereafter Kahl would grant the same salaries as the rest; there had never been any reason why he should not, but it was so well established that the F. & H. circuit was all "cut" time that this announcement was accepted as going far toward ameliorating booking difficulties and injustices out of here.

The big answer began dribbling in all week when actors' representatives learned of their shock and chagrin that instead of lifting salaries on Kahl's circuit to meet those on others, he had induced the other bookers to cut to his figures instead of him raising to theirs.

Agents offering acts all this week were amazed to find that route contracts were given them to sign at reduced salaries throughout. Acts on the various association books at \$150 were being offered \$75, and about the same percentage ruled throughout. The agents, one by one, protested vigorously and were referred to Kahl, who told them that the salaries had been set by unanimous decision of the circuit representatives and would stand.

Those who were bold enough to give "King Kahl" an argument were finally told that if they persisted in being "unfriendly" they would be met with treatment accordingly, and they might just as well let their acts know that they would work at the money stipulated or would go elsewhere.

Many of the turns are standard ones, whose salaries have always been maintained (except on Kahl's time) and they refused to reduce now, in a period when every other commodity is going skyward and when the theatres are doing huge business. The result was a considerable exodus of acts from the already famine-stricken supply, which all season has made this section lean in family vaudeville material. In some instances the agents did not even transmit the offers to their clients, merely telling them they could not get them work, knowing that the acts would not accept the sums offered.

The immediate result has been a flood of acts to the independent agents, sub-

mitting to the Pantages, Loew and other outside booking organizations, and to the smaller fry such as Carroll and Webster, both the latter bitter "opponents" to several Kahl houses.

### "CLEOPATRE" AT LAW.

Paris, Oct. 18.

In his last testament Massenet willed that Lucy Arbell should always hold the role of "Cleopatre" in his latest opera, in France, if she desired. This last wish of the composer was not respected by his heirs, who allowed a manager to play the work with another woman in the title role.

Lucy Arbell sued for damages and was awarded 30,000 francs. The case is now before the Court of Appeals.

Meanwhile Ghesu and Abel Deval, directors of the Theatre du Vaudeville, shortly to open as the new Theatre Lyrique, intend presenting Massenet's "Cleopatre" and have arranged for Mary Garden to sing the part. Mlle. Arbell is now applying for an injunction.

It is contended Ghesu and Deval have deliberately attempted to ignore the terms of the last will of Massenet.

### INCORPORATED TO PRODUCE ACTS.

The Vaudeville Amusement Company has been incorporated at \$25,000 to produce vaudeville acts. Connected with the firm are Andy Rice and William Russell Meyers, vaudeville authors, who will be president and vice-president, respectively, and Lewis Krullberg, the picture man, who will be secretary-treasurer.

Rice was last affiliated with Lewis & Gordon, Meyers being located in the M. S. Bentham offices. Two skits by Meyers, "Lost," featuring Bill and Nellie Leslie, and "Mistaken," will be the first efforts, to be followed by a piece from Rice's pen, "The Benefit," featuring John Henshaw.

### MOSS' BRONX HOUSE.

B. S. Moss is to begin the erection of a \$750,000 vaudeville theatre on a site he bought recently in the Bronx. The house will cover an area of one block, bounded by Tremont, Webster and Carter avenues and East 176th street.

De Rosa & Rerera are the architects. The house will be completed in September, 1920.

The theatre now in course of erection at Norman avenue and Meserole street, Greenpoint, acquired by B. S. Moss last week, will be called the Tivoli.

Moss is reported to have leased the house for 21 years at an annual rental of \$40,000. The Tivoli, which will be ready for occupancy by Feb. 1, will seat 3,500.

### SALT LAKE HOUSE OVER.

Salt Lake City, Oct. 28.

The new Casino, seating 1,400, operated by Ackerman & Harris of the Coast, with the A. & H. policy of six acts and pictures, has gotten over.

It opened Oct. 8 without signal success attending, but its receipts have advanced steadily \$100 daily, until now the Casino is a recognized success and a Salt Lake institution.

### VAUDEVILLE CONFLICT IN PARIS.

Paris, Oct. 18.

Delegates Campana and Albens (music hall artists' syndicates) were officially received yesterday by the Minister of Public Instruction to hear their complaints relative to certain managers who are breaking away from their own union so as not to be constrained to fulfill all the conditions stipulated in the recent arbitration decision.

The incident at the Ba-Ta-Clan was brought up and the delegates declared the interview with Mme. Rasini had been criminally distorted by a certain class of local journals, hand-in-hand with the managers.

The threat of another general strike was not made. The Minister promised to note the complaints and summons the managers to a meeting in his office. But he drew up a sort of by-law to assure sole intervention and negotiations by the syndicate of the corporation in dispute before the Intersyndical Committee (embracing all theatrical workers) is to interfere in professional claims. Only in the event of the claims not being considered by the directors is the artist to submit his demands to the Intersyndical Committee of the Federation du Spectacle.

### GERRY SOCIETY BUSY.

Mrs. Hannah Goldstein was summoned before Magistrate Bernard J. Douras in the West Side Court on Wednesday afternoon charged with violation of the child labor law. Mrs. Goldstein is the mother of Janet Stone, 15 years of age, who appeared in the dance story, "My Lady's Dressing Table," portraying the character of "Rouge," in the Capitol Revue.

On Tuesday, Agent Pizzaro of the Gerry Society served Mrs. Goldstein with the summons for her appearance in court and notified the management of the theatre that the girl was under 16; and that they should not permit her to appear. She was withdrawn from the cast prior to the matinee performance. According to the story told Pizzaro by Ned Wayburn, the girl represented herself as being over 18 years of age at the time she was given employment. With these facts being explained to the Gerry man he took no measures toward summoning Wayburn to court.

### LOEW'S CANADIAN HOUSES.

In line with the expansion policy of the Marcus Loew Theatre interests in the South a number of Canadian cities are being added to the string.

At present there are Loew theatres in Toronto and Montreal, while a house at Ottawa in process in construction will be ready by the first of the year. Other Canada towns reported to be added are London, Kingston and Prescott.

### WILLIAM ROCK'S NEW ACT.

William Rock's new act which opened at Kernan's, Baltimore, is due at the Palace November 3.

The six girls in the act are the Misses Gladys James, Helen Eby, Phoebe King, Louise Dale, Ethel Brohurst and Hallie Manninger.

Talmadge for Loew and Fox.

The Norma Talmadge feature "The Isle of Conquest," playing the Rivoli this week, has been booked to play the Loew and Fox houses, day and date.

GOING! GOING! GONE!!!



October 26, Capital Theatre, New York.

### GEO. O'BRIEN WITH MAX HART.

This week George O'Brien became the big time floor booking member of the Max Hart agency, succeeding Manny Manwaring.

Mr. O'Brien until recently was with the Harry Weber office. He left Weber's about two weeks ago and after several proposals concluded arrangements with Hart.

Charles Bierbauer is also with the Hart agency, booking in the Keith office, but is understood to be working under his own franchise, resultant from the former booking partnership of Sloker & Bierbauer.

A rule of the Keith agency is to the effect no office shall have over two representatives booking on the floor. Mr. Hart himself personally places attractions with the Keith agency management and bookers.

Mr. Manwaring has associated himself with Gene Hughes.

### WARDLE BACKING HIMSELF.

Notwithstanding all rumors, Harry Wardell claims he is backing himself in the forthcoming musical comedy he intends producing.

Wardell's theory, say, in explanation, that the man of finance secured the wherewithal through fortunate investments of late in stocks. Wardell is reported to have won himself \$100,000 in "operating."

Clifford Brook has been engaged to put on the new show. The book and lyrics are by Frederick Arnold Kummer, with the score by Victor Herbert.

### GARY PICTURE MAKING.

Gaby Deslys sails to-morrow (Saturday) for Paris. After reaching there Gaby is going to Italy, where she will star in four feature films, starting the picture work Jan. 1. The picture taking will consume six months.

Gaby's departure denies the report she was to remain over here and perhaps take part in the New Century Roof revue.

When appearing on this side, Gaby has always been represented by H. H. Marinelli. Her American salary, per performance, has been \$500.

### A. & H. LEASE IN FRISCO.

San Francisco, Oct. 28.

Through the Pacific Theatre and Realty Co., Ackerman & Harris have leased the Yosemite, Stockton. The Yosemite formerly played the Orpheum shows.

Coupled with the lease is an agreement on the part of the realty company to reconstruct and refurbish the house. The theatre will be torn down, with the exception of the outside walls.

### FRISCO LOSES McDERMOTT.

Loretta McDermott withdrew from the Frisco act Sunday night, when that turn finished this week's engagement at the Eighty-first Street.

Friscio is laying off pending securing a substitute for Miss McDermott. He was rehearsing one early this week.

### SUING M. O. H. OWNERS.

The H. O. H. Co., proprietors of the Harlem O. H., is named defendant in a \$10,000 damage suit by Mrs. Nellie Conway, who claims that amount for injuries sustained in falling down some steps in the theatre. She broke and fractured her wrists in the charge.

The plaintiff is an aunt of Marion Hauwitt, of the local Juvenile, the Remick executive staff. Abner Greenberg represents Mrs. Conway.

### HENRY AND MAY O.K'd.

Chicago, Oct. 28.

The ban placed on Henry and May, due to a similarity in their act to that of Morgan and Gray, has been lifted. A new vehicle was shown by the team here, entirely different from the one in controversy, upon proof of which Pat Casey telegraphed in to remove the "stop" order.

The Prospect, playing Blaney's stock during the week, started with Sunday concerts last Sunday, booked by the Moss office.

# SMALL TIME VAUDEVILLE HOUSE BEST BILLED OF ANY IN COUNTRY

**Loew's Metropolitan, Brooklyn, Takes Rank as Best Paid-  
For Advertised Theatre—Has Card on 1,500 Brooklyn  
Street Cars Daily—Uses 18,000 Sheets Weekly—  
Billing Costs Management Around \$3,000.**

Marcus Loew's Metropolitan, Brooklyn, the largest theatre over the bridge, is now ranked as the leading theatre of America in point of billing.

The management is spending around \$1,000 weekly to advertise the theatre in Brooklyn and vicinity, extending as far as Jamaica in one direction and Coney Island in another, while even farther points are reached on Long Island.

The biggest single billing done for the theatre is the use of signs on the dash boards of the 1,500 B. R. T. street cars daily. There are also 110 L stations in Brooklyn carrying continuous announcements of the Loew house. In actual paper put up weekly are 200 24-sheets, 1,500 8-sheets, 2,000 3-sheets, 10,000 one-sheets, 5,000 one-half-sheets. In addition 20,000 post cards are gotten out each week with one-third of these sent through the mails.

The car signs are being used by Loew under contract with the street car company for five years. While the customary price is 65 cents, Loew probably has secured, through the long agreement, a lower price.

In its claim of the best billed theatre in America the Metropolitan makes no exception, in or out of the popular priced division.

The list includes four girl acts, "Rolling Along," "Black and White Revue," Anderson's Revue and "Her Left Shoulder." Other turns are John Marsden and Company, "The Silver Fountain" (posing act), "Garden of Aloha Land," Trovato, Frank Brown, Stein and Arnold, Kennedy and Francis, Egan and Mae, Laurel and Charles Olcott.

## TWO SUITS SETTLED.

The case of Mark Byron, Jr., against G. Creatore, which grew out of a partnership that the two were associated in for the production of grand opera, has been settled out of court. Nathan Burkan acting for Creatore and House, Grossman & Vorhaus for Byron.

The suit, which McCarthy & Fischer started against George White and Lou Holtz over the performing rights to "You Don't Need the Wine," has also been settled out of court.

## CHANGE IN NAME.

At the end of the fiscal year, when the corporate period expires, the firm name of the music publishing house, Gilbert & Friedland, Inc., will become L. Wolfe Gilbert, Inc. This conclusion was arrived at to avoid confusion since Anatol Friedland sold out his interests in the firm.

## C. AND S. STILL COMPLAINING.

Claudius and Scarlet are still complaining against the act at the Palace this week, billed as "Mabel Burke, Assisted by Sidney Forbes in 'An Old Time and Modern Song Revue.'"

Mr. Claudius alleges the turn infringes on his act, now at the Hippodrome, New York. When first complaining to the National Vaudeville Artists, the latter appointed a committee having Lou Hall and Sam Liebert upon it. They returned a report that if the Burke turn (produced by Bill Quaid) would change its still slides to film, carrying the verses and choruses of the numbers sung to the audience, there would be no infringement. This was accordingly done, but Claudius persists in maintaining the Burke act is a copy of his own.

The Claudius and Scarlet turn has been on the stage for many years, playing vaudeville up to a couple of seasons ago, when it became part of a production.

## LOEW TAKES TITLE.

The title to the northeast corner of Broadway and 45th street was to have passed to Marcus Loew Wednesday. The realty deal involves a cash investment by the Loew people of \$2,500,000. The site, known as the Hibben property, was free and clear.

Tenants will duly receive notice to vacate the premises by Feb. 1 next. Some tenants hold leases with a 60-day notice clause, others have 90 days.

## Schaeffer Playing for Orpheum.

Sylvester Schaeffer has been engaged through George Gottlieb to appear in the middle western houses booked by the Orpheum Circuit.

Schaeffer opens at the Palace, Milwaukee, Nov. 2.

## To Avoid Conflict

Joseph P. Bickerton, Jr., attorney for William Harris, has caused a vaudeville sketch playing Loew time to change its title, "East Is West" to "Salvation Lease," to avoid confusion with the Fay Bainter legit production.

## LOW "FLU" DEATH RATE.

An individual infected with the "flu" germ standing in the midst of a crowd waiting for admittance into a motion picture theatre, or any other amusement place, may infect practically every person in that crowd.

This was the sum and substance of an interview given by Dr. Royal B. Copeland, Health Commissioner of New York, to a representative of VARIETY. Since 1918, Dr. Copeland said, the death rate through influenza has never been as small as it is this year.

He forewarns no recurrence of the "flu" this year on the scale of an epidemic, emphasizing his declaration by a statement of the death rate on the day when he was interviewed (Tuesday). In all there were seven cases of influenza reported, totaling only two deaths.

"While I do not look forward to an epidemic this year," he said, "I simply look for an unusual number of cases, for the disease spreads at this time more than at any other period."

Dr. Copeland wanted it known, he said, that the principal moving picture theatres on Broadway and houses elsewhere playing movies should avoid congestion in lobbies.

"One means of fighting the 'flu' last year," Dr. Copeland declared, "was the co-operation I had from all theatres playing legitimate and picture attractions by avoiding congestion. At the present time, also, I believe that there should be no recurrence of crowding, for one infected person can easily spread the disease. At all times a theatre should play to capacity and no more. If this rule was enforced, it would prove a great help."

To the owners of theatres Dr. Copeland advises taking great pains with respect to keeping playhouses clean and ventilating them properly. Dry sweeping should be avoided, he added. Sweeping should be done by sprinkling some moist substance on the floor to preclude the circulation of dust.

In the matter of artificial ventilation in various theatres, Dr. Copeland advised daily inspection of the machinery, adding that in many instances it was not working properly and being neglected.

He said that inspectors from his department were on the alert to watch out for any negligence and that persons in default would be dealt with severely.

## BURDELL'S BAIL SUPPLIED.

Joseph Burdell, alleged to be a theatrical producer, waived examination on a charge of using the United States mail to defraud and was ordered held for the Grand Jury by United States Commissioner Hittchock last Saturday. Bail was fixed at \$1,000 and was supplied by a relative.

Burdell, who has used several fictitious names, was arrested on the complaint of Postoffice Inspector H. B. Mayhew, after the latter had received more than a dozen complaints that persons who had answered advertisements in an evening paper for employment with a musical comedy show had paid Burdell amounts ranging from \$12.65 to \$29 for transportation.

After the money was given Burdell he would tell the people that rehearsals would commence in a few days and that their salary would commence when the show opened. He then disappeared. According to Inspector Mayhew, he has used the names of "Joe Burdell," "J. M. Vertini" and "T. Ward" in conducting his operations. After getting amounts aggregating \$100, Burdell would disappear and open new offices and defraud other victims. He gave his age as 36 years when arrested and stated he resides at 999 Washington avenue, Bronx.

## Beauty Contest at Ave. B.

Commencing Nov. 8, Marcus Loew will inaugurate a four week beauty contest at the Avenue B. Theatre. The contest will be open to any female resident of the East Side. Virginia Swanson and Doris Kenyon will assist the audience as judges in determining the prize winners, who will receive diamonds, cup, diamond rings, etc.

## LOEW INTERESTS BUY COLUMBIA.

Washington, Oct. 29.

Walter Brownlee, a local candy man and financially interested in the Palace with Marcus Loew has purchased the Columbia and the adjoining property on Twelfth street for a consideration of \$500,000.

Mr. Loew announced that the policy of the house which has been presenting pictures under his management will be changed, but before the changes are made the theatre will be thoroughly renovated which will entail the expenditure of another \$500,000.

The Columbia was operated under the lease from the Meserott estate, the house formerly being the home of the Columbia stock and previous to that housed traveling attractions.

## "FIFTY CLUB" SHOW.

A benefit performance will be given at the Hudson Sunday evening (Nov. 5) for the benefit of the Fifty Club. It is a recent organization of theatrical people.

Acts from the legitimate, vaudeville and concert platform have been engaged, including Adelaide and Eugene, Felix Adler; Whitting and Eddie Burt; Eddie Cantor; Harry Carroll and Anna Wheaton; Ed. C. Ford; Harrison Fisher; Harry Fox; Dorothy Herman; Jimmy Huser; Sidney Jarvis; George Jessell; Bert Kalmar and Harry Ruby; Morny, Benna and Lee; Cora Molinette and Edna Leedom; Eddie Miller and Norma Gallo, and David Saypolstein. A piano act with the following composers will also be given: Jessé Schwartz, Harry Ruby, Sam Lewis, Joe Young, Jimmy Hanley, Jack Greenberg and Harry Fox.

## HORWITZ SIGNS 15.

Arthur Horwitz returned from the West last week, having signed around 15 acts on the Horwitz-Kraus play or pay contract plan. Some of the turns have appeared in the East before.

## THESE LIVES ARE WORTH SAVING

Every Year Tuberculosis Kills 12,000 Little Americans and Cripples Many More. And Yet Tuberculosis Is Preventable. Guard the Children. USE RED CROSS CHRISTMAS SEALS.

## DIRECTORY OF THEATRES

The following is a directory of virtually every vaudeville and burlesque house in United States and Canada. It also furnishes the name of the booking manager, manager of the house, and the street.

Complete information is also given of the nearest way of reaching any of the New York and Brooklyn theatres, with Times Square as the starting point:

### B. F. KEITH'S

**Palace Theatre Building, New York City.**  
**NEW YORK CITY**  
**KEITH'S PALACE.** Booked by George Gottlieb. (Mgr. Elmer Rogers.) Walk four blocks north on Seventh avenue.  
**KEITH'S RIVERSIDE.** Booked by Eddie Darling. (Mgr. A. Carr.) Broadway Subway Express or Broadway car to 36th street.  
**KEITH'S COLONIAL.** Booked by L. R. Samuels. (Mgr. Chris Egan.) Broadway Subway Local or Broadway car to 36th street; walk south three blocks or Broadway subway car to door.  
**KEITH'S ALHAMBRA.** Booked by I. R. Samuels. (Mgr. Warren P. Munsell.) Bronx Park Subway Express to 155th street; walk one block west.  
**KEITH'S ROYAL.** Booked by Eddie Darling. (Mgr. Alfred Darling.) Bronx Park Subway Express to 145th street; walk one block north on Third avenue.  
**KEITH'S 81ST STREET.** Booked by C. F. Stockhouse. (Mgr. Frank Girard.) Broadway surface car to theatre or Broadway Subway Express to 74th street; change for local to 75th street; walk two blocks north.  
**EARLEM OPERA HOUSE.** Booked by Lawrence Goldie. (Mgr. William Cusack.) Bronx Park Subway Express to 155th street; walk west one block.  
**PROCTOR'S FIFTH AVENUE.** Booked by Lawrence Goldie. (Mgr. William Cusack.) Broadway surface car south to 35th street.  
**PROCTOR'S 137TH STREET.** Booked by Lawrence Goldie. (Mgr. William Cusack.) Bronx Park Subway Express from Grand Central station to 135th street station; walk half block west.  
**PROCTOR'S 87TH STREET.** Booked by Wallis Hauke. (Mgr. John Buck.) Broadway surface car, 87th street; transfer east, 89th street crosstown to Third avenue; walk one block south.  
**PROCTOR'S 210 STREET.** Booked by Lawrence Goldie. (Mgr. M. J. Deitz.) Seventh avenue surface car to 214 street; walk half block east, or 7th ave. subway to 214 street.  
**GRAND STREET.** Booked by Bob Hutchinson. (Mgr. A. Goldstein.) 43d street, crosstown to Third avenue. "L" train to Grand street.  
**CONNY ISLAND**  
**BRIGHTON (Summer only).** Booked by Johnny Collins. (Mgr. Geo. Robinson.) Any subway express to Brooklyn bridge; thence Brighton Beach "L" train to Brighton Beach Station.  
**HELVETIANS (Summer only).** Booked by Johnny Collins. (Mgr. C. F. Hoagland.) New Fourth Avenue Subway Express (Brooklyn Building) direct to Conny Island.  
**BROOKLYN**  
**KEITH'S DUSHWICK.** Booked by Pat Wood. (Mgr. Ben Blatt.) New Fourth Avenue Subway Express (Brooklyn Building) to Canal street; change for Broadway Line to Gates Avenue Station; walk half block forward.  
**KEITH'S ORPHEUM.** Booked by Eddie Darling. (Mgr. A. Kerrigan.) Atlantic Avenue Express (L. R. T.) to Nevins street; walk around corner.  
**GREENPONT.** Booked by Lawrence Goldie. (Mgr. Leon Kerner.) Subway shuttle train to Grand Central Station; thence Queensboro Express to Jackson avenue; trolley to theatre.  
**PROSPECT.** Booked by Lawrence Goldie. (Mgr. H. Crull.) Take New Fourth Avenue Subway Express (Brooklyn Building) to Paddo street; change for Local to 8th street; walk two blocks east.  
**HALESY.** Booked by Arthur Blomfield. (Mgr. Al Frankenthal.) New Fourth Avenue Subway (Brooklyn Building) to Canal street; change for Broadway Line to Halesy street; thence walk half block north.  
**FIFTH AVENUE.** Booked by Bob Hutchinson. (Mgr. A. Reck.) Subway to Atlantic Avenue (Fifth Avenue "L" R. R. T.) or trolley to Third street.  
**ALBANY, N. Y.**  
**PROCTOR.** Booked by Arthur Blomfield. (Mgr. Joe P. Wallace.)  
**AMSTERDAM, N. Y.**  
**PALACE.** Booked by Arthur Blomfield. (Mgr. Sam Wood.)

**ATLANTA**  
**LYRIC.** Booked by Jules Delmar. (Mgr. H. L. Cardosa.)  
**ATLANTIC CITY, N. J.**  
**B. F. KEITH'S (Sunday only).** Booked by Johnny Collins. (Mgr. Jules Arneson.)  
**AUBURN, N. Y.**  
**JEFFERSON.** Booked by Arthur Blomfield. (Mgr. J. J. Brault.)  
**BALTIMORE, MD.**  
**MARYLAND.** Booked by Jack Dempsey. (Mgr. J. Shanberger.)  
**BENGLAMTON, N. Y.**  
**STONE.** Booked by William Delaney. (Mgr. H. M. Addison.)  
**BIRMINGHAM, ALA.**  
**LYRIC.** Booked by Jules Delmar. (Mgr. Walter Crockett.)  
**BOSTON, MASS.**  
**B. F. KEITH'S.** Booked by Eddie Darling. (Mgr. R. G. Larson.)  
**BUFFALO, N. Y.**  
**BHEA'S.** Booked by Jack Dempsey. (Mgr. Henry Carr.)  
**STAR.** Booked by W. M. Delaney. (Mgr. A. J. Fenwick.)  
**CAMDEN, N. J.**  
**TOWERS.** Booked by Arthur Blomfield. (Mgr. Ed. Moore.)  
**CANTON, O.**  
**LYCEUM.** Booked by William Delaney. (Mgr. P. W. Witter.)  
**CLEVELAND, N. C.**  
**VICTORY.** Booked by Jules Delmar. (Mgr. J. C. Sherill.)  
**ORANGLATTE, N. C.**  
**ACADEMY.** Booked by Jules Delmar. (Mgr. L. O. Schofield.)  
**CHATTANOOGA, TENN.**  
**RIALTO.** Booked by Jules Delmar. (Mgr. F. H. Dowler.)  
**CHESTER, PA.**  
**ADORNMENT.** Booked by Arthur Blomfield. (Mgr. Homer Lorb.)  
**CINCINNATI**  
**B. F. KEITH'S.** Booked by Johnny Collins. (Mgr. Ned Hastings.)  
**CLEVELAND, O.**  
**B. F. KEITH'S.** Booked by Johnny Collins. (Mgr. John P. Royal.)  
**COLUMBIA, S. C.**  
**COLUMBIA.** Booked by Jules Delmar. (Mgr. Chas. H. H.)  
**COLUMBUS, O.**  
**B. F. KEITH'S.** Booked by Chester Stratton. (Mgr. W. W. Presser.)  
**DAYTON, O.**  
**B. F. KEITH'S.** Booked by Chester Stratton. (Mgr. J. L. Weed.)  
**DETROIT, MICH.**  
**TEMPLE.** Booked by Carl Lothrop. (Mgr. C. G. Williams.)  
**DURHAM, N. C.**  
**ORPHEUM.** Booked by Jules Delmar. (Mgr. M. Lyons.)  
**ELIZABETH, N. Y.**  
**MAJESTIC.** Booked by William Delaney. (Mgr. M. D. Gibson.)  
**ELITE, PA.**  
**COLONIAL.** Booked by Johnny Collins. (Mgr. A. P. Wachler.)  
**GRAND RAPIDS, MICH.**  
**EMPIRE.** Booked by Chester Stratton. (Mgr. C. J. Deane.)  
**GREENFIELD, MASS.**  
**VICTORIA.** Booked by Bob Hutchinson. (Mgr. A. Rosenwag.)  
**HAMILTON, CAN.**  
**LYRIC.** Booked by Clark Brown. (Mgr. Jas. Wall.)  
**HAZELTON, PA.**  
**PELBY'S.** Booked by Arthur Blomfield. (Mgr. Joe Goodman.)  
**INDIANAPOLIS, IND.**  
**B. F. KEITH'S.** Booked by Johnny Collins. (Mgr. G. R. Maglesten.)  
**ITACA, N. Y.**  
**STAR.** Booked by William Delaney. (Mgr. George P. Simpson.)  
**JACKSONVILLE, FLA.**  
**ARCADE.** Booked by Jules Delmar. (Mgr. George H. Hickman.)  
**JERSEY CITY, N. J.**  
**B. F. KEITH'S.** Booked by Lawrence Goldie. (Mgr. William Milne.)  
**JOHNSTOWN, PA.**  
**COLONIAL.** Booked by Johnny Collins. (Mgr. M. J. Boyle.)  
**KNOXVILLE, TENN.**  
**BIJOU.** Booked by Jules Delmar. (Mgr. Don P. Trent.)  
**LANCASTER, PA.**  
**COLONIAL.** Booked by Arthur Blomfield. (Mgr. C. W. Howell.)  
**LONDON, ONT., CAN.**  
**OPERA HOUSE.** Booked by William Delaney. (Mgr. J. R. Munkin.)  
**LOUISVILLE, KY.**  
**B. F. Keith's.** Booked by Johnny Collins. (Mgr. H. R. Carter.)  
**ANDERSON.** Booked by Jules Delmar. (Mgr. Robt. Wine.)  
**NATIONAL.** Booked by Jules Delmar. (Mgr. Robt. Wayne.)

**LOWELL, MASS.**  
**B. F. KEITH'S.** Booked by Harvey Watkins. (Mgr. Ben Pickett.)  
**MIDDLETOWN, CONN.**  
**MIDDLEBURY.** Booked by Bob Hutchinson. (Mgr. Henry Engle.)  
**MILWAUKEE, WIS.**  
**KEITH'S PALACE.** Booked by George Gottlieb. (Mgr. E. H. Walsh.)  
**MOBILE, ALA.**  
**LYRIC.** Booked by Jules Delmar. (Mgr. R. H. Walsh.)  
**MONTGOMERY, ALA.**  
**GRAND.** Booked by Jules Delmar. (Mgr. Jesse L. Clark.)  
**MONTREAL, CAN.**  
**PRINCESS.** Booked by Clark Brown. (Mgr. Abbie Wright.)  
**ST. DENIS.** Booked by Clark Brown. (Mgr. Fred Crow.)  
**MT. VERNON, N. Y.**  
**PROCTOR'S.** Booked by Lawrence Goldie. (Mgr. John Lamb.) Take N. Y. St. R. R. 10th Street Train at Grand Central Station to Mount Vernon Station; walk to left one block (Train leaves Grand Central Station at 118 every afternoon.)  
**NASHVILLE, TENN.**  
**PRINCESS.** Booked by Jules Delmar. (Mgr. Harry Redelton.)  
**NEW BRUNSWICK, CONN.**  
**PALACE.** Booked by Harry Carlin. (Mgr. P. Perron.)  
**NEW LONDON, CONN.**  
**LYCEUM.** Booked by Bob Hutchinson. (Mgr. Walter Murphy.)  
**NEW ORLEANS, LA.**  
**PALACE.** Booked by Jules Delmar. (Mgr. Ben Piazza.)  
**NEWPORT NEWS, VA.**  
**EMPIRE.** Booked by Jules Delmar. (Mgr. E. T. Crawl.)  
**NORFOLK, VA.**  
**ACADEMY.** Booked by Jules Delmar. (Mgr. J. S. Elburg.)  
**NORTH ADAMS, MASS.**  
**EMPIRE.** Booked by Bob Hutchinson. (Mgr. J. Sullivan.)  
**OBSESSING, N. Y.**  
**VICTORIA.** Booked by Bob Hutchinson. (Mgr. Harry Newman.)  
**OTTAWA, CAN.**  
**DOMINION.** Booked by Clark Brown. (Mgr. W. W. Steel.)  
**PASSAIC, N. J.**  
**PLAYHOUSE.** Booked by Harry Carlin. (Mgr. A. M. Taylor.)  
**PATRICKSON, N. J.**  
**MAJESTIC.** Booked by Chas. Anderson. (Mgr. M. W. Walker.)  
**PATUOCH, N. J.**  
**SCENIC.** Booked by Pat Wood. (Mgr. Mrs. C. L. McNally.)  
**PENACOLA, FLA.**  
**PASTIME.** Booked by Jules Delmar. (Mgr. D. P. Hespiger.)  
**PEPPERBING, VA.**  
**CENTURY.** Booked by Jules Delmar. (Mgr. Dan Regan.)  
**PHILADELPHIA**  
**B. F. KEITH'S.** Booked by H. T. Jordan. (Mgr. H. T. Jordan.)  
**GRAND.** Booked by Jack Dempsey. (Mgr. Joe C. H. Carter.)  
**KEYSTONE.** Booked by Arthur Blomfield. (Mgr. M. W. Taylor.)  
**ALLEGHENY.** Booked by Jack Dempsey. (Mgr. Joe Cohen.)  
**GIRARD.** Booked by Arthur Blomfield. (Mgr. Geo. W. Metell.)  
**WYOM.** Booked by Frank Wolf. (Mgr. Frank Wolf.)  
**BROADWAY.** Booked by Jack Dempsey. (Mgr. Abe Babcock.)  
**PITTSBURGH**  
**DAVID.** Booked by Johnny Collins. (Mgr. Chas. P. Harris.)  
**HARRIS.** Booked by William Delaney. (Mgr. C. H. Preston.)  
**SHERIDAN SQ.** Booked by Johnny Collins. (Mgr. Dennis Harris.)  
**PITTSFIELD, MASS.**  
**MAJESTIC.** Booked by Bob Hutchinson. (Mgr. J. Sullivan.)  
**PORTLAND, ME.**  
**B. F. KEITH'S.** Booked by Harvey Watkins. (Mgr. Geo. L. Hamilton.)  
**PROVIDENCE, R. I.**  
**B. F. ALBER.** Booked by Eddie Darling. (Mgr. Chas. Lovenberg.)  
**RICHMOND, VA.**  
**LYRIC.** Booked by Jules Delmar. (Mgr. O. W. Rex.)  
**ROCKE.** Booked by Jules Delmar. (Mgr. E. W. Hohn.)  
**ROCHESTER, N. Y.**  
**TEMPLE.** Booked by Carl Lothrop. (Mgr. J. H. Finn.)  
**SAYRE, N. Y.**  
**BIJOU.** Booked by Jules Delmar. (Mgr. H. H. Morrison.)  
**SCHENECTADY, N. Y.**  
**PROCTOR'S.** Booked by Arthur Blomfield. (Mgr. Chas. Goulding.)  
**SHAMOKIN, PA.**  
**OPERA HOUSE.** Booked by Arthur Blomfield. (Mgr. J. J. Quirk.)  
**STAMFORD, CONN.**  
**ALHAMBRA.** Booked by Harry Carlin. (Mgr. Sam Wales.)

**STACUSE, N. Y.**  
**B. F. KEITH'S.** Booked by Johnny Collins. (Mgr. William Brown.)  
**TEMPLE.** Booked by Arthur Blomfield. (Mgr. A. Van Alken.)  
**TOLSON, N. Y.**  
**B. F. KEITH'S.** Booked by Chester Stratton. (Mgr. Joseph Pearlstein.)  
**TORONTO**  
**SHEAT.** Booked by Jack Dempsey. (Mgr. Jerry Shea.)  
**SHEA'S HIPPODROME.** Booked by William Delaney. (Mgr. Jerry Shea.)  
**TRENTON, N. J.**  
**TAYLOR O. H.** Booked by Arthur Blomfield. (Mgr. Montgomery Moses.)  
**TROY, N. Y.**  
**PROCTOR'S.** Booked by Arthur Blomfield. (Mgr. H. Ends.)  
**UNION HILL, N. J.**  
**LINCOLN.** Booked by Arthur Blomfield. (Mgr. Fred Willard.)  
**WASHINGTON**  
**B. F. KEITH'S.** Booked by Eddie Darling. (Mgr. R. S. Robbins.)  
**WILMINGTON, DEL.**  
**DOCKSTADDER.** Booked by Jack Dempsey. (Mgr. W. L. Dockstader.)  
**WILCOCK, R. I.**  
**BIJOU.** Booked by Pat Wood. (Mgr. A. R. Watson.)  
**YONKERS, N. Y.**  
**PROCTOR.** Booked by Wallis Hauke. (Mgr. Guy A. Graves.)  
**YOUNGSTOWN, O.**  
**HIPPODROME.** Booked by Chester Stratton. (Mgr. John Elliott.)

**ORPHEUM CIRCUIT.**  
**Palace Theatre Building, New York**  
**CALAMITY.** Booked by Frank Vincent. (Mgr. Jack Spurr.)  
**CHICAGO**  
**STATE LAKES.** Booked by George A. Gottlieb. (Mgr. Harry Singer.)  
**MAJESTIC.** Booked by George Gottlieb. (Mgr. W. G. Tisdale.)  
**PALACE.** Booked by George Gottlieb. (Mgr. Earl Steward.)  
**DENVER**  
**ORPHEUM.** Booked by Frank Vincent. (Mgr. Max Fash.)  
**DES MOINES**  
**ORPHEUM.** Booked by Frank Vincent. (Mgr. Wm. Grady.)  
**DULUTH**  
**ORPHEUM.** Booked by Frank Vincent. (Mgr. Ed. A. Funn.)  
**FRANKLIN, N. Y.**  
**WHITE.** Booked by Frank Vincent. (Mgr. Harry Campbell.)  
**KANSAS CITY, MO.**  
**ORPHEUM.** Booked by Frank Vincent. (Mgr. Lawrence Lehman.)  
**LINCOLN, NEB.**  
**ORPHEUM.** Booked by Frank Vincent. (Mgr. Harry Billings.)  
**LOS ANGELES**  
**ORPHEUM.** Booked by Frank Vincent. (Mgr. Sam Meyers.)  
**MEMPHIS**  
**ORPHEUM.** Booked by George Gottlieb. (Mgr. James A. Tipton.)  
**MILWAUKEE**  
**MAJESTIC.** Booked by George Gottlieb. (Mgr. J. A. Bertram.)  
**PALACE.** Booked by George Gottlieb. (Mgr. J. H. Teo.)  
**MINNEAPOLIS**  
**ORPHEUM.** Booked by Frank Vincent. (Mgr. G. B. Raymond.)  
**NEW ORLEANS**  
**ORPHEUM.** Booked by George Gottlieb. (Mgr. Arthur B. White.)  
**OAKLAND**  
**ORPHEUM.** Booked by Frank Vincent. (Mgr. Harry Cornell.)  
**OMAHA**  
**ORPHEUM.** Booked by Frank Vincent. (Mgr. Wm. B. Byrne.)  
**PORTLAND, ORE.**  
**HELLIG.** Booked by Frank Vincent. (Mgr. McGintigan.)  
**ST. LOUIS**  
**ORPHEUM.** Booked by Frank Vincent. (Mgr. J. Sullivan.)  
**ST. PAUL**

(Continued on Page 26)

It behooves me to speak—

"I'm the Manager"

**CHARLES  
WITHERS**

# VAUDEVILLE

## CABARET

The liquor interests have informed the Broadway restaurants and cabarets, that there is no need worrying over the over-riding of the veto by President Wilson of the war-time prohibition measure by both houses of Congress. They were informed on Tuesday night that the President by Monday would declare the army demobilized and pre-war conditions would prevail again. This, they stated, would be done at that time regardless of what progress was being made on the peace treaty. They stated that the action of the President would have political significance coming the day before election and that the cause of the Democratic candidates would be greatly strengthened through the country. In the meantime the cabarets and restaurants will comply strictly with the law passed by the houses of Congress this week. Should the President fail to make the proclamation declaring the army demobilized the liquor people, those representing the whiskey interests, intend forcing the issue. The Kentucky Distilleries of America, which concern is known as the Whiskey Trust, and the government bonded warehouses, store about 70,000,000 gallons of whiskey are stored in the government warehouses in Kentucky, Ohio, Pennsylvania and Maryland, as well as in the government stores in New York. To obtain the release of these stores they will apply to the Federal courts for a writ mandamus all of the interval revenue people not to interfere with the sale of liquor pending a decision of the United States Court. It is expected that Elihu Root will be in charge of the mandamus proceedings and will direct the legal work throughout the country with respect to the obtaining of this order. It is said that when the order is served that efforts will be made to have Secretary of War Newton D. Baker subpoenaed and have him testify to the fact that the army has been demobilized. The liquor people feel that Baker will prove to be a witness favorable to their interests and that the court will hold that the recent enforcement measure passed by the House and Senate is not only unconstitutional but contravenes the fifth amendment of the Constitution of the United States which treats with "personal rights and liberty." There was a conference on Wednesday morning of the members of the Retail Liquor Dealers and Society of Restaurants and the present policy of operations was agreed upon. The restaurant and cabaret men stated that they would sell nothing but the one-half per cent. beer pending the expected proclamation of the President or the action of the courts in the mandamus proceedings. A good many of the Broadway restaurants and cabarets have mortgages held by the brewing companies and liquor concerns on their property and the proprietors are inclined to follow to the letter the instructions given them by the attorneys for the mortgagees. The business at the Broadway restaurants suffered greatly on Tuesday night as soon as word had been received that the Senate had concurred in the vote of the House of Representatives on the enforcement measure. Those places which had after-the-theatre shows had hardly a "corpsal's guard" present to witness the performances. The shows, however, will be kept up, waiting for the much desired relief at the hands of President Wilson or the courts next week.

Bond's Razz Room, Hartford, Conn., despite the cover charge of \$1, which at first stood up the natives, is doing a regular business.

Bond's is busy, too, but the excellent bill offered sufficient draw.

Florence Press, in songs; Matty Lee Lip-pard, hostess, in some more songs; Fred

Haften, baritone; Trizie Hicks, singer and dancer; Mabel Burke, ballad warbler, and Gladys Reed make up this week's bill. This is Hartford's fourth week and Miss Lippard's third.

"The Midnight Frolic," on the Amsterdam Roof, received Ohio Sale as an addition Monday night. Mr. Sale did only his "comet" bit. He is reported under contract to Flo Ziegfeld for a long term. The finale of the same show has a "shimmy" number. After the principals and choristers have danced it to their hearts' content, the stage hands are brought on for an encore to do it, and then the waiters. Heading the waiters' contingent is Bill Kurth, who has a "double" (shimmy) dance alone in the centre of the floor with Frances White, who leads the number. Mr. Kurth can't decide whether to continue as an actor or become a producer.

Dixie O'Neil, now with the Moulin Rouge revue, has brought action for separation against her husband, Charles Steward, late lieutenant in the Royal Flying Corps, now working in the Paris cabarets. Through H. S. Hochheimer, her attorney, the plaintiff alleges desertion. She asks for no alimony.

"Autumn Scandals," a new revue devised by Virgil P. Bennett, was staged at the Winter Garden, Chicago, Monday night, with Del Jason, Little Mary Jane, Randall and Marion and others in the company.

### IN AND OUT.

Ames and Winthrop out of the Colonial, N. Y., last Tuesday following matinee, due to spot. Gurian and Marguerite substituted.

Janet Beecher left "The Woman in Room 13" pleading illness. Another principal will be engaged to play the road bookings.

### NEW ACTS.

Goldie and Mack (man and woman), singing and dancing.

Bauman and Brooks (man and woman), musical. (Mathews and Miller.) (Miss) Billie De Rex (Quinn and De Rex) and Fay Guye, two-act. Mr. Guye is from the other side, last appearing over here six years ago in musical comedy.

Hank Brown and Company, including Harriet Moran, singing and dancing.

Billy Tower (Tower and Darrell) and Kitty Flynn, comedy sketch, "Food for the Squirrels."

Fay Tunis and Irene Chesleigh in act being written for them preparatory to presentation in vaudeville.

Al Edwards and J. Royer West say they have not arranged to go with the turn reported as the Four Emperors of Music.

Francis Pritchard and Mel Snow, singing and dancing. (Arthur Klein.) Fay Courtney, formerly of the Courtney Sisters, single singing act with pianist. (Rose and Curtis.)

Carnival Capers, singing, dancing and acrobatic (8 people). (Patsy Smith.) "Quakerstown to Erway," girl act (8 people). (Rose and Curtis.)

Sailor Reilly, minus the uniform, in a new act by Herman Timberg.

Ray Harrah, the skater, is putting on a new novelty turn called "Basketball on Skates." The act will hold four girls and a male comic. It will be handled by Bert Lamont.

Helen Hennequez Returns to England. Helen Hennequez, who came to this country from Europe with Schwartz Brothers "Broken Mirror" company, sails Nov. 1 for England, to play three months over the DeFrees Vaudeville Circuit with her former partner, Gus Goodwin, who has been with the American army for the last two years.

### Rogers Seeks Bankruptcy.

Howard E. Rogers, the songwriter, has retained his counsel, Abner Greenberg, to file a voluntary petition of bankruptcy. His assets consist of two numbers, with a local music publisher. He estimates his liabilities at between three and four thousand dollars.

### ILL AND INJURED.

Forrie Dury ("Little Simplicity") Co. is seriously ill at the Southern Hotel, Columbus, O.

Arline Arndt ("Velvet Lady") Co. is suffering with appendicitis and will be operated upon in Chicago this week.

William Atkinson, general manager Metro, ill at his home in Mamaroneck, for the past week with a severe cold.

Low Madden was compelled to discontinue his tour of the Keith Southern time through illness, and returned to New York. He was supplanted at the Palace, New Orleans, by Dong Fong Guo and Harry Haw, who completed a tour of the Orpheum circuit in that city. Madden suffered a nervous breakdown.

Gus Hornbrook to Helen Dickson, Sept. 7, at Toledo.

Alexander Ebert, 40, a midget member of the Piccolo Trio, a vaudeville act, is being held in Bellevue in a serious condition, for further examination, "with a serious bullet wound in his head. The police charge attempted suicide. His brothers, who comprise the other two members of the trio, say they have been out of work for some time and despondency may have been the cause of the shooting.

### WIZARDS CLUB SMOKER NOV. 7.

The Wizards Club will hold its annual smoker and entertainment Friday evening, Nov. 7, at Laurel Garden, 76 East 118th street. The program will include Lewis Krieger, Charles J. Hagen, Fred Mc Schubert, Will Mayers, Jean Irving, John Bauer, Louis Goodman, Presto, Youna, Jack O'Melia, John J. McManus and Clinton Burgess. Tickets may be had at the door or from Maurice Blatz, 1877 Third avenue.

### PRODUCTION ENGAGEMENTS.

Sydney Hamilton, Gladys Sears, Lola Land, Ben B. Byron, "Til Say So."

Nellie Lynch Weston, "Up in Mabel's Room."

Law Hearn, "Monte Cristo, Jr."

Joe Cook, recently with the musical comedy, "Live, Love and Laugh," has replaced Frank K. Ervin with Mlle. Rheas' vaudeville offering.

### BIRTHS.

Mr. and Mrs. Adin B. Wilson, at the Misericordia Hospital, New York, Sept. 28, son. Mrs. Wilson is professionally known as Madge Gibson of "The Gibson Girls."

Mr. and Mrs. Otto Harbach, at Park Hill on the Hudson, N. Y., son.

To Mr. and Mrs. Fred Blondell (Edis Golden), Oct. 26, a daughter.

Johnny O'Connor Leaves Variety. The resignation of Johnny O'Connor as a member of the New York staff of VARIETY was turned in by Mr. O'Connor a couple of weeks ago. According to reports, he is contemplating the publishing of a weekly theatrical paper under his own supervision.

Mr. O'Connor has been connected continuously with VARIETY since it was founded, barring the year or so he was in the Navy.

### SUNDAY CONCERTS

(Continued from Page 3)

rate of their weekly salary for those performances. However, if the Sunday nights become "regular" performances the manager will derive an advantage by paying pro rata on the weekly salary for the extra performance.

Last Sunday night the Selwyn, which has been running Sunday night shows for about four weeks, drew \$1,700 with Maurice and Walton as the headliners. The whole show cost considerable under \$1,000.

The Columbia, the Columbia Circuit theatre at Broadway and 47th street, playing burlesque during the week, has been giving a Sunday vaudeville show for several years, two performances, and doing an average gross on the Sabbath of \$1,600. Feilger & Shee, who split the bill, splitting equally with the house, the management running the house out of its share and the firm paying for the bill from their portion.

### LUCILLE CHALFANT

Prima Donna at the Largest Theatre in the World  
CAPITOL THEATRE, NEW YORK. DIRECTION, NED WATBURN.

Possessing a coloratura soprano voice of sweetness and purity that reached every nook and corner of this vast auditorium.

The Telegraph said: "—won instant favor with her voice and beauty."

The Times: "—singer, sings excellently."

The Herald: "—excellent feature, a coloratura that is interesting."

The Sun: "Much welcome service was rendered by Lucille Chalfant, whose singing was a positive virtue."

# 10 BURLESQUE"FRENCHY" GIRLS MONEYLESS WHEN SHOW CLOSES UPSTATE

**National Burlesque Wheel Company, "Oh, You Frenchy,"  
Comes to an End in Rochester—Chorus Girls Have to  
Appeal to Police—They Take Matter Up With  
Manager—Girls Then Get Fare Home.**

Rochester, N. Y., Oct. 23.  
Chorus girls in the "Oh, You Frenchy" company of the National Burlesque wheel, which completed a week's run at the Columbia Saturday night, will not parlay wins with Pittsburgh audiences this week as had been promised them. Instead they bid their managers, Conine & Dikstein, "Bon Soir" Saturday and visited police headquarters, where they complained to the police that the management had failed to come across with "beaucoup d'argent" and admitted that they were without funds.

The girls confided to the police they could not parlay wins an audience while they were hungry, and said that all they had forthcoming was promises of a bag of gold. They attempted to cause the arrests of the promoters of the company, but were informed that it would be impossible for the police to attempt to do anything in the matter, and that any action would have to be taken up through the courts. "But how are we going to eat and pay our room rent while the suit is on," asked one of the girls. Genevieve Hensel, who had joined the company in this city, said that she had been instructed to join last Monday and take her place in the rehearsals this week. She says that she was promised \$12 per week. She went to the management Saturday night, she says, after she had noted that there was a fair house, and tried to obtain enough money to pay her landlady for her room and money that the landlady had loaned to her to buy meals during the week.

She says that all of the money in sight was rolled into a little package and placed in the manager's pocket. Genevieve is among those who will not go to Pittsburgh, but will look for employment in this city. Meanwhile the girls say they are wondering if they come under the scope of any one of the much advertised philanthropies of Rochester, for if ever they needed a helping hand they say they do now.

In reviewing the show the "Democrat" and "Chronicle" gave considerable praise to Elsie Burgher, saying that her work was very good, the only good feature about the show. The other morning paper, the "Herald," said the show was good. The "Times-Union" and "Post" and "Express" evening papers, agreed with the "Democrat." It seems that this praise did not belong to Miss Burgher, but to Mae Lorimer, the sobriest, the mistake being due to inadequate programing. When the facts were ascertained an item was published and due credit given to Miss Lorimer. The latter said that she was going to leave the company because the show was too punk for her.

Hard times or extremely hard luck seems to be the fate of the Columbia. It looks as if a jinx has its eye on the local stopping off place of the National Burlesque Corporation. Last week's show blew up here over the week-end and this week's show did not materialize.

This week the Columbia is showing some vaudeville acts of an ordinary sort in place of "Oh, You Frenchy," the burlesque previously announced. The management explains the burlesque was cancelled because of the illness of the prima donna.

Some of the girls from "Oh, You Frenchy," last week's show, left for New

York early in the week, while a few others are taking in the sights of the town. Transportation money was given them to New York after they sought advice and aid from the police.

## BURLESQUE CLUB DRIVE.

The recent change in the Burlesque Club official personnel, together with the acquisition of a club house with the attending social possibilities, are responsible for a considerable boost in the returns from the membership drive. Under the active leadership of James E. Cooper, president, the drive is in full swing. About 200 new members are already listed. The former membership was under 500. The committee is sanguine of reaching the 1,000 mark soon.

A special effort to enlist the female members of this branch of theatricals will be made, and their enrollment is being made attractive by the plans for the new home, which include a rest room and special facilities for the comfort and entertainment of the ladies.

Plans are now being discussed for a monster benefit and an announcement relative to this is expected in the near future.

## GAYETY, MONTREAL, COMEBACK.

Montreal, Oct. 23.  
The Gayety Theatre of this city has done the poorest business on the Columbia Circuit for several years past and has been one of the few losing houses on the circuit. No less than six or seven different managers have tried to bring it up and failed.

Beginning this season, the Columbia Amusement Company put B. M. Garfield in charge. Last week was the tenth week of this season and the receipts were \$6,400. The average weekly business last season was only about \$3,400. The theatre can now be classed as one of the best runs on the circuit. Mr. Garfield was a road manager for 16 years and this is his tenth year as a house manager. His home is at Jamestown, N. Y., on the famous Chautauque Lake, and he is a cousin of ex-President Garfield.

## BURLESQUE ENGAGEMENTS.

George Walsh, for the Lew Rose stock in New Orleans.  
Nellie Crawford, sobriette, for Union Square stock.

Dave Gardner, replacing Henry White in "Hip, Hip, Hooryay."  
Dave Shafin for National Winter Garden stock.

## BURLESQUE CHANGES.

A. Leo Stevens, who closed his engagement as producer of the Union Square Theatre Burlesque Stock Saturday, has been engaged to produce musical shows at the Hippodrome, Jacksonville, Fla.

## GALLAGHER CENSORING.

George W. Gallagher, assistant general manager of the American Burlesque Circuit, is devoting his entire time to the inspection of attractions and theatres of the Circuit. During the past two weeks he has been reviewing the shows in the East, and through his recommendation changes were ordered in a number of shows.

## THE FACE MAKERS.

"The Face Makers," at the Olympia this week, is operated jointly by L. M. Herk and Kelly & Damsel. The show is undergoing repairs at the present time, Henry Gascoli having been called in during the week to brace up the comedy. Judging from Tuesday night's performance, Loney is going to have his hands full, as the comedy, with the exception of two bits, is practically minus.

The show is divided into two acts and four scenes and, according to the program, is a laughable comedy called "At Palm Beach." The title indicates the calibre of entertainment pretty clearly. It's just one of "those things" with a bit sandwiched in between a number, remainder of the old Western Wheel shows at their worst.

Harry Seymour is the featured comic, with an eccentric makeup and a "Dutch" dialect. With the proper material Seymour could produce excellent results. This is made evident in the best bit of the show, a three-cornered discussion between Seymour, Ed Winter (who does a "Tad") and Walter Van, who makes a first rate straight. It's the old policeman and revolver business with the tough guys, robbing and being robbed.

The other big laugh brings forth some very mummy business by Seymour and Paul Yale, the latter a sort of second straight or juvenile. During the action of this bit Yale squirts three mouthfuls of water directly in Seymour's face. Presiding over the water squirting business, Seymour expostulates about a quart of water on the stage. The Olympia audience thought the incident was a comedy and yelled their heads off.

Florence Tanner, also featured in the billing, is the prima. She has a real voice and a decidedly attractive presence. Her bit, by Miss Tanner in the first "act," was the only number that received a legitimate encore in the show. In addition to possessing an air of refinement, Miss Tanner displays a very tasteful wardrobe. An orange Oriental costume was worn in the first scene. She owes credit to a Broadway show, Rose Allen and Dot Davidson are the sobriettes. Miss Allen is elegant and lovely, and Davidson plump and bristly. Both are strong on looks and each appears to excellent advantage in tight.

The sixteen choristers are a lively bunch, going about their work with a smile and assisting in the numbers as if they liked what they were doing. The singing, as in most shows of this type, is raucous and unnecessarily noisy.

The continuing of the chorus is much above the average. A Scotch number led by Rose Allen, with the girls backing her up in black and white, was a hit. The singing was excellent. Both Miss Allen and Miss Davidson are capable of putting over rag numbers for sure fire results, but neither is a real singing artist because of an inclination to rush their songs through too quickly. The running of numbers is noticeable throughout, someone apparently having mistaken time for speed. Dan Doty produced the numbers and did a worth while job, as far as steps and evolution are concerned.

The show is clean, the comic exercising commendable discretion in dialogue and action. Yale and Davidson are a sterling specialty team in the first and second scenes that is held up by Yale's corking baritone voice. Another specialty is contributed by Florence Tanner between the third and fourth scenes. An impression of North Hayes singing "Broken Doll" deserved more than it received at the Olympia.

The four acts are practically "bare stage" affairs. The opening is played before a gaudy exterior. The last looking set is a box affair, used for the final act. This would have appeared to better advantage if the management could have set a structure, eliminated at the Olympia because of the limitations of the small stage. There is to be a couple of changes in the cast this week. The present cast, however, is fully up to the average. It's material that's needed and a new selection of numbers.

The show played in spots at the Olympia but, taking the audience as a criterion, left much to be desired in the way of entertainment.

## Naumann Changes Job.

Chris. Naumann, for the past six years in advance of the Ben Welch show on the Columbia Circuit, is now ahead of the "Pacemakers" on the American Circuit. He replaced Joe Carlisle, who quit the position on account of illness. Chas. D. McClure, formerly advertising agent of the Casino Theatre, Boston, replaced Naumann with the Welch show.

## Moving Up to Ninth.

On account of alterations which will be made to the office on the seventh floor of the Columbia Theatre building, Chas. M. Baker, I. H. Herk, Kelly and Damsel and Sim. Williams moved their office to the ninth floor on Wednesday.

## BEN WELCH SHOW.

Last season, when the Ben Welch show swung into the Columbia early in December, Ben was suffering with a heavy cold and he never did appear for the first act. Better luck this time, and Tuesday night he was hitting in 300 form as a laugh-getter.

Ben came on rather early in the performance and rarely left the stage thereafter. The show isn't designed for the other four men in the cast to get anything in a comedy way; in fact, working as a foursome at one stretch, the only laughs obtained seemed to come from themselves, they having a good time over their "gags."

There is an exception, that being Vic Casanova, one of the few new faces in the Welch show, but well enough known in burlesque. Casanova does an excellent Frenchman, good enough for him to get a bid from the legitimate when that sort of character is needed for some musical pieces. Welch and Casanova started things with an automobile bit. Ben lead off by saying to Vic, "Come on dear, let's order the furniture," funny under the circumstances. The bit may be new this season. Ben Schneider came in for mention when Welch said he was with "Simon Licorice (Learse) who was wheezing the kids."

Welch eliminated his bit in one for the Italian bit, making a quick change in the first act to "Vip," then took afterward returning to the better liked "Kiddie" characterization. In a dialog preceding his monolog he explained that he had hard luck with actors. "Either they are hungry or they forget to smile," he said. His specialty talk is without change, save for one line at the finish, when he loudly calls "Go!" and explains the he saw an "empty fat."

Aside from details, there doesn't seem to be the change in the show's routine. During this season it is billed "Ben Welch and His Revue." The simple set for the first act is the same. So is the music. Picture scenes which takes up most of the second act, Welch still making his entrance for that scene down the orchestra with a good result.

"Fast at the Movies" presently has changed either in business, save that the finish is built up for laughs through the use of a large mound of rather supposed to be a curtain pile. Met of the musical numbers came in the first act, the "Dimples" Dolly Morrisey as principal woman repeated her high score of last season. During the show Miss Morrisey flashed her wiles and she was much splendid at all times, the impression being that there are no better dressed women in burlesque. She looked smart in a short French frock, but classy in a gown of yellow silk, with her costume score mounting with one dress with a sequin bodice, one of coral velvet and another pretty one for the finish. She easily took first honors with song numbers, her pleasant voice well fitting "Nobody Knows," which drew four encores. She did well with "Landlord Blues," too, a number with a well turned lyric.

Nellie Hyde, new this year, scored with a song specialty which had the orchestra throng, Charles Wessner, joining in the choruses. "Chorus" was the repeat number. Wessner had several dialog bits with Welch and made good there also. The sobriette role was again filled by little Frankie. The new Florence was the other feminine member. Pat Kearney and Frank F. Murphy, of last year's aggression, appeared in the same manner, well fitted Ben Welch's style. Harry Morrisey was new to the cast, doing straight bits and looking new in a dress suit.

The cast has it may during the second section of the show, especially after the "moving" scene, the women members hardly sparing. The final scene is that of the "Ritz" cafe, which is used entirely for the chorus specialty, a developed point formerly a retained one. The girls enter singly in what is supposed to be a fashion show. Each girl's name is shown on a card and each is supposed to represent a moving picture star, though only one or two out of the eighteen bore any resemblance.

Welch added to the bit, going to the front with the air from the sextette from "The Boat" but sung alone. During the attempt there was business with one of the choristers, and some of it may have been new, but the company appeared to enjoy the number as much as the audience. It is a well appearing chorus again, well costumed.

The Welch show is due for another season of good business, for he can deliver alone. But for next season Ben should have something new.

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## TULSA ON AMERICAN ROUTE.

The American Burlesque Circuit has added another spoke, Grand, Tulsa, Okla., to the Circuit. The house will have its formal opening Nov. 8 with "The Midnight Maidens." This will do away with the layoff week between Kansas City and St. Louis. The shows will play the route from Tulsa Friday, inclusive, and leave Saturday for St. Louis.

Joe Donegan, at present manager of the Century, Kansas City, will take charge of the house for the Circuit.

# VARIETY

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Harry Meyers has been appointed treasurer of the Cort Theatre.

Kitty Doner will leave vaudeville soon to accept a production engagement.

Frank Hope of the Cohan & Harris forces, is leaving the city Monday for rest.

Al Strauss, formerly stage manager of the 51st Street, is now stage manager at B. S. Moss's Hamilton.

The vaudeville team of Hart and Lowry will dissolve shortly; Harry Hart will enter the legitimate field.

Ryan and Lee will begin an engagement over the Loew Circuit at the American, New York, Monday.

Irving Tishman, of the Behler-Jacobs Agency, Chicago, is in New York to obtain new material for the west.

Bert and Betty Wheeler and C. Carroll Clucas of the Bitty Reeves Company, leave England Nov. 11 for New York.

"That Women Alberta," a new farce by Grant Slewatt and Robert Mears Mackay, has been accepted for production by the Shuberts.

Bennett and Richards returned to this country from Europe Wednesday on the Celtic. They are to go back next summer for 16 weeks.

Eddie Barry has placed a new play, "It Takes a Thief," with Andre Sheri, Inc. for early spring production. He calls it a melodramatic farce.

W. S. Butterfield has appointed Harry Earl general office manager of his enterprises with offices in City Bank Building, Battle Creek, Mich.

H. P. Hill has been appointed general business representative for E. C. Whitney and general manager for P. C. Whitney, both of whom are producing this season.

Stella Mayhew and Billie Taylor have re-formed their double turn, which they dissolved at the outbreak of the war, through Taylor entering the U. S. Army as a lieutenant.

Max Rudnick will soon put out "The Band Box Review," as produced by Gus Edwards, who sold it to Rudnick before leaving for the coast. Arthur Lyons will handle the bookings.

Jeff Davis has been confined to his home with a bad cold since Saturday. Fred Mack is handling the Davis bookings in the Keith Family Department during Davis' absence.

Hervey Watkins is immediately gloating over his defeat last week at golf of Clark Brown and James E. Plunkett. Both the latter were winners in the golf tournament of last season.

Vivienne Segel is now being featured with "The Little Whopper" at the Casino. This week her name went up in lights outside the theatre and was placed in the daily advertising.

Loretta McDermott is leaving "Ereco's" act and will go into the mountains for a short rest, following which she will be seen in her own act, backed by a jazz band. Mel Craig and Joe Korolik will be included.

Samuel Rydell, brother of Lew Rydell (VARETY), is returning home from Vladivostok, Siberia, where he was stationed for the past 18 months with the Medical Supply Department of the United States Army.

The new theatre at Murphysboro, Ill., erected by the Grand Opera Company (Marlowa) will open December 15 with Mme. Schuman-Heink. The house seats 1,500. The same people will open their new Annex Theatre at Herrin, Ill., January 1. Its capacity is 700.

William Munster and Iden Payne will produce a three-act drama, "Black and White," by William Feller. It deals with the race question. Ben Krauser and Mark Heisey have been engaged for the cast. The show will go into rehearsal next Monday.

Jack Rose has added Ray Walker, the pianist, to his vaudeville specialty. Walker was one of the first entertainers to go overseas with the Entertainment Division and one of the last to return. He received a medal in recognition.

Although under an indefinite contract with "A Lonely Romeo," Nellie and Willie St. Clair have requested their release, after being with the show for the past six months. Their request has been granted, but their absence from the show will not materialize until the vacancy can be properly filled.

Max Winslow is still of Irving Berlin, Inc. last week VARIETY inadvertently had him back with Waterston, Berlin & Snyder. Mr. Winslow is in the West combining business for Irving Berlin, Inc., with a trip for pleasure. The pleasure is in Max's hope that he will see a football game with action.

Carl Randall sailed Wednesday on the La France for Paris, where he is to be concerned in the staging of three revues for Volterra. These shows are designed for the Opera Comique, Casino and Olympia. Randall is to dance in one of the revues, teaming with the noted Mistinguette, who came here in the midst of the actors' strike and immediately returned to France.

The production of "Broadway Brevities," a musical melange which Rotis Le Maire was to have made this season, has been called off for the present. Le Maire figures that he will get the show under way early next season when he can get his brother, George Le Maire, and Bert Williams, both of whom are now in the "Ziegfeld Follies," to join the show.

S. Jay Kaufman tendered a dinner at Holsenweber's Cafeteria last Saturday night to 300 persons, at which M. Masague, a Cuban publisher, was the guest of honor. Kaufman said the reason for the affair was to celebrate the sale of a picture scenario. The affair was "dry." Karl Kilchen was the only newspaper man present. The guests included press agents and producers.

The Selwyn Theatre gave a Sunday concert last Sunday, booked by Abe Feinberg. The bill held Maurice and Walton, Moran and Mack, Stan Stanley, Wilton Sisters, Sylvia Clark, Julia Kilday, El Cleve, Alan Dinehart, Harry Tighe, Louise Dyer. Sunday vaudeville performances are intended to be an institution at the Selwyn in the future.

With William Raynor's resignation as house manager of the B. S. Moss, Hamilton, Jack Laroaux, his assistant, has succeeded him. Another change in the Washington Heights house in the installation of a new orchestra, replacing the former large concert orchestra, which was not very efficient for vaudeville work.

Arthur James, who was concerned with "For Pity's Sake," arrived in New York from abroad on Monday. He was seriously wounded in the war, but was discharged on the other side and has been in London for the past six months. While there he wrote a play designed for Charles Withers. James is going to Chicago to put on a new act for Judson Cole. He will return and again go under the direction of C. B. Maddock.

Hotel Owners on West 47th street are contemplating a round robin complaint to the proper authorities with view to having the ringing of a church bell in that section eliminated or moderated. According to the complaints the tenants of the thickly settled hotel section have been caused considerable annoyance and loss of rest by the ringing of the bell several times a day. The bell is rung about 14 strokes to the call and the late sleepers are complaining.

In addition to the staging here of his best known play, "Abraham Lincoln," for William Harris, Jr., John Drinkwater, the English poet-playwright, is gathering material for a drama on the life of Robert E. Lee. Reports from the West last week that Drinkwater was securing data for a play on Theodore Roosevelt were regarded skeptically at the Harris office, where it was stated that the latter subject matter was too recent, meaning that the life of the late ex-President was too close to the present generation.

An interesting feature of two new shows which arrived on Broadway within the last ten days was the personal success of Genevieve and Vivian Tobin, who, respectively, scored "in Palm Days," the Augustus Thomas drama which opened at the Playhouse Monday night, and "On the Hiring Line," which went into the Criterion last week. The Tobin girls drew wide attention to their cleverness when they appeared in vaudeville several seasons ago with a comedy playlet, "The Age of Reason," the bright Washington Square Players sketch. The girls are still in their teens, having appeared alone when around 14 years old. They are stage children.

Guests at the Park Hotel, Madison, Wis., last week were alarmed when the hotel's ammonia refrigerating plant burst. The gas was escaping as the guests started streetward, with the fire department arriving meanwhile. The seven members of Tom Brown's Musical Highlanders were stopping at the hotel. The firemen handed them some gas masks and assisted in helping them out of the building. Mr. and Mrs. Harry Voltaire of the turn crawled out over a fire escape to another roof. The Pepper Twins were awakened by a woman screaming next door. Their efforts to arouse the other members were futile as they could not reach the door of their room. Returning to the window they burst it in a chair. Cecil Noe reached a window on his hands and knees. A fireman rescued him as he was nearly overcome. No serious casualties resulted.

A new variation of post grafting was uncovered this week. In place of the old method of securing passes and wrapping them for cash or merchandise, the new dodging is termed "selling names." The idea was worked by a woman calling up several press departments saying she was the secretary of a well-known newspaperman and allaying suspicion, but stating she'd have

## TOMMY'S TATTLES.

By Thomas J. Gray.  
Congressmen and Senators who are too busy to stop and see if the ex-soldiers' pockets were full, had time to see that their glasses were empty.

A lot of ex-service men gave a German opera company an awful scare, but the boys will probably keep on voting for the politicians who made a prop out of the Statue of Liberty.

The Capital and Labor Board at Washington cannot get along because neither side wants the other side to say, "No, we can't agree to that."

The Paris strike has been settled, and the French actors will go back and act just the opposite to the way our American comedians impersonate them.

If the theatrical managers keep on raising the price of the seats, theatre tickets will be popular for Christmas presents.

Some of the boys who are dashing into the music publishing game seem to forget that besides songs you have to have money to go into business.

Printers' strike has interfered with the publishing of theatre programs, thereby saving the public from those theatre program jokes.

Odd, but unimportant facts: One member of every sister act is always a Vampire.

One member of every Male Quartette is a great Romeo.

The female member of all mixed teams "made" the male member.

Single men usually carry their wives. Single women never carry their own grips.

Sketch players have less dressing room fights than any other style of vaudeville act.

It's a tough life for an acrobat.

Troupe of midgets has been signed for pictures. Probably to satisfy the exhibitors' demand for "short stuff."

Writer remarks that most of our successful war plays were written by people who did not go to the war. The answer to this is that they were written by good playwrights.

Sir Thomas Lipton has challenged on the cup again. Looks like a plot to remind us that tea will soon be our leading beverage.

Nine thousand laundry workers now out. Strike leaders say it will be a clean strike.

American soldier from the Russian front was given a citation for being able to pronounce the Russian towns.

When the German crown prince was asked how it felt to be out of work he said, "Ask Dad—he knows."

There's a movie star for every light on Broadway.

the writer phone as soon as he arrived back at his office. Monday afternoon a press agent man met one of the men, who explained that he had no secretary. That evening someone asked for a pass in the writer's name. He was yanked out of line and when questioned said he had paid \$2 to some one for the privilege of asking for tickets held in the name of someone he didn't know. The man was permitted to depart and advised to get "his two bucks back." However, the same "secretary" has secured other courtesies undetected.

## GUARANTEE BUY AT METROPOLITAN IS NOW UP NEAR MILLION MARK

New York Described as Music Mad—Metropolitan Opera House Has Sold Nineteen-Twentieths of the House for \$925,000—Looks as if Chicago Co. Would Have \$250,000 Advance Sale for Five-Week Season at Lexington.

While the attractions on Broadway have established a precedent this season and have been smashing all previous box-office records, the two operatic institutions in New York, the Metropolitan and the Chicago, have not been back-sliding.

From all indications there is incontrovertible evidence this will be a banner season in the operatic world here, and that the degree of financial success will also establish a precedent.

Executives of both companies report New York is literally going "music mad," and they are more than amazed at the interest shown in their respective rosters and new attractions promised.

From today (Friday) the annual opening of the Metropolitan is but three weeks off, and even before the doors are opened a guarantee fund by subscriptions has mounted up to what is conservatively estimated at \$925,000.

With the closing of the season late last Spring, the work of building up the new subscriptions began and through the hot Summer renewals kept pouring in. Of the \$925,000 already in hand, the Metropolitan's force may take credit for the collection of half a million, while the rest is undeniably the work of the ticket brokers and agencies.

By agreement with the Metropolitan Opera Company, the agencies sold at regular box-office prices, collecting ten per cent. of the money handed over for their end.

The house is literally nineteen-twentieths subscribed for, the only seats left for public sale being the last rows in the orchestra circle, the dress circle, balcony and family circle. The boxes in the golden horseshoe have been the least worry, for they seat the stockholders, while the second tier boxes got anywhere between \$30 and \$60. In addition to the seats for public sale there are about 300 seats on the extreme right and left sides of the house from which the stage may be seen partly. They are never sold, but infrequently given away. Considering this and with the standing room still to be taken into account, it is not too far-fetched to add that the total receipts of the "Met" this season should reach even beyond a million and a quarter.

The present oversubscription will probably hit the speculators a harder blow than ever before. In fact, it should drive them from the territory, to continue elsewhere.

It is in belief that when the Metropolitan raised its price of \$6.50 for the lower floor to \$7.70, it was to encourage subscription. That the tickets for the orchestra when purchased for a single performance are charged \$7.70, but for the season of 23 weeks, they cost \$8.50. It seems self-evident that through this means they have other with intent or inadvertently struck the hardest blow they could to the spec.

Although the Chicago Opera comes here for a season of five weeks, opening at the Lexington the third Monday in January, their subscriptions up to date are relatively as large as the rival organization.

The Lexington has not quite the capacity of the Metropolitan. The prices

of admission are alike in both houses, except that the Chicago in the single sale ticket for the lower floor is charging the same price as in the subscription, \$4.50. In all the house accommodates over 3,000, with standing room.

Their subscriptions are being handled here by John Brown, formerly the business controller of the Metropolitan Opera. He reports subscriptions are pouring in fast and that the house up to now is three-quarters subscribed for.

Unlike the Metropolitan, the agencies are not handling any of the Chicago tickets. They are all going through the one office under Brown's direction.

If the subscriptions continue, it will probably mean that before Cleofonte Campanella takes up the baton to conduct the first performance, Brown will have handed the Chicago Opera a quarter of a million for five weeks of rival opera. In the case of the Chicago Opera there is also a determined effort to keep speculators from getting any seats. While the time is still early, the announcement of the performances and the nights that the different stars will sing will be withheld until a week before the actual production. A week's time is hardly sufficient to induce any concerted move on the part of speculators to begin a campaign of direct buying and to get whatever seats are left in their possession.

### BOUCICAULTS RECONCILED.

Following the attack on Oscar Englander, attorney, of 302 Broadway, trustee of a "voluntary" trust fund of \$150,000 for the benefit of her daughter, Arline Patricia Boucicault, Mrs. Renee Seelye Boucicault has withdrawn her application for an accounting on the part of the trustee and to get what- ever seats are left in their possession.

The motion for the withdrawal of the action on the part of Mrs. Boucicault was made before Justice Leonard A. Giegerich in part 1, special term of the Supreme Court, October 25, following the receipt of the following letter by Mr. Englander:

"Oscar Englander, 302 Broadway, New York City.

"My Dear Sir: I have come to the conclusion that I have rashly instituted the suit against you as trustee, and earnestly desire that you take steps to have it discontinued.

"Yours truly,

"Renee Seelye Boucicault."

Mrs. Boucicault, who is the daughter of Aubrey Boucicault, the actor and playwright, and granddaughter of Dion Boucicault, the actor, has become reconciled to her husband, Alexander Marks-Hill-Boucicault, and the couple have been living together for the past five days. Marks adopted the name "Boucicault" when he married Mrs. Boucicault Seelye some months ago. He is also known in the theatrical world as "Al. Hill."

**Trying It Out.**  
The Poll Players, Bridgeport, Conn., are producing a new play for the first time on any stage this week, "One Born Every Minute," intended for metropolitan consumption.

Several Broadway managers will be down to give the piece the o. o.

**H. VON TILZER PLAY.**  
William Pinkham will produce a piece, "Mad Love," to which Harry Von Tilzer has supplied the score.

Frances Nordstrom, (Mrs. Pinkham) is responsible for the book and lyrics.

### THEATRE TICKETS AND A TAILOR.

Luke Phelps, manager of the Plymouth Theatre, was seated in his office this week, when there entered a rather unprepossessing individual who dug down into his jeans and laid seven \$100 bills on the manager's desk. Phelps looked at him, then eyed the money and finally said:

"Well, what's the idea? Why the dough?"

"I want \$700 worth of seats to the theatre. The money is here and I want the tickets."

Phelps couldn't quite decide whether the visitor was a "nut," a new form of "digger" or if he was a messenger sent in by one of the agencies, so he queried: "What performance do you want the seats for?"

To which the reply was: "Well, I tell you. I am the tailor what pressed your suit. I got my shop across the street. Comes it in my place the other day a low life who sarks to me: 'I give you \$100 a night and you let me sell tickets to the theatre here.' Five dollar is a lot of money, I guess then, and I say 'yes.' Then he comes in ant starts his business. Comes in people what give him \$4, \$5 and on 'Saturday night one mashukana guy beatstid \$15 for two seats to your theatre. I watch and I see what business is this following making, and it is better nor the tailor business, and I say to myself 'I got me the seats' and a sign and I haf the business myself. So I took my gelt from the bank and I want you to gif me the seats for it."

First, Phelps laughed, then he got sore, and then he ordered the tailor out of his office. Then he got sore at him again for letting the \$700 get away.

And he tailor! He saw that there was something else to the stock and trade of theatre ticket selling besides the increase that he had gotten and had framed, so he went back to his shop and without tipping off the fellow that was renting from him allowed that a partnership agreement and now there is a new specul agency opened, with a sign that greets the would-be patron of any 45th street theatre with the advice that seats are now on sale in the T. S.

### ROBERT GEORGE DIVORCE TRIED.

After a trial lasting several days, Justice Irving Lehman, of the Supreme Court, was requested to decide in the action of Mrs. Jerome Robb Strange George for a divorce from her husband, Robert George, of "I Love You," at the 44th Street.

The couple were married June 14, 1915, at Greenwich, Conn. Their married life was undisturbed until June last. Then, on the third anniversary of the marriage, George is alleged to have miscondacted himself at 45 East 44th street. Rumors having stirred the jealousy of Mrs. George, accompanied by detectives and friends, she claims that shortly after midnight she found her spouse in a room at the 44th street address with a strange woman, who wore much less clothing. Hence the divorce suit.

### SAMUEL H. FRIEDLANDER DEAD.

The body of Samuel H. Friedlander, head of the Friedlander Amusement Company until his death a few days ago after a brief illness, was buried Monday afternoon in the Home of Peace Cemetery.

Friedlander came here five years ago, quitting as manager of the Columbia to direct the Morocco and Mojestic playhouses in Los Angeles for Oliver Morocco. Later he organized his own bureau.

**Mable Acker's Second Marriage.**  
Syracuse, N. Y., Oct. 25.

Mrs. Mable Acker Davis, formerly of this city, was married in New York October 9 to Harry Lang Burrage of Boston, according to word reaching friends here this week.

Before her first marriage to Harry Davis, a New York theatrical manager, Miss Acker played for several seasons in musical com-

### G. E. A. WANTS FOUR A'S CHARTER.

At a special meeting of the Chorus Equity Association held in New Amsterdam Hall Oct. 24, called for the purpose of electing permanent officers and adopting a constitution and by-laws, it was decided unanimously to continue Marie Dressler and the present temporary officials in office until May 1, 1920. A draft of the proposed constitution and by-laws were read by Paul Turner, Chorus Equity attorney, and it was agreed that these should be referred to an executive council of 25, which were chosen at the meeting. The meeting was attended by 250.

The council will consist of seven Chorus Equity members and fourteen members of the Actors' Equity, the latter being elected to "advisory membership" in the Chorus Equity, in order to make them eligible. The Chorus Equity representatives elected were Edith Rook, Elsie French, Vera Bailey, Peggy MacLoney, Jean Rhodes, Kathleen Carroll and William Morgan. The "advisory members" elected to the Chorus Equity Council from the ranks of the Actors' Equity were Ethel Barrymore, Florence Enright, Susanne Morgan, Mrs. Edwin Arden, Pearl Sindelar, Percival Knight, John Charles Thomas, Jack Cagwyn, Frank Fay, George Trumble, Henry Grey, Guy Nichols, Earl Booth, Mrs. Felix Morris.

The council was empowered at the New Amsterdam Hall meeting to ask for a separate charter in the Associated Actors and Artists of America (Four A's). This will be taken up at the forthcoming meeting of the council. At the present time the Chorus Equity is an adjunct of the Actors' Equity Association. The proposal to have the council apply for a separate charter in the Four A's was unanimously carried.

Among those who addressed the meeting on Friday were Francis Wilson, president A. E. A.; Ethel Barrymore and Paul Turner. The action of the Chorus Equity in continuing with the present officers until May 1, and the decision to ask for a separate charter in the Four A's is looked upon as a victory for the faction that has supported Marie Dressler against a more conservative element, since the Chorus Equity was organized last August during the strike.

### FOKINE'S FIRST TIME HERE.

Morris Gest denied that Michael Fokine, the noted Russian ballet master, who is to appear at the Metropolitan in this country before, though he did direct the Russian ballet which was here several seasons ago. Fokine, who is coming to put on the dances for "Aphrodite" sailed aboard the United States from Copenhagen last week.

Phil Harker, the English scenic designer, is due here Friday to work on the "Aphrodite" settings. Harker also painted the scenery for "Chu Chin Chow."

### "NAVY" BOUND FOR CANADA.

"The Luck of the Navy," the English melodrama imported into the Manhattan, will leave for the north after the week's more, opening in Montreal Nov. 17.

The show was booked for the Manhattan for five weeks only and is doing fair business.

He route calls for a tour of Canada, the show going directly westward, with the longest date scheduled for Calgary, two weeks being planned there.

### HART'S OTHER PLAYS

Joseph Hart has several productions in life for this season in addition to "Boys Will Be Boys," now at the Belmont. One is a Chinese play, while he also plans to stage featuring Billy Garton. Hart's legitimate offerings will not affect his efforts in the vaudeville field.

Another house was offered Hart for "Boys Will Be Boys." It has two more weeks at the Belmont, after which the house becomes the Parthenon and offers a French revue. The Cobb show picked up and got around \$5,000 last week, considered fair for the size of the Belmont.

## SHOE STRING ONE NIGHT SHOWS MOSTLY CLOSING AFTER NEXT WEEK

**Playing Starved Territory They Drew Good Business at First but Over-Indulgence Exhausted the Out-of-Town Pocket-Book—Productions Started on Next to Nothing Now Hunting Backing—Gus Hill Has Had Many Offers.**

The producers of the "shoe-string" one night stand shows have sent out a loud call for help within the past week and many are likely to close shortly after Election.

With the theatrical business flourishing throughout the country, and the prospect of big business at the beginning of the season, more than 150 shows were organized on a short "bankroll." Time was easily allotted for the shows, and at the start they all began doing an unexpectedly large business.

The territory in which the attractions appeared had been "starving" in past seasons for legitimate and musical attractions. They had been getting road shows on an average of one a week and in some instances semi-monthly. This season the owners of these houses instructed the bookers to go ahead and arrange all of the time possible. The consequent result was that these towns had from four to six attractions billed a week. At the beginning the patronage of these towns was very good, the populace turning out to get their filling of the road attractions. But when the season had become two months old, the business began to fall off and many of the shows playing these small towns were being run at a considerable loss on the week's business.

The owners, having gotten off to a good start, at first stood their losses and resorted to the "volter" to meet the deficiency. With the season older and the business not improving, a great many exhausted their surplus funds and began looking for financial assistance. Several of the shows were closed temporarily for recasting, but the real reason was to enable the owner to get to New York for the purpose of interesting money. A number of the managers were successful in this endeavor and relaunched their projects again. Some were not and were compelled to abandon their plans for the present season.

During the past week Gus Hill asserts he has been called upon to lend financial assistance to 14 musical shows playing the eastern territory. He stated that a half interest was offered him in the various productions, for amounts ranging from \$1,000 to \$5,000.

Inquiries at the booking offices brought forth the information that the congestion of attractions for the one night stands had diminished considerably during the past two weeks through the suspension of operations of a great number of the so-called "turkey" one night stand shows. The cancellation of these dates has enabled the bookers to provide time for a number of new productions that "wanted to get out into the 'micks" before offering their shows for a metropolitan premiere.

A producer who recently closed an attraction declared the reason for the lack of business, especially in the east, was due to the fact that shows were routed nightly in such towns as Poughkeepsie, Kingston, Auburn, Newburgh, Watertown, Oneida, and Oswego. In other towns which would legitimately be construed as one nighters, the shows are compelled to play three days. Then, in another instance, Syracuse, which has generally played shows more than three days, has been listed as a week stand. These booking conditions, the producer said, were really responsible for many man-

agers abandoning their shows, as there was no likelihood, under those conditions, of their deriving any profits from their respective attractions.

### MOROSCO'S LONG JUMPS.

The Francis X. Bushman-Beverly Bayne co-starring tour opened last night in Wilkesbarre where they appeared in the Oliver Morosco production, "The Master Thief." The company is now on its way to Omaha where it will play a brief engagement and then jump to San Francisco, at the Cort for two weeks.

Another Morosco show to make the leap to the coast with few stops is the William Courtenay company of "Civilian Clothes," which opens in South Bend, Ind., tonight, going to Milwaukee and then to San Francisco. This company is to follow "The Master Thief" at the Cort, having been booked for three weeks.

The company appearing in the same place in Los Angeles is now in its 18th week and bids fair to stay for another two months.

Horner F. Curran, manager of the Cort, is on his way to New York to try to get Morosco to extend the "Civilian Clothes" time at his house for an extra three weeks.

Another company of "Civilian Clothes" also opens tonight at Far Rockaway, at the Columbia there, playing two nights and a matinee. This company is to tour the South.

### BAYES Suing FRAZEE.

Nora Bayes has started proceedings against the Cort Theatre Co. of Chicago. H. H. Frazee, through her attorney, Nathan Burkan, asking the court for a restraining order to prevent those in charge of the theatre permitting any other attraction other than "Ladies First" to play the Cort Theatre from November 18 on.

Papers in the action were served on Frazee Tuesday, and the order to show cause by a restraining order should not be issued is returnable before Justice Edw. P. Gavegan, in Special Term, Part I, of the Supreme Court today.

Miss Bayes in her complaint alleges that she bought all the rights to "Ladies First" from Frazee for \$10,000 last November. Last spring she made a contract to play the Cort Theatre, Chicago, for an indefinite season, commencing on November 16. The terms were to be \$1-40, with a guarantee that the gross receipts should not fall under \$7,000 weekly.

She now states that Frazee has cancelled the time on her, and that Clifton Crawford, "The Lady Friend" is scheduled to play the house, beginning November 9, and she is unable to secure any other time to play at present.

### COLORED PROVINCETOWN CAST.

The Provincetown Players, who open their sixth season tonight (Friday) at their MacDougal street playhouse, will present four one-act playlets as their first bill, to run for a fortnight before changing to a new program. One of these sketches, "The Dreamy Kid," by Eugene O'Neill, a study of negro life, will have an entire colored cast as its dramatic persona.

### REINHARDT COMING OVER.

Max Reinhardt, the foremost German producer of spectacle, is to come to America. Advice received from Berlin this week brought contracts from him under which he is to come to America when he can obtain the consent of the present German Government.

It is safe to assume, however, that this will not be given until the completion of the tremendous theatre being built in Berlin on the site of the Circus Schumann. This playhouse is to have the greatest stage equipment of any theatre in the world, according to report. There is to be a combination revolving stage which can be also raised and lowered at will. The electrical effects are all to be handled from a single switchboard which will also control the color schemes for operation.

Reinhardt, according to the advance reports, is to enter the American producing field and to bring with him several spectacles which he produced abroad. It is quite possible that he will offer several productions for vaudeville.

### HOLDING OUT "HELEN."

"Fair Helen," the Richard Ordynski musical production due into the Shubert next week, succeeding Sothern and Marlowe, will be held off and the piece will not be shown on Broadway until a number of changes are effected.

The showing in Boston last week indicated "Helen" as a good piece of property, with a certain amount of fixing.

### MARC KLAU'S FIRST LAID AWAY.

Marc Klaw's first production since the dissolution of partnership between Brandler and himself was relegated to the storehouse after its performance Saturday night at the Academy, Baltimore.

The piece was called "Fetroleum Prince" and was written by Richard Barry, a newspaperman.

### HAMMERSTEIN'S "JOAN."

"Joan of Arkansas," Arthur Hammerstein's first new musical show this season, started rehearsals Tuesday. In the cast are Julia Keely, Anna Seymour, Billy Meehan, Walter Scanlon, Harry Seymour, Frank McCormack. The book was written by Oscar Hammerstein 2d, the score being from Herbert Stodard.

### Postponed A. E. A. Meeting Nov. 3

The special general meeting of the Actors' Equity Assn. originally set for last Sunday at the Hotel Commodore, but postponed because of the inability of several prominent members of the Equity Council to attend through playing out of town engagements, will be held instead, Monday, Nov. 3, at the Hotel Astor.

Among the important matters that will come up for discussion will be a plan sponsored by the Equity Council calling for the erection of a fully equipped theatre with a seating capacity of at least 1,000. The Equity theatre, if the plan is accepted by the organization, will be built in one of the side streets adjacent to Times Square.

The Equity has a bank roll of approximately \$200,000, realized from benefit performances given during the strike and it is understood has the promise of ample backing from several Wall Street men, who became interested in the organization through the efforts of a prominent lawyer. While the lawyer's name could not be verified, the man referred to is probably Samuel Untermyer.

It is not the intention of the Equity to present its own plays in the proposed Equity theatre, except at stated periods when the house will be utilized for one or two nights for benefit efforts similar to the Lexington Theatre shows staged while the strike was on. According to the present plan which may be modified when it comes before the general meeting next Monday, the theatre will be rented to independent producers and organizations like the Theatre Guild.

### HACKETT GUILD STAR.

Rumors current on Broadway that there was serious trouble among members of the Theatre Guild, producers of "John Ferguson" and "The Faithful," now current at the Garrick, on investigation fell down to less serious proportions.

The chief split seems to have occurred over the determination of the committee in charge of the Guild's affairs to produce a dramatization of "The Rise of Silas Lapham," the best known of the novels of William Dean Howells, with James K. Hackett starred. The Guild was not founded to engage star actors. Just as the New Theatre broke up when such a policy was attempted, so the Guild is stirring the rocks, but it may be guided past them.

The resignation of Hollo Peters as director and from the Guild altogether, and likewise the resignation of Augustin Duncan, is attributed to reasons having little or nothing to do with differences of opinion about policy.

Peters, a son of Charles Holo Peters, the artist, is leaving, according to a friend who has worked with him in the Guild, because he wants to go to England and also to devote himself more entirely to scenic designing. He made the sets for "Palmy Days."

This is the official outgoing concerning his resignation. Talk, however, elaborates the assertion. As director he is said to have been considerably hampered by the Guild committee. They made him director, but would not let him direct, it is claimed. He also wished to do the sets for "The Faithful" and they went instead to Leo Simonson, who has also been given the job of designing the settings for "Silas Lapham."

Augustin Duncan's withdrawal is understood to be due to his determination to have the Guild produce plays suited to himself. Members of the Guild not in agreement with Duncan's estimate of his own talents insist that he is not suited to heroic roles. With equal determination, he has demanded the opportunity to play them as they say, and this difference of opinion came to a head when local critics unanimously described his appearance in the last play as a failure.

People can get in and out of the Guild without trouble. It is not a static organization, and has been run by a committee consisting of Peters, Lawrence Langner, Helen Freeman, Philip Moeller, Justus Sheffield, Leo Simonson and Helen Westley. Langner is a patent lawyer who has been instrumental in raising funds for the organization. How he did it was told last spring in this paper. Sheffield is the lawyer recently active for Equity. It is both asserted and denied that he has resigned.

Miss Freeman is on the road in "John Ferguson." The assertion is freely made that she went to avoid the increasing bickering that has been developing for months at meetings of the Guild committee. The financial success of "John Ferguson," many declare, raised a sharp question as to the division of the profits. One side to the argument wanted to make productions with a chance of success, the other to spend the income on so-called "artistic" plunges.

The "art" have it is the general opinion, with Philip Moeller, author of "George Sand" and "Moliere," likely to prove the real directing genius of the Guild's future, but his accession to control may lead to other resignations.

When the Guild started, actors appearing in plays took small guarantees and a share of the profits. How to fix Hackett's recompense has been a difficult matter to adjust, but doubtless the needs of the millionaire star will be met.

### New "Marry Mary Brown."

Morocco's "Smith, Jones & Brown" has had a title bath, its new name being "Marry Mary Brown."

The piece is going first to Wilmington, Del., opening Nov. 11, carrying with it Charles Judels and Helen Shipman in the leading parts.

## MORE MUSICAL SHOWS ON B'WAY THAN EVER SUPPORTED BY RIALTO

**There Are Now 18 Altogether, or 40 Per Cent. of Total Attractions—"Follies," "Passing Show" and "Apple Blossoms" Still Lead in Takings—This Week Started Poorly, but Business Still Regarded as Abnormally Large—House Shortage Persists.**

With the recent influx of musical plays Broadway now has 18 attractions of that type, nearly 40 per cent., and a bigger proportion than the Rialto has ever successfully supported. This number does not take in the Hippodrome but includes the new Capitol, which is running a revue in addition to pictures at \$1.50 top, though the show itself is not well fitted for a house so large.

Of the bunch of new musical comedies within the last three weeks there are but two really in the hit class—"The Passing Show of 1915," which opened last week at the Winter Garden, regarded as equal to "Follies" and "Buddies," which debuted at the Selwyn Monday night. As for the others, it's an even split as regards what is considered fair business this season and failures.

This makes the going for the older musical successes the easier. The "Follies" and "Passing Show" are leading on about even terms. "Apple Blossoms" at the Globe is running strongly, not far under the others in gross considering the capacity of the house. "Hitchy-Koo" at the Liberty and "Hello, Alexander" at the Forty-fourth Street follow at a \$17,000 gain. The "Greenwich Village Follies" at the Bayes and "The Royal Vagabond" at the Cohan and Harris, occupy the next places on the list, some of the newer musical pieces following them. Of the latter group "The Little Whopper" at the Casino is doing good business, while "See Saw" at the Cohan and "Nothing But Love" at the Lyric are playing to fair business (little over \$11,000).

The musical list will increase by one when "The Magic Melody" succeeds Sothern and Marlows at the Shubert next week and at the same time the musical "Little Blue Devil" replaced "Oh, What a Girl" at the Central. The other opening for next week is "The Unknown Woman," taking the place of "First Is Last" at the Maxine Elliott. "Buddies" and "Palmy Days" (at the Playhouse) scored over the other two openings this week—"Fifty-Fifty, Ltd." at the Comedy, and "Just a Minute" at the Cort. The latter show has little chance. Its sponsors had hopes, as evidenced by starting the show at a \$5 scale. A rearrangement of scale is in process, tickets at the agencies being reduced.

This week started off badly, it being the worst Monday in weeks. Some of the attractions listed as successes went off as much as 50 per cent. over the takings of the previous Monday and a number of other shows dropped down 25 per cent. A recovery marked Tuesday evenings and the managers apparently were unworried, saying that a similar blue Monday at the start of the season was just a freak.

General business, however, is viewed as abnormally big and Broadway still holds its in half of its theaters. Some quarters anticipate a crackling in takings because of their abnormal size. Yet the legitimate field has been running big all business ever since the armistice and any decrease is not looked for this season.

This continuation of big business is the one vital cause of the continu-

tion of the house shortage. Among the K & E list there are five shows waiting to get in for every attraction that evidences enough weakness to be shoved out. In the much larger Shubert list the pressure is even greater. Three shows now running for limited engagements are diligently seeking other houses. They are "Boys Will Be Boys," which shows increasing strength at the Belmont, "Five O'Clock," running similarly at the Fulton and "Nothing But Love" at the Lyric. The management of the trio accepted the dates, knowing that prior bookings precluded unlimited stays, figuring other houses would be available when the shift time arrived. Chances for a spot are not good on Broadway are not good.

The road congestion shows little signs of relief. Attractions are still crowding one another and bookers are still fighting for time, all routes apparently being at a premium. Expert routing men again explain that while it is true that there are more shows this season, than ever, there has been no increase in the number of theatres available on the road, but on the other hand a decrease. That is true because of the number of out-of-town stands which went partially or wholly into pictures. Those small town managers, realizing they can make money with the latter policy, and that difficulty with employees is eliminated, are dodging legitimate attractions. Reports from the road are that the managers particularly object to the stage hands' increase and intimate that the number of theatres for next season will be fewer than this season.

A majority of Broadway attractions are ready for special matinees on Election Day, though a considerable number of that group may cut out the regular mid-week matinee, dodging the payment of the extra one-eighth in company salaries. As with Columbus Day this mostly applies to the musical attractions.

The "buy" list jumped two points this week with 28 shows listed, against 26 of last week. Three of the four openings of the week were taken by the brokers. They are "Palmy Days" at the Playhouse, the buy being for four weeks, 200 seats a night with a third return allowed, and "Buddies" at the Selwyn, where 250 a night, with 25 per cent. return for four weeks, is the hope. "Just a Minute" at the Cort is also a buy.

The early part of the current week was tough sledding for the specs and the dump Monday and Tuesday nights was terrific. The complete list of buys now includes "His Honor, Abe Potash," "Blow," "The Little Whopper," Casino; "The Royal Vagabond," Cohan & Harris; "See Saw," Cohan; "Just a Minute," Cort; "Girl in the Limousine," Ellington; "De-classee," Empire; "Hello Alexander," 44th Street; "Lightnin'," Gaiety; "Apple Blossoms," Globe; "The Dancer," Harris; "Moonlight and Honeycuckles," Miller; "Clarence," Hudson; "Roly Boly Boys," Knickerbocker; "Hitchy Koo," Liberty; "Adam and Eva," Longacre; "The Gold Diggers," Lyceum; "Nothing But Love," Lyric; "Civillian Clothes," Morocco; "Ziegfeld Follies," Amsterdam; "Greenwich Village Follies," Bayes; "Palmy Days," Playhouse; "The Jest,"

(Continued on Page 25)

### CRITERION AND I. A. T. S. E.

Differences between William Munster, manager of the Criterion Theatre, and James Bass, stage carpenter at the house, led to the resignation of the latter on Monday night. The trouble between the two came about through Munster ordering Bass to handle one side of the house curtain. This the latter said was not his work and he declined to perform it.

A verbal argument took place and Bass then tendered his resignation. This was immediately accepted by Munster, to take effect Saturday night. In the meantime Harry Abbott and Harry Palmer, business agents of the Stage Hands' Union, appeared on the scene and told Munster that they would not allow Bass to resign and that he would stay in the house. Munster replied that he had accepted the resignation and it would take effect on Saturday.

The entire situation came about when the house, trying to reduce its working force, allowed one of two men working on the curtain to leave and ordering Bass to replace him.

The matter was referred to Ligon Johnson of the United Managers' Protective Association and he is expected to settle the controversy.

### EQUITY TAKES QUARTERS.

The Actors' Equity Association has taken a five-year lease on the four-story building, 115 West 47th street, and will start work immediately remodeling the structure for occupancy as temporary offices. The Equity held an option on 145 West 47th street for several weeks, but lost the property on the day the deal was to have been clinched through the failure of one of the Equity officers to arrive in New York on time to sign the necessary transfer papers.

The Equity expects to move into the new quarters in about a month.

It is the intention of the organization, however, to hold its own theatre, in which club rooms and offices will be provided.

In the event the Equity theatre becomes a reality within the next year the new 47th street quarters will be sublet.

### 'LETTY' FOR THE FULTON.

The Oliver Morosco production, "Linger Longer Letty," with Charlotte Greenwood starred, is to come into the Fulton, November 17, following "Five O'Clock" at that house. The arrangement for the house was made by Morosco early last spring.

Walter F. Wanger is trying to secure another house in New York for the current piece, which seems to have caught on during the last week. A house in Philadelphia and one in Boston have been offered him, but he prefers to remain in New York if it can be arranged. There is some likelihood of his securing a house in which a new attraction opened this week and did not seem to get over.

### COAST "FERGUSON" NOT CLOSING.

The tour of the coast company presenting "John Ferguson" has been extended indefinitely. The reason is the tremendous week's business the attraction had in Seattle, where the show drew over \$11,000. This paid all of the losses the show incurred on a long tour of Canada and it was decided to keep the piece going.

Post Played in Long Beach.

Guy Bates Post, in "The Masquerade," played to big business at the Royal Long Beach, when unable to secure a local playhouse. He was billed for three nights.

Scarborough Wrote Belasco Piece. George Scarborough is the author of the Chinese play David Belasco has in preparation with Lenore Ulric as the featured player, and which is due at the Belasco some time next month.

### DIFFERENT FRENCH PROGRAM.

When Otto Kahn presented his especially selected company of French players at the Belmont, New York, then to be renamed the Theatre Parisienne, a different kind of repertoire for that class of entertainment will be offered. The bill will consist of an operetta and a one-act playlet. It is likely the classical will be eschewed for the popular, while the French season endures. It is to start at the Belmont Nov. 15, at an admission scale of \$3 top.

Richard Herndon is general manager for Mr. Kahn, with Harry E. Nemes in charge in New York. Mr. Nemes is now taking care of the subscriptions received for the season. The Belmont's seating capacity is 516.

Mr. Herndon recruited the company of 12 French players from Paris, where he went during the summer for that purpose. They are engaged for 20 weeks.

The company left for Boston Tuesday. Following that engagement they will appear at Philadelphia, Baltimore and Washington before opening in New York. In Baltimore, owing to the difficulty of obtaining a theatre, they will appear in the ballroom of the Hotel Willard, under a guarantee.

### ADVERTISING RECEIPTS.

An eddy in theatre advertising was induced in early last week by Walter Wanger, producer of "Five O'Clock," a comedy at the Fulton, about which the critics appeared a bit puzzled.

In extra space today's papers carried the "Five O'Clock" advertisement in the regular theatrical columns, the "ad" mentioning that the piece drew \$24,047.76 gross Saturday night last.

The item was first mentioned in a letter addressed to Frank Bacon, co-author of the show who is playing next door at the Gaiety in "Lightnin'".

Wanger is the first manager to advertise money figures for an attraction.

Recently George Tryer sent out a press notice on the great business done by "Clarence" at the Hudson two weeks ago.

### GILBERT MILLER ARRIVES.

Gilbert Miller arrived in New York on Monday and started preparations for the presentation here of "Monsieur Beaucaire," which he recently secured from the Palace, London. The piece is designed for the Amsterdam, succeeding the "Follies" around the first of the year or a bit earlier.

Marlon Greenwood, who sang the leading role in London, will appear here in "Beaucaire." He is a Chicago artist and is said to have made his first hit in London.

The production will be made here by the Law studios.

### BURNSIDE PRODUCING.

R. H. Burnside is trying his hand at producing on his own. In association with Raymond Hubbell a production entitled "Miss Millions" is being readied. Raymond Hubbell furnished the score for the piece. R. H. Burnside is attending to the details of staging.

Engaged for the cast at this time are Vail Vail, Jessie Standish, Cissie Sewell, Louise McIntosh, Gertrude Early, Eleanor Mastern, Vera Rosander, Margaret Sousa, Kathryn Yates, Marie Sewell, Edna Fenton, Mrs. William Gruette, Clayton White, Rapley Holmes, Vinton Fergus, William Burness, John Hendricks, Frank Farrington, Lewis Sloden, Frank Slater, George Stuart, Alfred Selger, H. J. Smith and the "California Follies." A. H. Canby is to manage the attraction.

### NOT GAMBLER, MIZNER PLEADS.

The four men arrested in the raid on the Shaghtown home, Lynbrook, L. I., among whom was Wilson Mizner, the playwright, all pleaded not guilty when arraigned before County Court Judge Smith at Minnola last Saturday on the charge of common gambling.

They were released on \$2,500 bail each, which they paid, for further trial at the next term of the court.

## SHOWS IN NEW YORK AND COMMENT

"Adam and Eva," Langens (7th week) Reports that some of the seats for the upper boxes were in out ratios was an error. The show is one of the comedy hits of the season. Doing between \$11,000 and \$12,000 weekly.

"A Voice in the Dark," Republic (10th week) Doesn't seem to be able to increase its pace of net more than \$7,000. Before the end of the month it may be replaced by "His Honor Abe Folsch."

"Apple Blossoms," Globe (14th week). Operetta hit, one of the strongest draws in town. Running capacity and getting over \$22,000 weekly.

"At 845," Vanderbilt (14th week) Final week, show going on tour. Rather a good run, considering two other mystery plays. House may be dark for two weeks, when "Trene," a new musical play, arrives.

"Boys Will Be Boys," Belmont (13d week) Picking up at every performance and now looked on as having a good chance to go for a comedy hit. Must find another house in two weeks to allow French comedians to "charmes," Hudson (6th week) The comedy leader in money takings. Able to attain that mark through the capacity. Doing \$17,000 weekly.

"Comique Opera," Park (3d week) Doing fairly well, though not drawing the attention of last season, probably through the number of successes in Times Square.

"Crissane Athol," Broadway (12th week) Appears to be leading the mystery plays and will probably outlast the others, though house strength pressure is still strong. Is second to "At 845" for run.

"Civitan Clothes," Morocco (7th week). Moving along nicely with around \$11,000 weekly.

"Daddies," Selwyn (1st week). Opened Monday, creating excellent impression and regarded as musical comedy.

"Deedee," Empire (14th week). Claimed strongest attraction at Empire in seasons and but for Ethel Mayhew. May remain all season.

"East Is West," Astor (1st week). Completes year's run next week and is still as strong as ever in demand. Went to nearly \$15,000 last week again.

"Fifty-Fifty," Comedy (1st week). Opened Monday night. Pair French comedians in new novelties. May keep the small house well filled.

"Five O'Clock," Fulton (13d week). An oddity and stands a good chance. Has two more weeks, when Oliver Morosco takes leave on house. May get another theatre on Broadway.

"Follies," Amsterdam (17th week). Continues at virtual capacity, with the gross last week again going better than \$23,000. Figured to stay until the first of the year.

"First Is Last," Maxine Elliott (14th week). Show went much better than expected. Shiphans, William Harris, Jr., withdrawing. "The Unknown Woman" listed to succeed it next week.

"Glad in the Limousine," Biltmore (14th week). Looks like a clinic for long run, with the money pace not much under \$12,000 weekly.

"Gold Diggers," Lyric (10th week). One of the leaders in demand and a sell-out at every performance.

"Greenwich Village Follies," Bayou (14th week). Holding up as one of the musical leaders. Got over \$10,000 last week. Goes to \$2.50 Saturday nights starting this week.

"Happy Days," Hippodrome (10th week). Still traveling at record business, new figures being established and gross far ahead of any season since the house was opened.

"His Honor, Abe Folsch," Bijou (14th week). One of the latest comedy successes and a personal hit for Barney Bernard. Is doing all the house can hold. Listed to move to Forty-second street next month.

"Hollo Alexander," 44th Street (14th week). Is running in big business, with the latter portion of the week capacity. Went over \$17,000 last week.

"Hitchy-Koo," Liberty (14th week). Figuring as one of the musical leaders, with last week's takings over \$17,000.

"Just a Minute," Cort (1st week). Opened Monday, the premiere being ragged. Show bright in spots and may accomplish a short run.

"Little Whopper," Casino (1d week). Appears to have established a \$15,000 weekly.

"Lipton," Gaiety (6th week). Leading all attractions in New York in length of run and up with the comedy leaders in point of takings.

"Look of the Navy," Manhattan O. H. (1d week). Doing fairly only. Not figured as exceptional in spite of its importation from England.

"Midnight Frolic," Amsterdam (14th week). Holding on good business. Is the only show of its kind now running.

"Moonlight and Memories," Miller (3rd week). Drawing largely from the carriage class, with between \$8,000 and \$9,000 weekly.

"Nightly Night," Princess (14th week). One

of the few farces and appears to be holding in a good profit.

"Nothing But Love," Lyric (1d week). Reached \$15,000 last week, and producers are now looking for another house on Broadway. Arrangement calls for three more weeks at the Lyric. "House of China" having had prior booking.

"Oh, What a Girl," Central (11th week). Leaving for the road this week. "Little Blue Devil" arrives next week.

"On the Hiding Hand," Criterion (13d week). Regarded as having a good chance, in spite of the comedy opposition. The first week resulted in encouraging figures.

"Palmy Days," Playhouse (1st week). Re-Monday, is the first Arthur Hopkins production this season. Wilson Lockyer scored as the star. Business good Tuesday, with something of an advance sale.

"Passing Show of 1919," Winter Garden (13d week). Lines up as the best "Famous Show" yet, with a wealth of comedy and a great production team. Business going at big pace, with \$2,500 top.

"Royal Vagabond," Cohan & Harris (14th week). True to prediction, it has put out all musical productions running when it started. Got \$14,200 last week, and will stay indefinitely.

"Sally Dely Eyes," Knickerbocker (6th week). Show has surprised experts by its ability to draw. While not out with the musical leaders is well above the stop limit and is making money for house and producers.

"See Saw," Casino (14th week). Running to good but not big business. Show listed as one of Savage's best.

"Seaside," 31st Street (11th week). Nothing near the sell-out pace of this theatre. First attendance. A turnaway at every performance, with over \$12,000 weekly.

"The Deacon," Harrie (14th week). Figured as having a chance through the increase in takings within the last two weeks.

"The Sisters," 4th Street (13d week). Doing nicely, with better than \$9,000 weekly and a steady demand.

"The Faithful," Garrick (1d week). Has three weeks more to go, according to Actors' Guild plans. Is an artistic success.

"The Jinks," Plymouth (14th week). Still playing to standing room at every performance and can continue indefinitely. Beating everything but musical shows, with considerably over \$18,000.

"Twelfth Night," Shubert (1st week). The last week of Scher and Marlowe. The engagement has been the most successful of the run of Shakespeare recorded here. Total for "Twelfth Night" \$108,000.

"Too Many Husbands," Booth (1d week). A smart comedy that looks suited for a good run. Is an adaptation of London's "Home and Beauty." Around \$10,000.

"Where's Your Wife," Funch and Judy (14th week). House very small, but attraction still selling area advertising.

## SHOWS IN CHICAGO.

CHICAGO, Oct. 23.

ILLINOIS—"He's a Good Fellow," with Joe Santier, had a brilliant opening. (First week.)

BLACKSTONE—"The Master of Ballantray," with Walker Whiteside, opened; good advance sale. (First week.)

PRINCESS—"The Five Millions" opened. (First week.)

WOODS—"Up in Mabel's Room" topping the \$14,000 mark and showing no signs of weakening. (Ninth week.)

CORT—"Cappy Ricks," with Tom Winc starting alone, got \$6,600; will stay until Nov. 15. (Ninth week.)

STUDEBAKER—"Take It From Me," \$16,000 a week; most sensational money hit in town. (Ninth week.)

LA SALLE—"Ten for Three," with Gladys Koor replacing Margaret Lawrence in the cast, net \$15,000. Biggest money maker in town, for it has a cast of five people. (Sixth week.)

GRAND—"The Aquittal" getting a steady play; did \$12,000 this week. (Sixth week.)

GARRICK—"Somebody's Sweetheart" getting a steady play. (Sixth week.)

ADDITIONAL—"On, Look," with Dolly Sisters, ended a three-week run for the Fellowship Beneficial Association benefit.

POWER—"Daddy" got \$11,000 week for starter and shows promise of hit. (Second week.)

COLONIAL—"The Velvet Lady" around \$15,000. (Second week.)

OLYMPIA—"Trio-Five" with Al Shien, got big money on a two-week run. (Second week.)

CENTRAL—"The Dream Song," with four weeks rest past. (First week.)

COLUMBIA—"Honest Girls." (First week.)

STAR AND CARTER—"Dorothy Bunches." (First week.)

WATMARKET—"Randy-Dandy of 1919." (First week.)

IMPERIAL—"Deep Purple." (First week.)

VICTORIA—"After Office Hours." (First week.)

NATIONAL—"Sensational." (First week.)

## GERMAN OPERA DONE FOR.

Despite the announcement October 27 by the directors of the Star Opera Co. that German opera sung in English would be produced for the remaining six weeks of the season at the Lexington Theatre the house was dark Tuesday night. The opera company directors had held a meeting in the afternoon and arrived at the conclusion that it was best to shut up shop in view of the broad decision of Justice Leonard A. Giegorich Monday night, refusing to grant an injunction restraining Mayor Hyman and the police authorities from preventing the production of the standard German operas in the vernacular.

In the first paragraph of his lengthy decision Justice Giegorich gives the meat of the decision which caused his mental of the restraining order. It says:

"It should be remembered that the wounds of the war have not yet healed nor lost their tenderness and any step taken toward the restoration of things to normal conditions should be taken in the light of that fact, and if it is found that public sentiment is not yet prepared for the step, it should not be persisted in. Reconciliation cannot be forced. It can only be brought about by time and by wise efforts toward that end. Motion denied with \$10 costs and the temporary restraining order vacated."

The opera company has sunk nearly \$100,000 in the inopportune and ill-timed attempt to produce German opera and Saturday night a benefit concert will be given at the Lexington Theatre to assist the singers and musicians financially.

## SWAN FARCE, SAD SWAN SONG

Chicago, Oct. 23.

"A Regular Feller" closed Saturday night and, replying to "Mistaken Swan comedy, opening hopefully at the Blackstone two weeks ago, did not draw \$1,800 on the week. The actors, headed by Ernest Glendonning, had been depicting the company share on a commonwealth basis, having limped into town in debt for transportation. The scenery is being sold to help pay them off. Charles Emerson Cook, the producer of the show, accompanied it into town from New York, but never came near the theatre after the opening night.

Mr. Traver in "A Scandal Here" played to almost as poor returns in the Princess and closed, but there were no financial worries here. This was a Woods show.

## WHAT'S IN A NAME?

John Murray Anderson and Morris Green are to produce a revue called "What's in a Name" along novel and original lines. The general idea is that for the premiere at least the show will be anonymous, as to cast, authorship, producers and others concerned.

On the opening night the program will merely have the initials of the players, that going for the principals as well as chorus. It is the intention of the producers to secure players whose names are unknown in the legitimate.

The show will be ready around the holidays. Mr. Anderson is writing the book and lyrics and Milton Eggers the score.

## SURATT'S PLAY AND PEOPLE.

The Vaudeville Suratt company in "Scarlet and White" was due to leave this week for Chicago, where rehearsals of the Jack Latt play will be completed. The tour is expected to open Nov. 11 at Terra Haute, to be followed by a Chicago engagement.

Besides Miss Suratt, the company holds Eugene Suratt (formerly in pictures), Lucy Weston, Walter Percival, Charles Norman, Florence Lane, Jack Ball, Herbert Hayward, Harry Hart and Dennis Auburn.

## SCIBILIA PRODUCING ANOTHER.

The Scibilia Producing Co. has put a new musical comedy, "My Once in A While," into rehearsal. The show will have an out-of-town opening Dec. 1. It produced "Fifty-Fifty," now at the

## TICKET COMBINATION POSSIBLE.

There has been a constant rumor that there was to be a combination of the larger interests in the theatre ticket agency field during the last few weeks. The combination would undoubtedly include the biggest brokers that are now operating in New York. It seemingly has the sanction of the managerial interests and if the combination is successfully brought about it would undoubtedly mean the elimination of the "tyranny" in the field at present.

Those who are vitally interested in the new combine met Oct. 28 for a lengthy discussion of plans of the new order of things. A combination would undoubtedly mean the elimination of considerable overhead in operating and the possible weeding out of a lot of the hotel stands that are proving unprofitable.

The combine would insist that the 50 per cent. premium would be strictly adhered to.

## "DREAM GIRL" SALARY CLAIMS.

The members of the former "Dream Girl" company have filed individual claims with the Equity against the members of the corporation who were sponsors for the show. It is said that the Equity will make an effort to collect the salaries of the performers by invoking the law against members of the defunct corporation.

"The Dream Girl," after a brief career on the road, was attached in Atlantic City two weeks ago. It was sent out by a concern doing business under the name of the Popular Producing Company, which filed a petition in bankruptcy last week.

## KITTY DONER RETURNS.

Philadelphia, Oct. 23.

Kitty Doner returned to the cast of "Binbad" at the Shubert Monday night, replacing Sherrine Creighton. The latter was in vaudeville last season with her sister Mary at the piano, her routine including male bits, which fitted her for the Doner role.

Miss Doner recently opened in a vaudeville act and scored, her rejoicing of the Johnson show being something of a surprise.

Miss Creighton is under contract to the Shuberts, but may play vaudeville pending a place being allotted her in a musical show.

## REWRITING "FRIVOLITIES"

"The Frivolities of 1919," the new revue put on by Jean Sedini and G. M. Anderson, which debuted out of town last week, was due back in New York Thursday, coming in from a three-day engagement at Hartford.

The show is not in shape for present continuance and will be rewritten. One of the main faults is the extreme length, the first act running almost to mid-night on the opening performance. Seven scenes, one of which was looked on as a scoring point, were never set up.

## BELASCO'S NEW PLAY.

The Belasco opening here has been set for November 15, with the new play by George Scarborough and David Belasco called "The Sun Daughter."

The production is said to be an extravagant one with respect to its size and cost, and in subject matter dealing with a phase of oriental culture in China. The piece is due to open in Washington November 3.

## "Love" at Lyric Until Dec. 1.

From present indications it seems that "Nothing But Love" will stay at the Lyric until Dec. 1, according to an agreement held by its producers with the Shuberts.

Because of this agreement there is little chance of "The Rose of China" hitting Broadway until that date. It is understood Comstock & Gert will then have their attraction in that playhouse indefinitely.

The "Love" show is said to have done \$11,000 last week.

## LEGITIMATE

## NEWS OF THE DAILIES.

A. H. Woods will present Marjorie Rambeau in a new play, entitled "The Unknown Woman," at the Maxine Elliott, Nov. 8. The piece is by Marjorie Blaine and Stanley Lewis.

Dowell Producing Corp., in conjunction with Ida Payne, has made arrangements for the presentation of "Black and White," a new play by James Faller, which will go into rehearsal this week under the stage direction of Ira Harbo.

Samuel Shipman has assumed the management of "First to Last," the comedy by himself and Perival Wild.

Charles Milton, Belgian tragedian, has just returned from abroad, where he has been recasting a company for the season of French plays he is to give at the Lenox Little Theatre, beginning Dec. 1.

John W. Tracey, police chief of Paterson, N. J., announced his own injunction against German opera while the country remains officially at war with Germany, when he forced the closing of a performance of "Der Habsburger."

Mchtyre and Heath are planning a revival next spring of "Georgia Minstrelsy."

Phil Barker, the London scenic artist, sailed from England Oct. 25 in order to take charge of the scenic effects and produce the "Apollonide" at the Century next month.

Lozier Longman has been engaged by William Harris, Jr., to stage John Drinkwater's play, "Abraham Lincoln."

Walter Briscoe will appear as Romeo for the first time in this country at the Academy of Music, in Brooklyn, tonight. Later he will revive Hamlet and bring Romeo to Broadway.

Doris Faithful has been given a five-year contract with the Bohemians, Inc., producers of the Greenwich Village Follies.

Pauline Briscoe, show girl, was arrested Monday, charged by Miss K. Trust, her roommate in Boston, with having taken clothes and money. Mrs. Briscoe is known theatrically as Dolly Briscoe.

## MITZI STANDS THEM UP.

New Orleans, La., Oct. 29. Mitzi, in "Head Over Heels," is at the Tulane this week, opening to standing room Sunday. The attraction is an admirable one for the southern territory at this time, with musical shows so much in demand.

Joe Keno has the principal comedy role with the Savage production, while his wife, Ronnie Green, is offering a solo dance during the final act, both doing excellently. The Star has added many novel quips and quips since leaving New York, one, a burlesque "shimmy," being a delightful travesty.

Her support throughout is entirely competent, ascending above the road rating. In its engagements below the Mason and Dixon line, "Head Over Heels" cannot miss. The returns thus far have been exceedingly large.

## RAMBEAU DATE NOT CERTAIN.

Although the notices of the opening of Marjorie Rambeau in "The Unknown Woman" have been sent out announcing the fact that the piece is to be shown in New York next Monday night at the Maxine Elliott Theatre, it is not certain that the premiere will occur on that evening. After the opening in Washington Monday it was decided that the play needed work before it was brought into New York, and if it does not shape up by tomorrow night it is possible that there will be three additional days out of town.

The New York opening then, will in all likelihood, be set for Thursday night.

## HYDE WITH MOROSCO.

Clarence Hyde is now in the Morosco offices acting as publicity representative for the touring attractions. Jay Barnes remains in charge as general press representative.

## "Dancer" Moving to Vanderbilt.

According to present arrangements, "The Dancer" will leave the Harris Nov. 1 and move to the Vanderbilt, where it will open Nov. 10.

The Selwyns are the first time a photograph studio has ever attempted such a compilation.

## SHOWS IN PHILADELPHIA.

Philadelphia, Oct. 29. With Geo. W. Lederer's and Victor Herbert's "Angel Face" and "Look Who's Here," with Cecil Lean and Cleo Mayfield featured, added to the list of local musical shows, the theatregoers have a surfeit of this sort of entertainment and there is a strong suspicion that the bookers will play out the string. This will make it hard sledding for the shows booked here for later in the season.

The tremendous opening of "Angel Face" at the Forrest and the corresponding falling off at some of the other shows is held up in support of this. The fact that Victor Herbert conducted the orchestra for the opening performance helped considerably to give "Angel Face" a big start, for Herbert is very popular here. The piece has been recast since its showing in Chicago during the strike, but was in smooth running order and a splendid performance was given. The reviewers were most kind and generous in their treatment and "Angel Face" looks like one of the big winners. Monday night the piece drew around \$2,400 with a big advance sale.

The success of the Lederer show, however, had its effect on the others. "Look Who's Here," which opened around the corner at the Garrick, did only fair. The piece came in with little or no advance boosting and very little known. Lean and Mayfield won favor here, both in musical comedy and vaudeville, and their individual efforts did more to help the piece over Monday night than the production itself. The press comments were favorable and "Look Who's Here" may do some business.

"The Galettes of 1919" still holds up fairly well at the Chestnut Street Opera House, but will move out Saturday instead of staying the four weeks expected. "Some Time," with Frank Tinney, opens November 3.

This is also the final week for "33 East" at the Adelphi, and "The Little Blue Devil" at the Lyric. The former piece has had a good run here and will be followed by another one of Rachel Crothers' comedies called "A Little Journey." "The Little Blue Devil" has met with only fair response in its two weeks' stay. The makers are still working hard to whip it into shape. "The Unknown Purple" follows November 3.

Al Jolson in "Sinbad" continues to draw a goodly share of the business in town, which has been well above the average since the opening. Jolson reaches the sell-out mark two or three times a week and is getting about \$25,000 in his seventh week. Next week is announced as the last for "Sinbad." The show drew almost capacity for five weeks and it could have been brought back later in the season for three or four more if the run had ended then. Nine weeks straight will just about sap it of its drawing value.

Margaret Anglin leaves the Broad at the close of this week and "John Ferguson" comes in for a run. Walter Hampden gave two of the musical pieces of "Hamlet" this week. He has been drawing very well.

"Parlor, Bedroom and Bath" is doing very well at the Walnut, where the prices have been tilted so as to give a \$1.50 top. The announcement of coming attractions at this house is evidence that the management intends pressing for good business with some unusually good material. The next attraction will be "Business Before Pleasure," and this will be followed by such well known successes as "Riggs," "Seven Days' Leave," and dramatic plays which were playing the first class houses last season.

## Original Photograph Album.

Kansas City, Oct. 29. The Hixon-Connelly Studios here are getting out a book of photographs of stage celebrities taken in their studio. This is the first time a photograph studio has ever attempted such a compilation.

## ZIEGFELD ANSWERS SUIT.

Florence Ziegfeld, Jr., through his attorneys, Dittenhoefer & Fishel, Monday filed in the County Clerk's office his answer to the summons and complaint of Henry FitzGibbons, who was ejected from the "Midnight Follies" April 18, last. FitzGibbons sued for heavy damages and the answer of Ziegfeld practically denies the accusations of the plaintiff.

In his answer Mr. Ziegfeld admits that on the evening in question FitzGibbons was in attendance at the performance and paid for his admission. The answer also states that the plaintiff was intoxicated at the time, that he interfered with several of the actresses in their work, that he was remonstrated with and that after a first warning he created a second disturbance. On the second occasion he went "back stage" and seized one of the artists and used vile and indecent language so as to almost create a panic, the answer states. Ziegfeld admits that the man was then ejected in order to avoid insult to the audience. He demands a dismissal of the complaint and a judgment for himself with costs of the action.

## SHOWS IN SAN FRANCISCO.

San Francisco, Oct. 29. Alcazar—"Stop Thief" (stock), with Walter Richardson and Belle Bennett. Will King Co. (234 week) and A. H. and W. V. A. vaudeville.

Curtain—"A Prince There Was" (first week). Columbia—"A First Week There Was" (first week).

Moham—"Del Lawrence Stock Co. (final week). Princess—"Bert Levey vaudeville.

Valencia—"Grossman's Yiddish Play-ers. Gwam—"A. H. and W. A. vaudeville.

## TESTIMONIAL TO "EGION."

A testimonial performance will be tendered to the members of the American Legion by the New York county organization at the Hippodrome on Sunday evening, Dec. 21. Major General Robert Alexander is in charge of the arrangement.

Charles B. Dillingham is chairman of the entertainment committee and R. H. Burnside is his associate. Lewis B. O'Shaughnessy is chairman of the publicity committee and Mark Leischer will be his associate.

## HOWARD LEASES THEATRE.

Montreal, Oct. 29. Joseph E. Howard, appearing this week at the Princess (Vaudeville) with Evelyn Clark, announced that he has signed a three years' lease for the Empire Theatre, Stanley St., in this city. For the present Mr. Howard will show feature pictures, but starting December 1 he will install a musical comedy stock company, with himself in the leading roles.

The first musical comedy will be "Spring Love." Prices will be a dollar top, with three matinees a week.

## SHOWS IN LOS ANGELES.

Los Angeles, Oct. 29. "Under Orders," at the Mason, to good business.

"Never Say Die," at the Majestic, served to introduce Edward Everett Horton, new leading man.

"Civilian Clothes" is in its 13th week at the Morocco. A run to Christmas is predicted.

## OTIS SKINNER'S NEW PLAY.

The two principal feminine roles in Otis Skinner's new starring vehicle will be played by Mary Shaw and Ruth Barban. The piece is called "The Rise of Peter Barban."

## Carton Play Coming.

Percy Hutchinson plans to produce here "The Incongruity," by R. C. Carter, after the conclusion of "The Luck of the Navy." Hutchinson expects to sail for London a week before Christmas.

## MET'S PARAFAL IN ENGLISH.

In view of the decision of the Star Opera Company to cease giving performances of German opera in German or English, a "VARIETY" representative called upon an official of the Metropolitan Opera Company asking him what in his opinion would be the attitude of the public when they (the "Met.") produced "Parafal" in English, as was announced in their prospectus.

"Speaking for the Metropolitan," he said, "I do not anticipate any trouble of any kind. The opera, although one of Wagner's, is a work that is counter in spirit to what brought on the war."

"In my opinion the main objection to the Star Opera Company was due to the fact that it had principals in it who were celebrants at a house party, and drank champagne when the sinking of the Lusitania was announced."

"Parafal" is a work that is the very opposite of the spirit that brought on the war and everything that the military type of German advocated."

A number of persons indirectly connected with the Metropolitan who overheard the query, declared that they could foresee no objection to a performance of "Parafal." They also pointed out that Sir Thomas Beecham gave performances of German opera in London when the war was far from being settled, and the attendance, they declared, consisted in the main of British and Allied soldiers who showed approval.

Further comment on the subject proved that German opera in London was favorably received, because the German element had already been driven from the British shores. Whatever element of Pan-Germanism had remained in London was then hiding its face.

In this country the situation was entirely different, they opined, in view of the fact that the singers of the Star Opera Company were doing it for reasons of propaganda.

The Metropolitan Opera Company's official said further that he could see no objection to "Parafal" when at the present time a season of performances of the entire Wagnerian cycle were under way in Turin, Italy.

The Anglified version of "Parafal" to be produced by the Metropolitan is being done by E. H. Krebblitz, known in the world of music as "the dean of music critics." He has served on the New York Tribune as music editor for more than fifty years.

## PLAYERS TOURING ORIENT.

San Francisco, Oct. 29. Sailing from here for a unique tour of the Far East are the American Players, an organization which will present plays in English throughout the Orient. The shows to be offered are "Nightie Night," "The Woman in Room 13," "Civilian Clothes" and "Up in Mabel's Room."

The company has the backing of Shanghai capital, from reports here. The first date will be in mid-November at the Bijou, Honolulu.

The feminine lead is Wanda Howard, formerly in stock in Bridgeport, Conn. Reynolds Denniston is the company manager.

## ED. WYNN'S SHOW

An Ed. Wynn show is in preparation. It is to be produced by B. C. Whitney and readied about Nov. 29 for its try out.

The title so far decided upon, according to report, is "Ed. Wynn's First Edition."

So far reported are Ray Miller's Black and White Melody Boys, and Lillian Fitzgerald. The musical combination has been at Maxine's restaurant.

## MANTELL WILL PLAY BRUTUS.

Chicago, Oct. 29.

After four years Robert E. Mantell is again about to play Brutus in "Julius Caesar," as the feature of his repertory which will play three weeks in Chicago at the Olympic, beginning Nov. 2. Three seasons ago in a storehouse fire, Mantell's entire "Julius Caesar" production was destroyed. He has built a new production.

Madame .....	Grace Kautzer
John Glasgow .....	Bianche Ring
Joe Schick .....	Ray Oden
Leon Neri .....	Charles Winkler
Lighting Bill Glasgow .....	Olga Kautzer
Molly, his .....	Lena Haskell
Al .....	Roland Woodruff
Bert .....	Alfred Deary
William .....	Jack Donnelly
Walter .....	Frank Martin
Comfort .....	Frankie Barton
Mr. Comfort .....	Tillie Barton
Four Hairy Sisters .....	
.....	Grace, Bernice, Lucile and
.....	Wendy

Dick	.....Joe Smith
Don	.....Chas. Dale
Ladore	.....Eddie Rasmussen
Herman	.....Charles Adams
Henry	.....Katherine Rice
Mrs. Gerald	.....Beth Elliott
Mr. Spride	.....Eddie Miller
Omar	.....Mile. Madge Derry
The King's Daughters	.....Hazel Conn
Water Lily	.....John
Constable	.....and Lyrics
Sally	.....by Harold Atteridge. Music by Jean Schwartz.
Dance numbers arranged by Allan K. Foster.	
Orchestra directed by William Barnet. Produced under the personal direction of J. J. Shoberl.	

Metropolitan critics must have been a bit sorry that they used up their stock of superlative adjectives in reviewing former Garden shows, for "The Passing Show of 1919," ushered into the Winter Garden Oct. 29, deserves all the flowery language the Park Row bunch dug up. The Shuberts certainly gold-leafed the fame of the Garden for daxling revues with the new attraction. They are charging \$3.50 top for it and judging from the standard of the day, it is well worth it and it's an easy guess that the "Passing Show" will draw them in quantities for the balance of the season.

The "Passing Show" was quite a long while in preparation and the results are well known. The efforts made by the new show have won the production as at other Garden shows. But the general superiority of the new show over the others lends the impression that some one must have been holding out before. Costume, scenery, cast, more, comedy, settings, all were better than those of any other show in all the series.

For the cast, Vanderbilt was sought for names; and it is remembered as in all Garden shows, the new recruits including the Aven Comedy Four (Jesse Smith, Charles Dale, Eddie Rask and Arthur Brown), the Aven Comedy Trio (George, Ben and Sam Lucille and Mabel), Rommie and Helenette Mellette, Olga Cook and Eddie Miller. Due to business, perhaps for the first time, figures largely in the cast, there being very few women present from Boston to Los Angeles, Frankenstein, the man from TULSA, etc.

Between these two groups a large part of the comedy is delivered, for the show is much richer in material than the other two. The first group is usually able and therefore adds power. Harold Attie has done his share in supplying funny material, and he has been a big help to the Prince. There was, "The Better Off of 'Lighnin'."

After that effort however was in two main lines. In the first, the two men made a very good sequence on "The Jest and East of West." In the second, the two men made a very good sequence on "The Jest and East of West." In the first, the two men made a very good sequence on "The Jest and East of West." In the second, the two men made a very good sequence on "The Jest and East of West."

In the "Love Boat" scene, including the "East Is West" burlesque, Miss Ring does "Ming Toy" and looked surprisingly petite. She explained that the love boat "was built by a shipman—Samuel Shipman." Winniegar again showed his cleverness as "Charlie Young." Miss Ring didn't find a punch song number but did something with an Irish number, "Married to the Daughter of Ching Ling Foo." Her best was "Summerline at the Winter Garden," accompanied by one of the many costume displays. Featuring the number was the entrance into the pit by Winniegar and there in spotlight he played the chords on saxophone, trombone, cymbals and drums.

Jim Barton scored early, taking the stage along with Joe Opp doing a clever straight, and Tittle Barton: in his drunk bit. He brought the giggles a-plenty, lost one foot under a chair, and in total gave one of the best some characterizations seen on the legitimate stage. The bit is from burlesque, as was the boxing bit ("gimme me hat will you") much later in

the show. He as "Kid Sponge" and Haecall as "Kid Bucket" with Opp referee, furnished much laughter. Again Barton had the stage to himself for the curious, exceptionally clever shuffling "steps." He finished as a hockey player, skating all over the stage to big applause. It was 11:35. Placed earlier in the show, Barton's dancing will be of greater value.

For actual laugh getting the Avons took their first place, their "Hungarian Rhapsoedy" being split with the "The Great American" by the "The Great American." The Graham Bit came first and then "Dr. Kronkhite." The bunch in first had seen the Avons more than once, yet the doctor section especially went over for a scream. The quartet first was the "The Great American" and then "The Great American" writing crap. They went into action immediately in a scene supposed to be the "border lying between Canada and America," where liquor could be had on one side, but not on the other. The "The Great American" and "The Great American" as "The Better 'Ole." Smith and Dale argued out the various meanings of "bootleg" and "bling pie," the latter being termed "blush-wig." Most of the fun comes from them. The "The Great American" and "The Great American" considerable reference to prohibition throughout the early sections of the show.

[illegible][illegible]

The Avons started strongly with "Goodbye," which, having a parody lyric, had the complete air of a parody. The quartet then sang "The Bird Song," a new dance clothes classic, formed a double quartet with the Haley Sisters for "Lovebirds," which couldn't have been better than the original. The quartet then sang "The Bird Song," which had the same melody as the quartet was given a chance to deliver their own choice of popular songs. Either of the harmony teams could have been chosen to sing the quartet's song. The quartet then sang "The Bird Song," which had the same melody as the quartet was given a chance to deliver their own choice of popular songs. Either of the harmony teams could have been chosen to sing the quartet's song.

ing so clever that the tempo of the performance between full stage sets was never dropped. There were six full stage sets, designed by Watson Barratt and all of merit; in all there were 14 scenes. It was the "Summer Garden" scene in the second act that the Rath Brothers went in for a hit. They are perhaps the greatest exponents of leverage acrobatics, and they drew

"The Passing Show" is a great show and is on a par with any production of the kind this season or last. It ran too long on the opening night, when the curtain fell at 11.40. With an 8 o'clock start, the cutting of one of the earlier scenes in "Ire" and the speeding up of the first act finale, it should be confined within a reasonable limit.

Book by Margaret Michael and William Lennox.  
Adapted from William Gillette's "All the Com-  
edies of Men." 1904.

Lyrics and Music by Leon DeCosta.  
Interpolated Numbers by A. Swanstrom and  
Carey Morgan.  
Staged by Walter Brooks.  
Under the Personal Supervision of Anton F.  
Sathle.

Cast of Characters.  
(in order of their appearance.)

Phyllis Wyndham.....	Marguerite McNulty
Katy.....	Pauline Goddard
Rosabelle Wyndham.....	Barrett Greenwood
Harry.....	Robert Martin
Monty.....	William Lennox
Judge Geoffrey Wyndham.....	Lynn Pratt
Kenneth Patterson.....	Barrett Greenwood
Fanny Gage.....	Norma Hart
Marian Carter.....	Norma Hart
Poindney Steele.....	Frank Bernard
Prof. Josephus Dabney.....	John Slavin
Mr. George.....	Charles Underhill
Finella Tanner.....	Frank Walsh
Minerva Crosby.....	Jean Newcomb
Claire Crosby.....	Doris Arden
Auntie.....	Gorman Twiss
Archie McMANISTER.....	

Girls of Midnight Scrambles.

Toddles Gray.....	Alice Cavanaugh.....
Mae Day.....	Leontae.....
Giovanna Yoo.....	Elsie Young.....
Tommy Gallagher.....	Wilma Bruce.....
Pauline Bell.....	Lillian Lee.....
Clara Campbell.....	Edna.....
Clare Campbell.....	Kathryn Richards.....
Frederica Ashton.....	Rose King.....
Polly Leeds.....	Fannie Driscoll.....
Carl.....	.....

Music published by Jerome H. Remick & Co.

All gowns, costumes and hats designed and executed by Akrames, Inc., New York.

Interior decoration by Moore & Gish.

Shore by Capello.

This little musically rewritten farce opening at the Comedy as the first production of the Scribilla Amusement Co., Oct. 27, has the advantage of the prior theatre to help it along. What could be called a scratch show like "Fifty-Fifty, Ltd.," needs to get right into the audience, and that may be done at the Comedy. Since the show is there everyone concerned may have been agreed on the small house proposition.

There's so little of any moment in the story of this musicalized version of Gillette's "All the Comforts of Home," that often specialties are thrown forward to fill in the gaps. If not specialties, then numbers. Two or three of the latter are catchy enough to become standard dance music in the restaurants.

Just before the finish of the performance a topical song (Swanstrom and Morgan) was sung by Herbert Corthell. It's called "The Argentine Portuguese and the Greeks," rather fitting and made enjoyable through a neat lyric. Mr. Corthell glanced at his wrist watch a couple of times while singing, for he had several verses and sang them all. It was then after 11. Topical songs are too few nowadays. How musical comedy could so have overlooked them when it

Mr. Corthell is featured, also Gertrude Vandebilt. The comedy all hung on Corthell, and he handled it nobly, probably because he made it himself. It was what the book gave him. It was the way Mr. Corthell did it. As a flirtatious straying husband who wants to keep his wife sweet at all times while putting stuff over right under her eyes, Corthell's role held more novelty. Jean Newcombe, as the wife, making it quite severe, did more for the plot than all the remainder of the characters, for Miss Newcombe in appearance and playing made the story seem sincere, whereas all the remainder of the action

Miss Vandenberg appears to be a Broadway-type attraction. Here she is again after "Lullaby" and "Love" and they like her. That goes for the "Lullaby" and "Love" songs. She is a very good singer. And she does wear good. Dressing must be her ambition or her first. Miss Vandenberg is a very good singer. She had one number by herself, "Iax Vamp," also written by Evans and Morgan. The "Lullaby" and "Love" songs were the most important. They wrote the hits. Although "Lullaby" and "Love" are pretty little compositions, they are very good. The "Lullaby" and "Love" songs were the most important. They wrote the hits. Although "Lullaby" and "Love" are pretty little compositions, they are very good. The "Lullaby" and "Love" songs were the most important. They wrote the hits. Although "Lullaby" and "Love" are pretty little compositions, they are very good.

grow until toward the ending he had built up a high average. Greenwood mostly worked with Doris Arden, the ingenue, a sweet-looking girl with a pleasant though frail voice, and apparently just missing more needful work to place her right.

John Slavin was happily cast in something of a pantomimic role that he put over to much effect. A maid who did something for the part was Margaret Michael, one of the writers of the book. William Lennox, who was opposite her as a butler, is another of the rewriters.

The "50-50" thing was based upon a split at proceeds from renting his aunt's home during her absence by Kenneth Patterson (Mr. Greenwood). To the home came all the persons of the play, including a chorus, a very ordinary chorus, though well dressed. The split was between the nephew and the better. Both held keys to the wine cellar, but only one got caught. He was the better and his house will never get him another job in that sort of a role. The share alike thing was a good idea. "Kitty" was a character between Corbillion and Miss Danvers. Maybe the "Lola" was that she was desired to be a

The show should do in a mild way for the Comedy. There are laughs enough earned by Mr. Cuthrell, together with a bit of music here and there to bring patronage, in these days of prohibition and musical entertainment. From what is best of some of the musical shows about the 3 class of theatregoers don't care so much what they see but want to find another place to go to. That probably shows what a high-grade of business the saloons formerly drew.

Brewster.....	John Robb
Mrs. Curley.....	Lillian Day
Hig. Lil.....	Eugene Campbell
Jon.....	Alexis M. Pollano
.....	.....
Leavenworth.....	Thomas Walsh
Texas.....	Mimmi Shackelford
Kalnuck.....	Wilton Lackey
Red Iron.....	George Goodrich
Dave Woodford.....	Joe L. Gues
The Cricket.....	Genevieve Robin
The Queen.....	Mattie Kern
.....	.....
Pargo Ell.....	Claf-Silvian
One-eyed Conover.....	Edgar M. Woolley
Mrs. Woodford.....	Grace Rank

Arthur Hopkins brought "Palmy Days," a new play by Augustus Thomas, to the Playhouse on Monday evening, and Wilton Looney, the star, shared honors in graceful and pleasant fashion with Genevieve Tobin, a demure, charming and capable young miss, who spoke her lines with authority and looked fascinatingly youthful—altogether too delightful to have been wanted on a California mining camp in the days of '49. For in a mining camp of those days Mr. Thomas has set his play, the scenes for which were capably designed by Rollo Peters. He has set his story there and then proceeded with deliberation to knit his story together. With equal deliberation

The first impression was a sense of disappointment. Things moved too slowly. The dean of playwrights knows technique. His characterizations are admirably differentiated, but "Palmy Days" actions and atmosphere mixed with each other slowly, like warm chemicals and fumes creating a colorful effect. There was never that sharp sense of conflict, that melodramatic meeting of forces, with everything but the essentials cut out—in short, there was missing the usual elements the American public

Even so, there is something better present, a sense of fact as opposed to fiction, a quietly pervasive quality of realism, and for Augustus Thorne he has not imitated to Sir Lachay. It would be a repetition to beat a typewriter black and blue proclaiming Lachay's merit as an actor. Their very pre-eminence are evident to all, for this player has the sense of the theatre and is misled into modernism at no time. He knows that all men are actors and that the style and tempo suited to the drawing room have no place on the professional stage. He puts things over, and if his extraneous dimly able disguise, a fiction strange to the

He appears as Kaltschuk, head of the vigilantes in Lone Tree, and through the most amusing and revealing scenes of the picture he almost whispers the author's mellow praise whenever it is in a modulated southern accent. He is the father of the boy who dies for Edwin Forrest and of an old Kentucky family, he marries an actress and suspects her of falling for Forrest. With the celebration of the centennial of the birth of Lincoln liberty as he pleased, working in a locket that convinces Kaltschuk's wife that the old boy is theatrical bones. The picture is shown later to have been one of Kaltschuk's mother. The picture is shown later to have been one of Kaltschuk's mother. The picture is shown later to have been one of Kaltschuk's mother.

The entanglements and untwisting were twisted by a first rate company. No one was bad. Mattie Kewen, who seemed the hard and disinterested woman, was the one who tried to participate in the last act, but everyone at someone suffered from first-night grief, a fault which originates in so balanced presentation and some overdone.

Everyone (nearly) of Broadway importance.

Robert Middlemae, Adrian H. Roseley and George B. George had important bits; so did Annette Montell and Pauline Garon as the two sisters of Julie. They are pretty and their French was all that could be asked for they



## NEW ACTS THIS WEEK

**Wildie Bard.**  
Character Comedian.  
30 Mins.; One; Full Stage.  
(Special Set).  
Palace.

After an unfortunate debut Monday afternoon of last week, Wildie Bard, England's premiere character stage and scene artist, is now in his stride and working smoothly and most effectively and acceptably to New York audiences. He now offers but two numbers, "The Scrub Woman" and "The Night Watchman," at the conclusion of which, Monday night of the current week, he was called out and more demanded of him. He graciously complied with a little speech, explaining that an author-friend suggested to him before leaving London that he come fortified with some "rag" ditties and had written several for him. He offered two of them—parodies on "Sally in Our Alley" and "Alice, Where Art Thou," with the original melodies ragged. What immediately strikes those who have never seen Bard before is his wonderfully impressive personality, augmented by an especially clear enunciation. His first number, "The Scrub Woman," shows him as the cleaning woman in a theatre, doing a neat chorus song, a bit of monolog and a duolog with his wife, who enacts a theatre dresser. There is nothing very startling in this number, merely the characterization the artist brings to it that puts it over. Bard is a master at impersonating elderly women. It is to be hoped he will do his "Limerick" dame before leaving us. "The Night Watchman" is considered in London the most artistic thing he has ever done in a music hall. He portrays the role of an elderly watchman in charge of a street excavation, seated in his little wooden hut, with a charcoal fire burning just outside. First there passes an inebriate returning from a masked ball, which is relatively inconsequential. Then there comes along the leading lady (or is it the "principal boy") of a pantomime show that is to open the following night. She has been rehearsing late and is on her way home, unable to secure a taxi. The old watchman engages her in conversation, explaining he is one of her admirers, had often seen her on the stage, and persuades her to sit with him in his hut. What passes between them makes for exquisite, most artistic, character comedy. Now that he is "onto" our ways, Bard can come here often and be sure of a hearty welcome. It is to be hoped he will.

Jelo.

**Lucy Brush.**  
Violinist.  
24 Mins.; One.  
Harlem O. H. (Last Half).

Miss Brush who formerly appeared in a musical offering with her brother, is now in a violin specialty. The costume is on the Gypsy order, the girl being attired in green velvet pants and a vest of the same color. She makes a rather pleasing and attractive appearance. The routine of numbers used by Miss Brush are of a classical order, and two of them are similar to those rendered by Nonette. However, Miss Brush cannot be classed as a rival to Nonette, as her technique measures up to the "Gypsy" girl type and her general bearing is of an entirely different calibre. As a novelty offering, this turn may measure up to the standard of the small time houses.

**Hart and Lowry.**  
Songs.  
24 Mins.; One.  
Jefferson.

Two boys of splendid appearance. Likewise they have voices that can be used effectively, but what's lacking is the act. A number of songs, selected haphazard doesn't make one. They have a good opening number, specially written, but for the rest their material is too familiar by now to prove interesting. A short "punch" that was in bad taste dropped altogether. A concluding dance was too mechanically executed. The boys need seasoning and a correct repertoire.

**Bothwell Browne and Co. (15).**  
Dancing and Posing.  
35 Mins.; One, Full Stage. (Special Sets).  
Alhambra.

Bothwell Browne's new act is divided into three sections. Mr. Browne himself appearing but for one dance in the final scene. The first part is devoted to poses by eight girls attired in bathing costumes. A black and gold cyclorama, with an arch in the center and a dais is used to back up the posing. The girls are uniformly good looking and shapely. Fleeshings are worn for, some of the poses, but the best effects are obtained with the girls barelegged. A page boy announces the different poses by placing a card on the right of the stage. Among the subjects are "A Surf Bubble," "Fisher Maiden," "A Sandwich," "Ocean Vamp," "Camouflaged Nymph," "Beach Buttery" and "Queen of the Sea." A group of five girls depicting "Neptune's Rainbow" closes the posing. A double umbrella dance by two of the girls in cute Japanese costumes follows. Next a costume parade with the eight girls in bathing suits of unique design and beautiful color schemes. The page boy appears in this to announce the names of the girls as they walk across the stage. For a finish a mechanical effect with one of the girls sitting astride a dirigible airship with the girls singing the chorus of a pop number. While the stage is being reset for Browne's dance, the Browne Sisters step out in "one" and play three selections on piano accordions. The girls are pretty and add to the effectiveness of the act by wearing tasteful abbreviated costumes. The third section brings to view an Egyptian harem, with the Sultan sitting on the throne surrounded by the girls in approved harem costumes. There is a bit of pantomime, preceding Browne's entrance, as the favorite of the harem. Browne wears a robe of brilliant over his harem costume that looks like a million dollars. Following his entrance there is some more pantomime leading up to a dance by Browne. This does not appear to please the Sultan and Browne tries a sword dance. As an impersonator of the feminine in this turn Browne seems to go in for travesty rather than realism in suggesting the character. The act is expensively costumed throughout and it stands it can easily headline once around without difficulty.

Bell.

**Harry Mayo.**  
Singing and Talking.  
17 Mins.; One (Special Drop).  
City.

Harry Mayo has a routine of talk on the "boose" subject which not alone is novel, but original. It is cleverly assembled and threaded together in a manner which when unfolded makes it a splendid routine. He is attired in tramp costume with a tramp make-up. The songs are well rendered as well as chosen. His opening number, a "li-quorized" travesty on "Dear Old Pal of Mine" is well received. Mayo has a few rough spots in the turn which will be eliminated with a little work and the turn will speed up as well through the same progress. In a short time he should be able to hold a spot on the big time.

**Gould and Gold.**  
Song, Dance, Talk.  
15 Mins.; Two (Special Drop).  
Jefferson.

A couple. Affect kid and country jay. Act's chief merit is the dancing, which went big and warrants a trial on small big time lay-outs. The talk could be bettered and as soon as this is accomplished, they will fit in nicely anywhere. The woman makes a neat, plump "kid," her rope dance going very well and looking good, being both graceful and difficult. The boy's eccentric solos also went big.

**Watts and Hawley.**  
Songs and Talk.  
10 Mins.; One.  
Palace, Chicago.

Chicago, Oct. 23.  
First there enters Miss Hawley, a tall and willowy queen of blonde complexion and disposition, who wears a scarlet velvet gown and starts right for the piano, settling any mystery about her job. She looks very douches and those who do not know Watts follow the spotlight in expectation of seeing either an exquisite girl or at least a fashionable gent. On waddles the corpulent comic of aromatic past, wearing a comedy dicer and a walking suit. Miss Hawley becomes the accompanist as Watts lights into "Rip Van Winkle Slept with One Eye Open" not now, which goes mildly, after which he spills "Let Me Be Your Husband," gaining speed on comedy lines. He exists. Miss Hawley sings (at the piano) a dreary and mislaid note, a long one repeat chorus; she would do much better with newer and slightly less song, though she has the voice and the manner entirely entitling her to do at least a single number. Watts comes back with his inevitable stocking cap and gets the big kick of his act on "You'd Be Surprised," after which there are a few gags between him and the girl, not especially witty. Watts follows with "Great African Dance," which he gets across fairly well. A title-line about feeding his girl a radish and making her his belch! rose hurts when it most needs a good laugh. The act man should be very careful about vulgarity, and on top of this he sings something about "Worth Waiting For" which is broadly suggestive, getting him all out of the house. The end was "Freckles," a kid song that went far toward re-establishing him when at the end he had to let go a cracker about seven kittens being born to the cat and none of them being grey while the others were black, and they blamed Freckles for that, too. It got a giggle scarcely repaying for what it cost, as vaudeville audiences are willing to take a little slyly of naughtiness but don't like it so outspoken and so unskillful. Watts could have a good act if he would keep it clean. As it is there will be many complaints. Such choice of material is all out of the picture for a broad comedian, fitting at best a dainty girl or a nimble-witted gentleman-clown. Mild transgressions like "You'd Be Surprised" mingling with good native humor, offend no one, but songs about hiding behind a bush till a naked girl comes out of the water will not be accepted. Watts has a splendid partner and everything in himself that can make up a corking turn except good taste in selection. The managers will probably help him get that.

Lott.

**Mallon and Case.**  
Comedy Talking and Song.  
20 Mins.; One.  
City.

Two men, one planted in the audience at the opening, offer a "nut" talking and singing turn which is somewhat reminiscent of a good many similar offerings. The straight man at the opening is singing a song when interrupted by the "plant." Considerable the dancing between them, along the Stan Stanley idea, when the plant is invited on the stage to do something. Being of the "nut" variety of comedian he obliges with a song and a grotesque dance which scored well. Then he gives a recitation and interpolates several interesting "gags" into the turn. They have a little talk which involves the description of a girl, which, even though it scores, gets just a bit beyond the lines of conventionality. It could be either eliminated or changed about to get within the confines of propriety. For the concluding number the straight man sings an "oriental" number, while the comedian accompanies it with a descriptive grotesque jazz dance. The turn is one that can always be depended upon to score in the small time house in a next to closing position.

**Anna Held, Jr., and Co.**  
Songs and Talk.  
24 Mins.; Full Stage.  
Fifth Avenue.

Anna Held, Jr., formerly appeared in vaudeville under the name of Liane Carrera. In her latest offering Miss Held is assisted by Emmett Guilfoyle, a singing comedian with a pleasing voice and likable personality. The act opens with a song by Miss Held, in which she makes known that the late Anna Held was her mother. A cream-colored evening gown is worn for this, that sets off Miss Held's trim figure perfectly. A short exchange of comedy dialog follows with Guilfoyle, who makes his entrance from the auditorium, garbed as an usher. Changing to a tux outfit, Guilfoyle delivers a couple of comedy numbers. The turn then resolves itself into a costume show, with Miss Held interpolating a line or two in the choruses. The finish finds Miss Held clad in full length white tights and a magnificent cape, which she manipulates to privilege the plumage of a bird of paradise. With the asset of her name and elaborate costumes, Anna Held, Jr., should make a first grade feature box office card for the better class of pop houses. The act went over very well at the Fifth Avenue. *Bill.*

**Dancing Humphreys.**  
Novelty Dancing.  
20 Mins.; Three.  
Harlem O. H. (Last Half).

The opening number is a well blended routine of ball room dancing which is neatly executed by the man and woman. Then comes an impression of "Fricco" by the man. It can well be called an impression for the man hardly measures up, either in carriage or eccentricity to the "Jazz" dancer. The couple then give an impression of Johnny and Gordon Dolley in their "Apache" dance. The Dolley may be privileged to resort to certain low comedy features in their turn, but where a woman is involved it would be much better if the "walloping" and "kicking" were eliminated. It does not seem to make much of an impression with the audience. In this dance the finish is rather abrupt and the number terminates with the couple off stage before the audience are aware that it is all over. A steel guitar selection is rendered by the man while the woman is making her change for the whirlwind dance which finishes the act. This dance is well constructed and assembled and makes a pleasing finish. In either the opening or closing spot on the small time the act will qualify.

**Victory Four.**  
Singing.  
16 Mins.; One.  
Harlem O. H. (Last Half).

Volume, harmony and individual ability are the assets of the Victory Four. The men are modestly attired in Tuxedo coats and make a most pleasing appearance. Their routine of songs, all of the published variety, are well selected and rendered. The baritone and lyric tenor have exceptionally pleasing voices and render their solo numbers in a capable manner. The finale is a concluding song, with novelty interpolations which make it a most appropriate song. The little comedy dancing and gyrations indulged in add considerably to the merit of this number and make a most novel finish.

**Ruth Curtis and Jazz Band (5).**  
Songs.  
16 Mins.; Three.  
Jefferson.

Ruth Curtis, who strongly suggests Sophie Tucker, is a first class singer of songs of jazz and ballad type, working well. Her band has its lining effectively. Good small time feature.

# "NEW ACTS THIS WEEK

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**Marjory Vadie, Ota Gygi and Co. (7)**  
Dancing and Violin Selections.  
16 Mins.; Full Stage and One (Special).  
15th Avenue.

Marjory Vadie and Ota Gygi have embellished their former double toe dancing and violin turn with a blue satin dress in one and an elaborate Oriental full stage setting. The latter is transparent, lights back stage giving the effect of an illuminated temple. A pagoda to the right of the stage contains a cellist, flute player and lady harpist. These with a pianist furnish the music for Miss Vadie's dances. A male dancer assists in all but one of the dance numbers. Gygi contributes several violin solos, played in approved concert platform manner, while Miss Vadie is making her five costume changes. The three musicians also put over an overture that fits in nicely. The double dances, which are along the lines of those done by Pavlova and others of the operatic ballet school, give Miss Vadie an ample opportunity to display her well developed ability as a toe dancer. There are all costumed beautifully. Miss Vadie's single, a harlequin dance, stands out as a fine example of high class terpsichorean. Gygi's violin solos all landed solidly. The act will stand feature billing in any type of house.

Bel.

**Woolf and Stewart.**  
Comedy Playlet.  
16 Mins.; Three (Special Set).  
Jefferson.

Woolf and Stewart have been offering a number of playlets in vaudeville, all meeting with a more than fair share of approval. This one outdoes them in merit. The set shows a cross section of two apartments, divided by a narrow intervening courtyard. A male author occupies one and a danseuse the other. The man soliloquizes on his new commission to write a treatise on the "Psychology of Dancing" for a magazine and, knowing nothing about dancing, this makes him entirely qualified for the task. Across the alley, the female dancer at "Café de Paris" has been asked to do the same thing, it being the idea of the editor of the publication to select the better of the two theses. She, however, knowing all about dancing, is not a very capable raconteur in written form. An attempted flirtatious through the open windows of the two apartments is not so good as far as its purpose is concerned, and the author seeks other means to pick up an acquaintance, which he does with the telephone, working a "telephonic eye" bit for all it's worth in the way of comedy. The laughs were coming at a fast clip now, when the author gives away how he is the "angel" and can see all she is doing, over the telephone. This is accomplished by his peeping through the open window across the court, she being unaware of it. In time, she becomes aware of it and a game-plan thrown across the court connecting both window sill establishes encores between both apartments. A collaboration is agreed upon, the girl exhibiting her terpsichorean ability to appreciative applause. As a clean novelty sketch, and considering the fact that good playlets are scarce these days, this offering will do anywhere.

**Ella Bard and Co. (3).**  
Hand Balancing.  
6 Mins.; Full Stage.  
City.

Assisted by two men, Ella Bard as the understander and strength exponent of the turn, goes through a most interesting and thrilling routine of hand balancing, novelties and feats. The turn is similar to that of the original Four Bards in theme and construction, but regardless of that fact is a most desirable offering. The woman's prowess of strength in balancing the men, one with her hands and the other with her feet, at the same time, is rather a difficult feat. The two fly-away leaps in the turn are also very meritorious. This act is a worthy one in the opening spot on any bill regardless of calibre.

**Natalie Ferrari and Co. (3).**  
Dancing.  
(Special).  
16 Mins.; One and Full Stage.  
City.

Natalie Ferrari, assisted by two men, has an offering destined for the big time and will more than rival similar offerings of its kind. The act is well constructed as far as the dance routine is concerned. The dressing is exceptionally good and the scenic embellishments are pretentious. The opening number with Miss Ferrari and the two men give her an opportunity of disclosing her ability as an exponent of the art of toe dancing. It is prettily rendered and well constructed. Each of the men do a solo dance, the first done by a blonde young man of the classical variety, concluding with him pierceing over twenty times. He also does a very difficult Russian evolution. The dark complexioned fellow presents a "Jazz" dance a la Frisco. Miss Ferrari then does a little high kicking executed in a most artistic manner. Following this she does a satire with the dark fellow on the modern dance as it is, executed in the "Five Cent" dance hall. The turn is concluded with a Tuesday dance with the young man while the other man again does some remarkable pierceing. At the opening Miss Ferrari tells the story of the act in song. It is a novel prelude. But where she does her dance in "one" it might be suggested that the song which precedes the dance be eliminated, as it somewhat muddies the speed. The young man might also cut very short the discourse on the "satire of the modern dance." The talk is long and uninteresting. With these exceptions the turn is ready to make a start on the big circuit.

**Eric Zardo.**  
Classical Pianist.  
21 Mins.; One.  
Riverside.

Although Eric Zardo is a pianist of the classical order, he stopped the show completely at the Riverside Tuesday evening. He accomplished this without the aid of resorting to the "raggy" or the "blues," and did it entirely on the strength of his appearance, playing and technique. His opening selection is a medley of the operatic with Puccini predominating. This is followed by another classical selection and his third number is a medley of the semi-classical melodies of several decades ago played to any orchestra accompaniment. The latter are well selected and exquisitely played. That was his attack that had the strongest appeal to those in front. He could have easily gotten away with an encore selection but refrained from playing one, taking, instead, interminable bows with the audience clamoring for further exposition of his ability. It is an act of "class" that Eric Zardo is offering, and because of his manner of delivering to a vaudeville audience he is a welcome acquisition to the field.

Fred.

**Abe and Nicholson.**  
Musical.  
21 Mins.; One.  
Jefferson.

Both men, one in kilts the other in Elton schoolboy attire, open with a double cornet number, the saxophone following, after which the Elton man does some imitations and indulges in a little comedy with kilts' avoirdupois as the butt of his remarks. A double jazz finish sent them off well. Good small time act.

**Gaston Duo.**  
Acrobatics.  
20 Mins.; Three.  
Jefferson.

The two men on a revolving ring contraption, different from the ladder and trapeze one seen so much of in vaudeville, on which they perform a number of corking stunts. Good clown.

Abel.

## PALACE.

Willie Bard responded at the Palace last Thursday evening (Oct. 23) and is now in his second week with a 10-minute routine that places him properly before a metropolitan audience as England's foremost character singing comedian. It is questionable whether the programming now accorded him is particularly good judgment. It reads: "The great artist and game Briton who, like General Haig, with his 'back to the wall' snatched glorious victory out of threatened disaster and is now the first favorite of Palace audiences." When Bard returned to the hill Thursday after withdrawing at the conclusion of the Monday afternoon performance of that week he was palpably nervous and lacked a goodly portion of the repose with which he is wont to work under normal conditions. All this has now disappeared, together with the deletion of a number of words and phrases so totally English as to be not readily understood by the majority of a New York audience. These included "a tanner" for an English coin, which has now been changed to "a nickel," and the phrase "the gallery." He still retains "abouting the odds" for "hosting," "taxpayer" for "taxpayer," and a few others, but, on the whole, he is pretty well set.

It is lengthy and generally acceptable bill this week. It started Monday evening at 11 with a brief overture, the Kingston news weekly and then Herbert's trained animal act, consisting of dogs, cats, pigeons and roosters, concluding with the splendidly trained horses, always a pleasure to watch. It's a clever piece of animal training to show a dog, a cat and a rooster working in unison. Mabel Burke, assisted by Sidney Forbes, with a series of old songs versus new ditties, permitting the audience to choose which they prefer, has an element of novelty. Harry and Anna Beynour, the man doing straight for his partner's nut, registered a healthy hit.

Charles Grospein and Anna Chance, in the "second episode" of the series of "Fough-keeps" sketches, have worked out the skit rather crudely for articles of their established reputation. They talk to themselves while the other is off stage and Grospein has fallen into the habit of "unwinding" his Chance before she has completed her "feeding." Willie Bard closed the first half.

"Episodes of the Day" was a pleasantly projected during the interval, with the Cameron Sisters, presenting their neat simultaneous dancing, coming in and out of the stage, and Clara, the girl with the funny figures (one very stout and the other equally skiny) got a lot out of kidding their physiques, but are on a little too long. They might advantageously cut a bit.

Ted Lewis sprang an additional performer in the person of a very small, very white teeth, who came on at the finish of the act, neatly inserted in a plum colored lounge suit, patting his cheeks with "gutter" around and whistled through his teeth. Around the theatre it was solemnly averred that the "smoker" is the porter who cleans up the house in the morning and was put on as a "kid." If this be so, he is to "sell" show business, for he literally "cleans up" probably much more effectively than he polishes the brass when not carefully watched. He scored so strongly he was recalled a number of times and Lewis had to play his saxophone while the dapper whistled his head off. Finally someone in the gallery yelled: "Make him dance." If this was intended to pole him at the moment, the one who made the request was doomed to disappointment, for the boy with the broad grin and white teeth did some clever "bailing the jack"-stone.

Winston's water lions and diving nymphs offered their interesting aquatic act as a fitting close to the entertainment.

John.

## COLONIAL.

A hard boiled capacity audience witnessed the act but did not bring home. Act after act struggled to break through the apathetic reception and only a few succeeded despite the excellent entertainment.

Some of the acts suffered through misplacement, the most flagrant example being Jack Rose, who followed McKay and Adams in fifth position. Rose was substituting for Kerr and Weston. Moved down further, this act could stand to clean up, but following McKay's dancing he had a hard time getting by. Rose should carry a pianist so he could add lib to his heart's content.

The Four Mortons got over big in next to closing position and split the second half honors with Whitting and Bert. Ma and Pa Mortons are as active as ever and the kids, Martha and Joe, have developed into worthy successors to their talented parents. They are using some dancing and business from the old act for an encore number in "one."

Alfred Latell and Elsie Vokes started things off in promising style with the clever animal impersonation. Latell's billing calls him the world's greatest animal actor and he comes very close to deserving it. His performance is clean out and full of legitimate laughs. Dotson in the duce spot danced his way to

recognition after a slow start. This clever chap from burlesque is a working stepper and could give some of the old timers pointers in showmanship.

Crawford and Broderick, two of the cleverest male and female comers in the "rackets," scored mildly in the key spot. This couple could also stand a later appearance, for they nearly wore them up with their clever crows and clowning. The girl has a unique dry delivery and the male is a clever "fodder." A song and dance at the finish staked them to a couple of "mads."

McKay and Arline got a reception and George immediately capitalized it with ad libbing. McKay is a regular showman and nearly broke himself up in a new song offering by trying to kill Benny Roberts. The young idiot, however, and the "typewriter" material got over well. Some day this couple will develop a full talking act and put the dancing alone in the trunk. They could do it now if they desired, for Miss Arline's accent and McKay's feelings contain all the elements.

Juliet aroused the nearest approach to enthusiasm following Jack Rose and closing the first half. Her impersonations are constantly improving. A criterion was her impersonation of Grace La Rue. The original played this house last week and the new Grace was better. It was one of her strongest. Some of her nearest was Ethel Barrymore and Eddy Fox. Jolly Klinger and Brown.

Ames and Winthrop opened after the mob took advantage of the President's veto, and had laugh eliciting all the while. The second number with the excellent comedy double acrobatic dance got them off to a fair lead.

Whitting and Bert followed, the pair being listed among the immortals. It would take loads of will power to resist the appeal of Eddie Burke's costumes and dancing. The pair were in the Capitalist's succumbed. All their doubles went over with a bang and Miss Burke's single, "Sleepy Head," was well received. George sold his stuff in the well known Whitting manner and noted an individual success with "Hilphly Hiss." "Tall Me" was one of their best vocalizing medleys.

The Four Mortons followed and "The Girl in the Air" closed the late show.

Con.

## ALHAMBRA.

Bothwell Browne and his "Bathing Beauties" (New Act) packed 'em in at the Alhambra Monday night. It's practically the same girl act shown at the Broadway in conjunction with Jack Bennett's "Fanny Fodder" in Berlin earlier in the season. The show as a whole offered good vaudeville entertainment, with "Phil Baker standing out as the big bit of the evening."

The United States Glee Club, closing the first half, found a decidedly friendly audience and split several laughs, honest with the Browne act. The 30-odd "gobs" presented a corking stage picture clad in their white uniforms. The concerted numbers are a credit well done. The most effective of these was "The Americans Come," a relative chant which relates the emotions of a blinded soldier when he is apprised of the arrival of the Yankee doughboys in France.

The first act, a comedy sketch, completely overcame the hoodoo that is usually associated with the act and cleaned up a high score with a routine of rag pants. Possibly to get away from the conventional, the quartet wore fireman's uniforms and each of the men wore a different style of business suit. The plan does not make for interest, however, and a similar style of wardrobe would undoubtedly give them a needed touch of class. "Washington Waddy," "Oui, Oui, Is All that She Can Say" and "Mammy Blue" were the best liked of the repertoire. "I've Got the Rhythm," with some excellent comedy business, brought the act back for four bows, as an encore bit.

American audiences are far more receptive to the Continental idea of comedy than they formerly were. This is clearly evidenced in the way A. Robbins and partner went over with a bundle of mechanical fun-making tricks. Robbins imitates the tones of a violin, cornet, mandolin and Hawaiian guitar remarkably well. It's an old sort of act that should get over anywhere because it is no different from the average domestic gag.

A rather lively sketch called "Contrary," extremely well played by Lida McMillan and Bert Shaw, served to give the necessary note of variety to the first half. The players, but a few farcure, got every laugh possible out of the lengthy dialog and by sheer efficiency succeeded in making the act a success.

Although the Bothwell Browne act held a pair of concertino players, Phil Baker didn't let the glaring condition bother him in the least. Directly following the big act number Baker went right after the hunch with his air instrument and in three minutes had forgotten the preceding turn. Baker, in the main, confines himself to pop numbers, wisely refraining from piling on the classical and operatic stuff. The man in the upper box carried by Baker, helped the turn to a rousing comedy hit.

Kariell opened and Leroy Blum closed. The girls were badly placed and, all things considered, did as well as could be expected with their newly-acquired singing and dancing turn.

Bel.

Wilson and McAvoy, two men, attired in evening clothes, have a most pleasing singing and talking skit, entitled "Eugenically Speaking." The talk is away from the average and possesses substance. It is really a bit above the small time audiences. The singing devolves upon McAvoy, who has a sweet tenor voice and renders his numbers in a most pleasing manner. The turns in the next to closing position were well re-

# SHOW REVIEWS

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pared. Simmons and Bradley, a novelty roller skating act, closed the show. The man and woman wear elaborate costumes and execute a number of novel and difficult feats.

## 81ST STREET.

Frutty good bill, consisting of six acts and a feature picture. It opens with the Kinsman dance weekly and has a splendid "dash" for the initial turn in the person of Adelaide Bell, a clever dancer, with a compact, specialist who fills in between her changes, and some effective special settings. There are three border and leg drops in blue and yellow, and as many different colored back drops to match the three costumes she wears for a trio of dances. Miss Bell is easy and graceful, wondrously nimble and makes a good stage appearance. The pianist, Hutton Ray, played effectively a variation of the Hungarian Rhapsody and other things. Four of the five quartet, "Mrs. Wellington's Burlyer," a comedy playlet (New Act).

Walter Weema, monologist, etc., has some clever stories and a keen sense of humor. He is a refreshing personality that puts you in an excellent humor and his remark that he has a lot of stories they won't tell him till he is old is true.

James C. Morter, assisted by his wife, son and daughter, presented a good deal of everything he has ever done in the past and a number of things done or said by others. The youngsters give a variety of songs and dances. The boy especially shows great possibilities and a given ample opportunity. He will bear watching. The twelve vivienne girls, well known orchestral arrangement, played well and dressed the stage beautifully, and the entertainment closed with pictures. Copies of the program, "The Mark of the Wolf," feature, "The Mark of the Wolf."

## 124TH STREET.

"The Miracle Man" (picture) cut the show down to five acts. The picture was well witnessed the film were well satisfied. It might possibly do this even at the best vaudeville house of today, for it remains unparalleled in holding interest.

Jack Martin and Co., one-legged dancer, singer and piano player, assisted by another one-legged man and a woman, presented the only full-stage offering of the evening in the opening spot. The setting is gorgeous and a valuable asset. The girls are dressed very neat, and he himself, in evening dress, looks up with the rest. Consequently the entire offering, although not the best to be found, should find work in the amateur houses.

Burton and Shea, in No. 2 spot, have a fairly good offering, but the couple do not derive the best benefit. It consists of singing and comedy talk, the former being executed by the man while Miss Burton plays the questioning role during the comedy talk. The opening finds Shea, acting as a pianist, about to perform his "tut-tut" upon a house represented on the balcony, holding an unassuming attitude, but only for a few minutes, branching off to the other material. Shea should maintain his opening attitude throughout the entire offering. At the present the turn does not show any bright prospects for anything but the same old thing.

Nora Kelly, an Irish girl of plump figure, held down No. 3 and proved the winner of the evening in a series of attractive songs, making four changes of costumes that can compete with the best. She is assisted by Nat Goldstein at the piano, who endeavors to keep the audience attentive during her changes but doesn't succeed very well. The girl has a nice offering, and with the proper songs can keep the audience entertained at all times.

Billy Elliott, blackface comedian, was selected for next to closing. He is one of these comedians who will go like wildfire at certain houses and stop at others, unless he gauges the value of the material for different classes of people. Following a song, he left atop of the piano. In the pit, and rests off 10 minutes of comedy talk. Some of his bits, some don't. It's a matter of judging his audience more carefully wherever he is playing.

Grand Western, a man and one, who closed the show, differed in silk attire, with handkerchiefs around their necks, sheepskin pants and large white socks, the men make a very good appearance. The routine consists of harmonizing. The bass out-rang the tenor on several occasions. With this rectified, the quartet will have an excellent offering.

## CITY.

The "redemption" bill provided for the first half more than allowed for the offering of last week. Four real stars and one dance offering, the standard variety were nicely blended, making it really worth while.

There were four new acts on the bill, Ella Ford and Co., hand balancing novelty, three people, in the opening position; Harry May, with a topical monologue and song; Melvin and Cass, two men, presenting a "plant" comedy skit, and Natalie Ferrari and Co., a woman and two men, in a new performance dance offering, in the fourth, fifth and sixth positions, respectively.

Bendini and Bernard presented a series of selections with their accordions in the second spot and created a favorable impression. "Just

for instance," a comedy-dramatic sketch, two women and one man, was in the third position. This act has been seen around the city a small time and is somewhat of a novelty in theme. It appears to be too talky and as a consequence has a great many spots. The people do not seem to get the spirit, and in several situations which should require dramatic acting and offer to be met momentously by the humorist, comedy story is one that will always please and satisfy the audience in the pop houses.

Mitt Collins, with his mentor on "Politic," "The C. L.," and the "League of Nations," had the audience within his grasp from the start, and as he unfolded his well constructed narrative held them throughout. He is making the mistake of coming back with a certain speech. This speech in direct with the jumbling of words can be construed as humorous, but did not impress the audience in that light.

Rita and Lee were given the task of closing the vaudeville section of the show and more than made good. Their humorous extemporaneous and business seemed to be just to the liking of the house, and they really had to tear themselves away.

"The Unpardonable Sin," feature, closed the show.

## JEFFERSON.

There was as near a capacity house as the theatre ever packed for a weekday performance Tuesday evening. The management in the healthy box office opinion on the drawing powers of "The Miracle Man," which is playing the second week at the 25th Street 14th street house. Bill Hill, the manager, opened the picture will continue to draw new patrons for the fall week. The first time the feature played in this vicinity and the first time a film was held a full week at the Jefferson.

The vaudeville program was of a little better grade than small time patrons have been educated into expecting. L. Wolfe Gilbert, headliner and comedian, did it. He didn't have all the "punch" honors to himself, however. Rose and Jentes, on third, came up as a new attraction, and several of Irving Berlin's songs to good advantage. Although programmed, Harry Jentes did not appear, and Jack Carroll of the Berlin forces presided at the ivory.

Preceding Wolfe Gilbert, Frank Stafford and Co. offered a very pleasing whistkiss which, with one or two character changes alone last seen, has improved immensely, worthy of a trial in the big houses.

La Petite Jeanne, a Delia and Orna, fourth and fifth, respectively, were the other two highlights of the program, the petite one, a Lilliputian, proving herself a hard worker and witty stepper for one so diminutive in stature. As a contrast, the woman of the Delia and Orna turn was tall and angular, from which facts she was legitimate comedy returns. There is room for improvement in the chatter and songs, which, with the elimination of some of the "stunt" stuff, could make them eligible for better time. Walling Levering Duo and Gaston Duo, opening and closing, respectively offered a "stunt" routine, also dealt with under New Act. Abe and Nicholson, second (New Act), went well with their musical offering. Quiring to the fourth the feature film which, considering the program, the other picture offerings were eliminated.

## AUDUBON.

Monday evening there were not over half a dozen late comers, or not many desiring to purchase a ticket after 8:15, when the first act appeared.

Although the change of time appeared beneficial for the cashier and the ushers, the receipts were not up to the regular standard as the house was far from overtaxed.

The show ran smooth with Jimmy Husey capturing the bit honors in closing spot, with Joe Browning running him a close second. The bill contained five acts, one less than usual, perhaps through the long run of Husey's offering.

Harvard, Holl and Kendrick, two men and one woman, offering a basketball game on stage, before a new drop (representing a circus orchestra) were well appreciated in the opening spot. The turn should have no trouble in scoring as the trio also executes some very clever riding.

Holliday and Willetto, man and woman, in comedy talk and songs, successfully held down No. 2 spot. The couple open with comedy talk, with the man as a policeman, meeting her in front of her home while on duty. The talk reveals she is a young widow and according to her late husband's will, her next suitor must wear all his old clothes. Holliday then enters the scene with her remarks, her home, returns in evening dress. Both do more comedy talk and songs.

Jack Trever and Co., No. 3, had a comedy sketch with three men and three women. It is founded on the every-day question of business man planning fraudulent and dishonest in the daily papers for secretaries and wanting them for company's sake. The man hires the thief, and the thief returns to his home, meets her and she turns out to be his old college chum whom he was going to marry.

The couple then continue on the marriage question, but the father finds out about it and leaves her. A previous address of the father with his former secretary is uncovered by the son and the first and second applicant, who all appear again. To keep the nerve away from his wife he hires the other two girls and sends the couple in love off for a vacation. The skit should prove satisfactory to any audience.

Browning is next to closing spot, followed by Fox News of Current Events, having to work at least seven minutes overtime to please the patrons, followed by Jimmy Husey and Co., who walked off with the bit honors in closing spot.

## ORPHEUM, NEW ORLEANS.

New Orleans, Oct. 29. Yes and no about the show at the Orpheum this week. Some will like it, while others will not. The general tenor is, it is impeded by several turns working too long, detracting from the speed that means so much in point of universal appeal.

Frutty, Kade and Hamden exposed to view something styled "Charlie's Outrageous Farce," supposed to be a cloak for the singing of Miss Hamden and the contorting of the waltz and abstinence of cadences serve to detract from the abilities either might possess. Their efforts did not meet approval. The waltz and abstinence of cadences were and Ward, held away with all the virility and vitality of youngsters making their moment in the spotlight. The waltz and abstinence of cadences and scoring, through their cleverness. Many comedy dancing artists could gather something by watching them plant their punches.

Jack Kennedy collected the bit of the evening with "A Golf Proposal," which is a pretty setting, with the lighting effects bringing the best results. It looks like a playlet that has been built and rebuilt, long piling upon laugh, with the last and shade delightfully blended. Kennedy's support is highly efficient, all of them striving in splendid manner. "A Golf Proposal" will probably be playing some time for several years to come.

Hirschel Henkers gathered many exclamations but came mighty near stumbling his first too by remaining too long. His matter runs much as formerly, with one or two new expressions and corresponding bits. Five minutes could be deleted with much profit, besides adding to the momentum that present-day bills must maintain.

Following Henkers was Nat Nazarro and his team Band. There was vigorous applause for young Nat and his assisting instrument, Nazarro, that became crescendo-like with his final dance, that should end the interlude without any comebacks, but come back. Nazarro did, lingering when the lingering was not good, ultimately leaving with nothing to spare.

Bert Flanagan, a comedian, came out, boasting a number of his own that does not hold much while spluttering his hackneyed material with the assistance of the band. He remains one should give vaudeville what it wants. His act did not end as formerly, which may mean vaudeville desire real material.

Fiasco closed with his dancing number that is running too long now. His feats are not particularly intricate or astounding, the most appealing element being the smart appearance of his feminine assistant. Fiasco did not keep them expectant or anticipatory, admitting of quite some leaving before he concluded.

O. M. Samuel.

## CRESCENT, NEW ORLEANS.

New Orleans, Oct. 29. Unreasonably and unproportionally hot weather did not will the order of the Sunday through for the vaudeville being served at Leona's Crescent. The first half was snappy.

De Lila, who long has justified, followed the feature picture. He has several odd twists, and proceeds rapidly, eliciting appreciation.

Bertie Green, a blackface comedian, the woman the better of the twin. The couple reach back for their material. The bottom hit them. Rita and Crispin, who have been playing comedy opera. Miss Rhoda has an excellent soprano, is fair to gaze upon and carries the act to its conclusion. With his dancing, he is, with a bill poster that contains little spirit. "With their varied punning and running later they leave with little approval.

Dyer, Rogers and Bell tread accustomed paths, save in the instance of the picture moment, which holds enough possibilities to be absorbed into a big time act.

O. M. Samuel.

## PALACE, NEW ORLEANS.

New Orleans, Oct. 29. Rather light program at the Palace this week, but nothing imposing or especially important, speaking small-time wise, and no time to spare.

Pollard has the opening position. He still has his little green trimmed lid with adolescent emerald decorations, jugging as per usual specifications. They listened to his rare chatter, noted his dexterity, and snared up pleasantly at

his throughout, which is gratifying, if nothing else.

One and Cox were well received. Naught original or striking about either, but they are pitched on high all the time keeping the interest from lagging. Miss Cox seems to have talent, ability and her possibilities develop with the years. Her enthusiasm is kindled, and that is always a good sign.

Beatrice Morgan, the Harlem heroine of a million sacrifices, who has filled countless villainous, saved the child times innumerable, remained constant with a constancy unshakable, displayed her steekest retinue of shrews, slights and infections in such manner as to readily earn the proletarian acclaim of the less sentimental of brow appeared in her skirt, called "Moonlight Madness," from the conventional creation of Edgar Allan Poe.

U. S. A. Caroli Tire wear naval uniforms and sport familiar melodies. The balladist was accepted, while his conferees were exempted. The use would argue the bookers have not as yet lost their patriotism. The Banquets, concluded, rose superior to the others, doing excellently.

O. M. Samuel.

## MORE MUSICAL PLAYS.

(Continued from page 14.)

Plymouth;—"Nightie Night," Princess; "Buddies," Selwyn; Sothorn and Marlowe, Shubert; "Scandal," 39th Street; "Passing Show," Winter Garden.

The day for the opening week of "On the Hiring Line" finished last Saturday and that for "Hello Alexander" at the 44th Street finishes tomorrow night.

The cut-rate list had 14 attractions listed. They included orchestra and balcony seats for "The Crimson Alibi," Broadway; "Just a Minute," Cort; "The Storm," 44th Street; "Five O'Clock," Fulton; "The Dancer," 42nd Street; "The Lady of the Navy," Manhattan; "O. S. 9:45," Vanderbilt; and "A Voice in the Dark," Republic. Balcony seats only were available for "Boys Will Be Boys," Belmont; "Oh, What a Girl," Central; "Hello Alexander," 44th Street; "Nothing But Love," Lyric; "First Is Last," Elliott; "Civilian Clothes," Morocco; and "The Greenwell Village Polle," Bayes.

## STOCK OPENINGS.

The Colonial Players opened their season in Baltimore last week with "Daddy Long Legs" as the attraction. M. Thompson is the manager, and recently A. P. Glasman, director, Minnie Baret and Art La Rue head the Baltimore company.

## Indianapolis, Oct. 29.

The Majestic, the seats of the principal burlesque house here and recently reopened and then closed as a picture house, will be started on another venture Monday with its own stock. It will be the only winter stock house in the city. Phil Brown will manage the theatre. The Jack Bessy Players will open and probably will remain throughout the winter. The cast includes Merle Rice, Myer Kaufman, Ronnie Beck, Walter Curtis, Jack Robinson, Mildred Hastings, Herbert Duffy and Roy Hillard.

## Des Moines, Oct. 29.

Leona Powers greeted her first Des Moines audience as Frances Raymond in "The Gypsy Trail" at the Princess this week. This new leading woman for the Princess Players comes from the Auditorium Players at Lynn, Mass. She is greeted here as "the best since Fay Banter."

## STOCK ENGAGEMENTS.

Dramatic stock bookings this week include R. E. Horton, leads, for the Majestic Theatre company, Anaheim, Calif.; Hazel Carleton, ingenue, for Charles Champlin Company, Fresno, N. J.; George La Rue, leads, and Ralph Murphy, juvenile for Colonial stock, Baltimore, Md.; and Blane Wager, leads, for the Fox Players, New Haven, Conn.

## ENGAGEMENTS.

Antoinette Walker, "The Haunted Pajamas," Arthur Rowe, "25 East," Arthur Rowe, "Blaze of Glory," Marie Gahler (formerly Blinder and Gahler) "What's in a Name?"

# Chicago

STATE-LAKE THEATRE BUILDING

## PALACE, CHICAGO.

Chicago, Oct. 22.  
Tolova is worth the price of admission. Otherwise this is not a tip-top array of vaudeville.

Johnson, contralto, opens. Haha, Weller and O'Donnell, three-men of conventional and neat appearance, sang a routine of harmony songs with the usual applause accorded that style of work. A stronger closing number might be found than a comedy novelty song, which she then well, but should not be the first. Ed and Eddie Conrad were on youth, appearance and change in costumes in a very deft act. Miss Conrad has a girly voice and quick, fresh charms, and her brother is all over the stage in singing, dancing and impersonation. At times he strives too hard to be impressive, but in all the turns slides over on the side of innocent Mims, taut dressing and rather good lyrical ideas for a boy-and-girl act. Ed's two-hat comedy song went strong.

Walter and Harvey (New Act) held up fourth spot as bedis, and Max Ford and Hotty Urso followed without the plane being moved, but with another lamp shade substituted in a dark switch, which got a bit of a giggle. There is too much singing in this for a dancing act, the more so since it is the kind of singing to be expected from dancers. The singing pianist song by Charles Seville, accompanist, was more than just not so good—it was terrible, as the man has no voice or delivery. There was much titling while he waded through a sob ballad, Miss Urso then came back with "Butterfly," which was good, and the act was only Max's dance thereafter crowded the turn over into the hit, as it always does, with the sharply Hotty on in light and shade. Seville should do a piano solo if time is needed for a change, though a single dance by Max would be better, and Hotty should sing a mappy comedy ditty (the same one would do if handled for speed rather than broad singing and acting effects) while Max makes his change, then she could get down for her sensibility-savvy while he introduces his finale dance as he now does, and the act would run about four minutes shorter and be about four times stronger. As it was it took three hearty bows.

Cooper and Ricardo, with some new songs and some new staidly interlarded since last season, went along and never landed until very near the end, when repetition of business began to slow up the attention. The final encore, an Irish comedy song, was not so good as the first, as it is weak in comparison with what has gone before. Good rough comedy throughout and a presentable, palatable act. Three bows.

Miss Petrova, a showman of canny cunning, got a canning reception, took it with exquisite combination of dignity and modesty, and sang "Don't Cry, Little Girl," a classic approval of her standing. After heavy hands she went to the piano and did an old English nursery song with endless repeats of lines that probably no one else would have dared try, and ended it over for a salvo. Meanwhile she had done a bit of the old parrot comedy, which, strangely, does not go as well now as it did years ago, when she was virtually unknown, and when her big hit didn't go half as well as it does now that she is a star of night.

The audience expected something bigger from her than parrot impersonations, and the audience got it in a scene from "The Student," which Petrova tore from her bosom with the power of an artistic animal and the undulating lights and shades of an inspired reader. Thereafter she owned the audience and toyed with it, making speeches and singing a gentle ballad of her own, then reciting a naïvely daring poem about child creation which she wrote. One of the biggest hits of the year, and absolutely on merit of the purest theatrical metal.

Komer and Hollis milked the house with hokum and saw bids for applause, which it must be recorded they got in gobs, and Gruber's animal, the spectacular high school act, closed with class.

Left.

## MAJESTIC, CHICAGO.

Chicago, Oct. 22.  
Mrs. Marguerite Sylvia, who charmed the bill with her presence this week, could have gotten by as a big hit just by talking to the audience. She has the facility of getting over the footlights that so few of her operatic associates who have essayed vaudeville appear to have. In between her delightful little chats with the folks in front she sang four numbers, opening with "Madison," which she rendered with fine spirit, and closing with "Don't You, Mam'well," which she sang delightfully. In between she offered a number from Carmen and a song without a title. Mrs. Sylvia cut out the upstairs bank that opens to come with the decent (sic) of an opera man to vaudeville. She was an unequalled success.

Clifton Sisters opened the bill pleasantly enough with a routine of interpretative costume dances, with Hottel, Stein and Phillips in a dandy harmony singing act for No. 2. "The Heart of Annie Wood," titled "a musical hallucination," may be said to be a hit, but the scene was too coarse. It appears that Annie, a simple country girl, was beset with the temptation of a city man with a moustache. The

action of the hit has to do with her decision following a battle with her desires. A young woman in white, representing purity, and one in red, representing temptation, each argue with Annie, and Annie has a dream in which, having come to the city with the city folk, she is abandoned by him in a cabaret. She pulls a gat. It is a bear-quoite a large affair and root-toot-toot she bumps off the city folk. This in Chicago—the spectacle of a woman shooting a revolver to death—is always a popular scene, therefore the applause at this juncture was considerable. But it is only a dream. When Annie awakes up she shakes the city folk and marries the rube with the union overalls and large boots. In between their respective arguments Parity and Temptation do singish stanzas. It's all very fine, but it doesn't mean anything, despite the fact that the book and music were by Frances Nordstrom and the act was arranged and directed by Emily Ann Wellman.

Dick Duffey and Betty Caldwell followed, opening behind a transparent section of the drop in one, with a telephone scene in which a drop is arranged, and then coming out in one. The act consists mainly of light chatter built more or less around the character of the man, who is a traveling salesman selling lingerie to stores and giving it away to girls. The "Marry-me" number is well conceived and well executed.

Hert Melrose fell off his tables. Bowman Brothers cackled in cork and Walter Kelly, the male Schoenwade, kept the thousand and one knights and ladies laughing uproariously with his offering that age cannot wither nor custom stale. Mr. Kelly has some new ones, but who cares? It is not the stories he tells but the way in which he tells them that has made an American institution of the Virginia Joke. The best thing he has in his act is a new story about a vaudeville actor who beats up an orchestra leader. For a couple of minutes he is in the role of the vaudeville person, recites his tale to the judge. It's a satire of the best kind and an uncommon photograph of the genus kick. Minnie Brothers, a wonderful combination bar act, using a mechanical contrivance swinging on a replica of the Eiffel tower, closing the show.

## STATE-LAKE, CHICAGO.

Chicago, Oct. 20.  
Shella Terry Twinkles, in her sweet little dancing and singing allegory with the cute Schell, a singing vaudeville act, is a hit in her. Aside from her sparkling talent she has dressed her act and set it without regard for expense. It should come back to her. If it does not there is something wrong with vaudeville. Here is a three act in which any one of the little could easily do a good big-time single. Combined they make a wonderful combination for entertainment of the irreverent sort. One tiny flaw in the act is the child's stammer. She could make her contribution to the act more effective by doing pantomime all the way through, except possibly for the scene in which she asks the audience to tell her which of the two men to marry.

Shella's acrobatic dogs were a most acceptable opening act. Len and Jean Archer followed and gained speed with each scene, in which they were a very clever "movie" song, in which both the girl and boy appear in the part of tough kids. The boy has a fine, clear voice and the girl a high, sweet one, and the combination cannot miss.

Hickey Brothers, who can get over just as well at the Palace as they can at the Midas, go over even better at the State-Lake, because this house has a greater seating capacity and the audience is therefore correspondingly larger in volume.

Ben K. Benney repeated his hit of last week at the Majestic, despite the fact that one of the following papers picked his line of talk for their "Punchy Sayings in Vaudeville" department. Miss Terry followed, and Bud Hall came after her. Mr. Hall rhymed his way into terrific applause. The Ringletto Brothers and Co., with their versatile act, in which they do almost everything that usually makes up a vaudeville program, closed the show.

Ending.

## DE RECAT TO CUBA.

Chicago, Oct. 23.  
Early in December Emilio de Recat will go to Cuba for material and talent. He promises to return with some hot tamale acts.

## Helen's First Play.

Chicago, Oct. 23.  
The "Business Before Pleasure" road company organized here by Helen Murphy opened successfully at Sterling, Ill., and will play a long route of one-night stands.

## Fred Stone Due Nov. 16.

Chicago, Oct. 23.  
Fred Stone is booked to return to the Colonial Nov. 16 in "Jack O' Lantern," replacing "Jivert Lady."

## ANOTHER "TEA FOR 3" CHANGE.

Chicago, Oct. 23.  
Margaret Lawrence has again left the cast of "Tea for Three" at the La Salle. Miss Lawrence left last week, and Margaret Mower was tried out for one performance. Miss Lawrence returning to the cast for the next show. It is reported Miss Mower was sent to take the feminine lead in the Southern "Tea for Three" company.

This week Gladys Knorr jumped into the cast. It was announced Miss Lawrence left to join the cast of "Wedding Bells" in New York, but another report had it that she would not join this show, but would take a rest for several months.

"Tea for Three" has been a surprising hit in Chicago, playing to an average weekly gross of \$12,000, in which Mrs. Couthout, the ticket broker, has helped materially. There is a cast of only five in the show, with an estimated payroll of about \$2,000, and a very favorable arrangement with the house, it is understood that the show has netted an average weekly profit of \$4,000 during the six weeks of its run here, and indications show no letup in patronage.

It is reported that Lola Fisher will take the part destined for Miss Lawrence in "Wedding Bells."

## "SCANDAL" FOR AUSTRALIA.

Chicago, Oct. 23.  
Harry Cohen, manager of the "Scandal" No. 1 company that played here at the Garrick, will produce the piece in Australia, he announced this week. His wife, Doris Duane, who was in the cast here, will probably play the Francine Larrimore role.

## WINTER STOCK CIRCUIT.

Chicago, Oct. 23.  
A. J. Woods (no relation to Al H.) announces a rotating stock company which during the coming winter is planned to play through a chain of theatres—six in number—in eastern Illinois and western Indiana. The headquarters of the company will be at Watseka, Ill.

## PIONEERING A HOLIDAY.

Chicago, Oct. 23.  
J. J. Rosenthal, manager of the Woods Theatre, has declared Nov. 11 a holiday. He has decided to note that Tuesday of that date would be the first anniversary of the signing of the armistice, and at once announced an extra "holiday" matinee for "Up in Mabel's Room," dedicating the new red-letter day officially.

## SUCH A SLAM!

Chicago, Oct. 23.  
Ernest Truex has a grand little opinion of Chicago weather in October. Staying over to complete a picture, he was told he must wait for a sunny day to take the final scenes.

"All right," he answered, "I'll go out and rent an apartment."

## SCOTT'S OPERA.

Chicago, Oct. 23.  
Chicago's first hearing of grand opera in the new season was heard Sunday afternoon at the Auditorium, when Antonio Scotti gave a performance at the head of his own company.

This is the first opera company other than Chicago's own to be given time at the Auditorium since the engagement there in 1915 of the Boston-Pavlova organization.

The bill was made up of "L'Oracolo," a new one-act opera, and "Cavallera Rusticana."

## Burt Green Goes Home.

Chicago, Oct. 23.  
Burt Green was moved East yesterday, slightly improved, but ordered by physicians to rest completely for many weeks.

Irene Franklin may go into a show for the remainder of the season.

## LUCY WESTON BACK.

Chicago, Oct. 23.  
Lucy Weston's return to the stage after an absence of several years will occur when she opens in "Scarlet and White," playing the principal feminine support to Valeska Suratt. Miss Weston, who has been in retirement since the brief musical show career following her headline tours, will sing one song and play an aromatic soprano part somewhat foreign to her accustomed types of the past. Others engaged in the Suratt company besides Eugene Strong, leading man, are Walter C. Percival, Jack Ball and Eva Sargent.

## J. L. & S. BUILD ANOTHER.

Chicago, Oct. 23.  
Jones, Linick & Schaefer are to have another theatre in Chicago. This firm leased at \$100,000 per year a fifty-foot frontage on State street, a few yards above their Rialto, to build a picture house seating 300, to be called the Unique. This will give them five houses within three blocks on State street, besides McKivier's and the Randolph, elsewhere.

## OFFER FROM WOODS.

Chicago, Oct. 23.  
On his last visit to Chicago Al Woods took in Ellis Glickman's Jewish stock company, headed by Joseph Kessler, at the Palace (not the vaude house). He was so impressed with one of the players—Anne Lowenworth—that he signed her up for a principal role in a forthcoming production.

## YIDDISH HAMLET PROMISED.

Chicago, Oct. 23.  
Ellis Glickman, impresario of the Yiddish drama here, announces that Joseph Kessler is soon to appear in "Hamlet" in Yiddish at the Palace Theatre (not the vaudeville house).

## McClown Quits Show Business.

Chicago, Oct. 23.  
Louis O. Macdon, who was manager of the Kansas State Fair, with headquarters at Wichita, has resigned and returned to Chicago to enter commercial business.

## NOTES.

Chicago, Oct. 23.  
Charles McCorn, manager of the Wilbur Avenue theatre through many of its twists and turns of fortune, has thrown up the sponge; he resigned, with no definite plans ahead.

Max Winslow dashed on here to put some of his personality into the activities of the Bertha offices, locally.

Mort Silver has invented a new way to play "Shum-ten cards," four aces and a joker wild, lay all at once. It is just one degree removed from murder.

Eugene Walter spent a few days in town between coast and coast.

The Illinois Lithographing Co., retortive exclusively commercial printers of billboard paper, has gone is heavily for show work.

Eva Mandel (Zene and Mandel), who, together with her husband, Bob Zene, retired some months ago to run the Myland Hotel, is trying out a new single. Zene will conduct the hotel.

A. J. Woods, a Western producer, has organized a rotary stock company with Albert and Edward Ferguson and Miss Amy Goodrich as principals, and the company will begin operations soon with headquarters at Watseka, Ill. The plan is to play six Illinois and Indiana towns in the vicinity of Watseka.

ORPHEUM, SAN FRANCISCO.

San Francisco, Oct. 23.  
The early part of the Orpheum bill this week ran off slowly and was out of balance. James J. Morton, a holdover from last week, supplied the only act of any interest.

With the appearance of William Ebbes and of Harry and Emma Howard in the show brightened and after that maintained its speed. Ebbes finished a hit with a live dummy surprise that fooled many not sitting close by. The other pair were also a bit with their clever and entertaining comedy and an unusually good mind reading turn.

Saratoff and the Winter Garden Viola Girls scored substantially. The girls are attractive and good musicians and so is Saratoff. Billy Abbott got off some good comedy in a rap rehearsal with the girls. The act is well presented and passed nicely.

Bryan Lee and Mary Cranston in "A Writting Romance," by William A. Friedlander, was only lightly received. The material is below the author's standard. Miss Cranston proved to be the act's biggest asset. Ebbes' pretty and has pop to spare.

"Color Game" was carried off well effectively with some nicely calculated peddling. The Kanawha boys opened with some good foot work. Curt Kimmie was the only one to carry. The girls are down.

Albertina Rasch repeated acceptably and Morton increased his popularity.

Jack Josephs.

PANTAGES, SAN FRANCISCO.

San Francisco, Oct. 23.  
A musical comedy offering by George Choe called "Oh, Billy" proved to be the weakest spot on the Pantages bill this week. It appeared in the closing position and was the headline act. Otherwise the bill was good.

George Roberts, the champion banjoist, played a number of his own selections and took many others. He got by in fine shape. Stagnolo and Spior were billed as "The Australian Burpsters Duo" and the man turned out to be an exceptionally clever acrobat. He did a number of contortion stunts and his comedy falls scored big. He was satisfactorily assisted by the woman.

David S. Hall and his company got laughs with a sketch called "What Really Happened," holding the interest until the final episode let them down slightly. Hall and Shapero, on next to closing, were a straight and a comic. Both were good. The latter's tumbling registered strong in the comedy line. Cowboy Elliott's trained horse opened well.

Jack Josephs.

HIPODROME, SAN FRANCISCO.

San Francisco, Oct. 23.  
The Hippodrome bill this week is well balanced and strikes a high average throughout. Princess Marjorie is the outstanding feature with a mild reading turn that was speedy and well designed, winning immediately the favor of the audience at Sunday's matinee. Howard and Graf opened, the man balancing unequally heavy furniture. The woman's nicely rendered ballet won the crowd's approval.

Victoria Goodwin with her acrobatic playing was only slightly received. Harms and Lyman did well with their talk and dancing, finishing big with burlesque boxing. Douglas Graves and his company had the best sketch seen here in a long time. The cast is well chosen and got excellent results.

Kene Keyes and Melrose closed to good results with clever acrobatic showmanship.

Jack Josephs.

SAN FRANCISCO NOTES.

Edith Baker, who came West with a girl act on the San time, is now a member of Fanchon and Marco's revue.

"The Community Theatre" opened last Monday in the Sequia Club rooms. "The Servant in the House" was the initial playlet. Norbert Ellis is director.

Maurice L. Adler, general sales manager for Vitmark Music Co., is on a visit to this coast.

Castle and Davis were withdrawn from the Casino bill after their scheduled show Sunday on account of the indisposition of one of the men.

The Players' Club started its season last week with "Hamlet" under the direction of Reginald Traversa.

"The Jazz Melancholy," a recruiting act composed of a dozen of the most talented soldiers hereabouts, is playing the Hipp. Circuit.

Bert Werner, who staged and played a leading role with Tris Frigiana in "Poor Mama," will retire from the show next week.

The Edwin H. Flagg Studio has shipped 18 draps to the Harvard Musical Com-

edy Company, at Rangoon, Burma, India. The new Japanese theatre, recently completed at Hilo, H. L., and the largest on the islands, also received its scenic equipment from the same studio.

Frank Aldine Stock Company has been organized for a four-town circuit comprising Chico, Redding, Marysville and Oroville.

Tom O'Day is planning to build a new theatre at Vallejo.

The Loring, Riverside, recently remodeled, was damaged by fire.

Claude Langley, of the Hippodrome, Taft, has taken a leave on the H. O. K. Hanford.

Horace F. Curran is on a six weeks' trip looking over the new shows in New York.

Blaffer Howard, a native of this city, who was the author of music and lyrics of "His Majesty Musical Comedy" that was produced in 1904 at the Majestic Theatre in New York city, has written a number of songs and took fifth prize in the recent New York American song contest out of 18,000 manuscripts submitted.

The prize song was "Hymn of Liberty." Mr. Howard, who has other song successes to his credit, will arrange in the music publishing business on an extensive scale.

Tom Kelly, who has been putting here for a couple of months, begins another Pan tour at Minneapolis Nov. 2.

Jack La Follette, representing Irving Berlin, will open professional offices around the first of the year. In the meantime he will devote his energies to propagandizing the catalogue of his firm.

Don Clinton and Nellie McNamara, playing the Pan time, have received contracts for a tour of the Fuller theatres in Australia, and are scheduled to sail Dec. 17.

Sybil Yano, on the Orpheum Circuit, has received an offer from the San Carlo Grand Opera Company to appear in "Mina Butterfly" for the New York engagement.

Sam Fox, the Cleveland music publisher, has engaged Harry Kern, who will do about three months' campaigning for the Fox catalogue.

Elizabeth Flavel has been added to the Gilbert and Sullivan singing forces by Harry Bush, coast manager for the publisher.

The Hippodrome, Belvedere, formerly three weekly, is now a split week.

Ed Price, manager of the Alcazar, has fully recovered from a cold which reports exaggerated as being pneumonia.

LEASE SEVERAL THEATRES.

San Francisco, Oct. 23.  
M. L. & D. S. Markovitch have lately acquired the leases on a number of theatres in the interior towns. Among them are the opera house, Lodi, a combination and picture theatre; Modesto, Modesto; Elton, Fresno, and Verdi, San Francisco. The latter house, located in the North Beach district, will be extensively improved and the seating capacity increased to about 2,000.

HARRY LAUDER LANDS.

San Francisco, Oct. 23.  
Harry Lauder and his party, including Muriel Window, arrived on the Sonoma Tuesday. William Morris greeted them.

Headburg Opera House Burned.

San Francisco, Oct. 23.  
The Headburg Opera House was destroyed by fire last week. The property loss is estimated at \$25,000.

Theatre Promised for Honolulu.

San Francisco, Oct. 23.  
Joe Cohen, who recently arrived from Honolulu, announced that he will build a new theatre there to cost about \$150,000.

Building in Oroville, Cal.

San Francisco, Oct. 23.  
Frank Atkins, who owns the Marysville, at Marysville, will build a new house at Oroville on the present opera house site.

King Show Still Drawing.

San Francisco, Oct. 23.  
The King show still continues to draw at the Casino.

LATE PARIS NEWS

FRENCH CENSOR OUT.

Paris, Oct. 23.  
The French censor, excepting for movies, has now ceased to exist. We little imagined there was a theatrical censor during the past five years, judging by the sort of hot stuff served up for local consumption. Curiously, moving pictures, though the cleanest class of amusement in France at present, are still under the control of a censor's bureau. The visa required for posters before being shown in public is likewise suppressed.

All places of amusement can remain open till midnight, while the cafes and taverns may serve alcohol till 1 a. m. Cabarets and supper rooms can secure a special license to run to 2 a. m. (and probably after). These reforms came into force on the French ratification of the peace treaty last week and the official "cessation of hostilities."

Almost all the managers declare they will make no change in their seating tables, as the public is now used to leaving soon after 11 p. m. No use to swell the program if the paying public is satisfied. Business is splendid everywhere, and a number of houses have increased the price of seats. The promenade at the Alhambra is now 4 francs, Olympic, 5 francs.

PREPARE FOR AMERICAN REVUE.

Paris, Oct. 23.  
The Y. M. C. A. has opened a rest house at Romagne where there are 2,000 graves of American soldiers. Everything in the town but the cemetery is dilapidated.

Misses Mabel Salmon, Alice Swenson and Mrs. Nora Welch Crump are in charge of the house. Col. Cromer is superintendent of the cemetery.

2 WEEKS FOR FANCHON MARCO.

San Francisco, Oct. 23.  
At the Curran Fanchon and Marco opened close to capacity Sunday night, doing near to \$2,000. Receipts dropped Monday and Tuesday, but a profitable two weeks' engagement is anticipated. They formerly played at an extended engagement here at \$1 top. They are now getting \$2. In view of this change the patronage is unexpectedly excellent.

The addition of Nelson and Chain to the vaudeville section has strengthened it considerably. They scored a big success.

Succeeding Lawrence Co.

San Francisco, Oct. 23.  
Landers Stevens, George Cooper, Charles King and Virginia Thornton have been chosen by the Majestic management as principals for the new stock company that opens next week, succeeding the Del Lawrence company.

The latter organization goes to Phoenix, Ariz., for an engagement at the Elks theatre.

Pantages' Fresno Announcement.

San Francisco, Oct. 23.  
Announcement from the Pantages office is to the effect that the circuit will construct a new house in Fresno. The new stand will be a full week.

Booking Conditions Better.

San Francisco, Oct. 23.  
The booking congestion of the road attractions is gradually being straightened out and normal conditions are looked for within the next two weeks.

"Prince There Was" Does Fairly.

San Francisco, Oct. 23.  
"A Prince There Was" came to the Columbia Monday and was greeted by a house about two-thirds filled. It is doing fairly.

New Majestic Lead.

Los Angeles, Oct. 23.  
Everett Horton, new lead of the Majestic stock, will make his debut here Sunday night in "Never Say Die."

REVUE IS WITTY.

Paris, Oct. 23.  
After giving it a coat of paint, badly needed, G. Quinson reopened the Palais Royal Oct. 27 with a so-called revue by Regis Gignoux and Rip, entitled "Hercule a Paris."

It is a witty show, ably interpreted by Baron Junior (who has apparently quitted Sacha Guitry for a time), Charles Lamy, Guyonille, Mlle. Marken, Spinelly.

There are some excellent skits and biting irony, but it does not go far. The victims take it all from whence it comes.

The presentation was nicely received.

HIGH-CLASS COMEDY REVIEW.

Paris, Oct. 23.  
Max Maury, who has assumed control of the Theatre des Varietes, inaugurated his management of this fashionable house Oct. 21 with a revival of "Les Sentiers de la Vertu," by G. A. de Calliaet and Robert de Flora. The amusing high-class comedy met with a fairly good reception.

The leading roles in the revival of the comedy are played by Gabrielle Dorville, Jane Danjou and Victor Boucher, the latter being excellent.

MADE PARIS BY AIR.

Paris, Oct. 23.  
Jack Riano, with his wife, Ollie Northland, arrived in Paris from London by aeroplane. Riano is engaged for the Folies Bergere revue due early in December.

35,000 READING FUTURE.

Paris, Oct. 23.  
There are 35,000 fortune tellers of one kind and another operating in Paris today. All do good business. People take them seriously where cleverly staged acts of this sort are judged at.

PARIS BUSINESS FALLING OFF.

Paris, Oct. 23.  
Theatrical business was splendid until last week, but is now materially slackening.

FIXING "LOVE FOR SALE."

Pittsburgh, Oct. 23.  
The Joe Galtes production of "Love For Sale," with Kitty Gordon, is here this week. The report is that Mr. Galtes intends having the show written with some changes of principals to be made, though the attraction appears to be a drawing card, principally through the presence of Miss Gordon.

It is headed toward Canada, where it will play a few weeks before returning to New York or Chicago. It has a week stop at Detroit on the way.

The trouble with the show appears to be that outside of Miss Gordon and Jack Wilson there is no one of known quality in the cast. This obliges Wilson to assume the entire burden of the comedy.

Report here last night said that Thomas J. Gray, the New York author, is coming on to remain with the show and rewrite it; also Frank Smithson to restage some of the numbers.

"SUITE 16" CAST.

The cast for F. C. Whitney's musical comedy "Suite 16" includes Rose Boylan, Arthur Boylan, Walter Percival, Grace Moore, Grace Ellsworth, Alexander Clark, Emily T. Francis, Charles Silber, William Powers, Ada Sinclair, Peter Swift, Grissilla Taylor, Flo Rose, Beaulieu Murray, Dorothy Chester, Margaret Jacobs, Alice Armour, Evelyn Hood, Edythe Mae Capes, Carrie Maxwell.

The book is by Parker A. Board and the adaptation and lyrics by Edward A. Paulson. Silvio Holf wrote the score and Edgar Schooley is doing the staging.

## THEATRE DIRECTORY.

(Continued from Page 5)

ORPHEUM. Booked by Frank Vincent. (Mgr. E. C. Burroughs.)  
 SACRAMENTO. Booked by Frank Vincent. (Mgr. Harry Campbell.)  
 SALT LAKE. Booked by Frank Vincent. (Mgr. E. P. Levy.)  
 SAN FRANCISCO. Booked by Frank Vincent. (Mgr. F. P. Henderson.)  
 SEATTLE. Booked by Frank Vincent. (Mgr. Carl Reltter.)  
 SIOUX CITY. Booked by Frank Vincent. (Mgr. James J. Filling.)  
 STOCKTON. Booked by Frank Vincent. (Mgr. Harry Campbell.)  
 VANCOUVER, B. C. Booked by Frank Vincent. (Mgr. C. S. Harris.)  
 WASHINGTON. Booked by Frank Vincent. (Mgr. George C. Schacht.)

## BOSTON E. F. KEITH'S.

Office, Palace Theatre Building, New York City.  
 AMHERST, N. S. Booked by Fred Mack. (Mgr. C. E. Allen.)  
 BATE, ME. Booked by Fred Mack. (Mgr. M. E. Crawford.)  
 BOSTON. Booked by Jeff Davis. (Mgr. M. Larson.)  
 BOSTON. Booked by Jeff Davis. (Mgr. M. Larson.)  
 GORDON'S OLYMPIA. Booked by Doc Breed. (Mgr. Frank Hopkins.)  
 GORDON'S ROCKLAY SQ. Booked by Doc Breed. (Mgr. Frank Ripley.)  
 BROCKTON, MASS. Booked by Roy Townley. (Mgr. Joseph Cahill.)  
 STRAND, Booked by Roy Townley. (Mgr. Joseph Cahill.)  
 CAMBRIDGE, MASS. Booked by Doc Breed. (Mgr. James Sayer.)  
 DORCHESTER. Booked by Jeff Davis. (Mgr. H. Farrar.)  
 FRANKLIN YK. Booked by Jeff Davis. (Mgr. H. Farrar.)  
 MALDEN. Booked by Fred Mack. (Mgr. J. M. Franklin.)  
 HAVENHILL, MASS. Booked by Roy Townley. (Mgr. Mr. Murphy.)  
 LAWRENCE, MASS. Booked by Roy Townley. (Mgr. Mr. Murphy.)  
 LYNN. Booked by Jeff Davis. (Mgr. Arthur O'Neill.)  
 PALACE. Booked by Fred Mack. (Mgr. Fred Winters.)  
 NEW BEDFORD. Booked by Doc Breed. (Mgr. T. E. Hanson.)  
 GORDON'S OLYMPIA. Booked by Doc Breed. (Mgr. Theodore Bayless.)  
 NEWPORT, R. I. Booked by Jeff Davis. (Mgr. A. Comette.)  
 MALEY, MASS. Booked by Roy Townley. (Mgr. John Kern.)  
 TEUBO, N. S. Booked by Fred Mack. (Mgr. A. Felling.)  
 QUINCY, MASS. Booked by Fred Mack. (Mgr. W. C. McKay.)  
 SYDNEY, N. S. Booked by Fred Mack. (Mgr. Mrs. Gates.)

## MARCUS LOEW.

Putnam Building, New York City.  
 NEW YORK. Booked by Jake Lubin. (Mgr. Eugene Howard.) Walk one block west to Seventh ave.  
 VICTORIA. Booked by Jake Lubin. (Mgr. Jerome Howard.) Bronx Pk. Subway Express to 148th St. Thence walk one block and a half west.  
 LINCOLN SQ. Booked by Jake Lubin. (Mgr. Chas. Ferguson.) Any Broadway or Bk. Pk. Subway (Local) to 4th St.  
 GREENBLT SQ. Booked by Jake Lubin. (Mgr. M. Engel.) Broadway surface car to 31st St. Walk one block east to theatre.  
 DELAWARE ST. Booked by Jake Lubin. (Mgr. William Stanley.) New 4th Ave. Subway (Brokaw Building) to Delancy St.  
 NATIONAL. Booked by Jake Lubin. (Mgr. Henry Loew.) Take Bk. Pk. Subway Express to 148th St. and 54 Ave. Station. Walk one block north and one block east.  
 ORPHEUM. Booked by Jake Lubin. (Mgr. Sol Meyerson.) Take 42d St. crosswalk (marked 7th Ave.) to 4th St.  
 BOULEVARD. Booked by Jake Lubin.

(Mgr. A. Bernstein.) Bk. Pk. Subway Express to Simpson St. Walk one block east and one block south.  
 AVE. B. Booked by Sol Trunk. (Mgr. Delaney.) Broadway surface car or Subway to 14th St. Thence 14th St. crosswalk east to Ave A and 5th St. Walk one block east.  
 BROOKLYN, N. Y. METROPOLITAN. Booked by Jake Lubin. (Mgr. George Schneck.) Any Brooklyn Subway Express to Borough Hall Station. Thence walk two blocks north.  
 DE KALB. Booked by Jake Lubin. (Mgr. William Sheehy.) New 4th Ave. Subway (Brokaw Building) to Canal St. Thence Broadway line to Kosciuszko St. Station.  
 PALACE. Booked by Sol Trunk. (Mgr. Joe Vogel.) Brooklyn Subway Express to Atlantic Ave. then Bergen St. car to Douglas St.  
 FULTON. Booked by Jake Lubin. (Mgr. A. Sichel.) Subway to Brooklyn Bridge, then Fulton "L" (B.R.T.) to Nostrand Ave. Station.  
 WARWICK. Booked by Sol Trunk. (Mgr. Sig. Strauss.) New 4th Ave. Subway (Brokaw Building) to Canal St. then change for Broadway line to Kosciuszko St. Station.

ATLANTA. Booked by Moe Schneck. (Mgr. W. A. Finney.)  
 BALTIMORE, MD. Booked by Jake Lubin. (Mgr. George McCormick.)  
 BIRMINGHAM, ALA. Booked by Moe Schneck. (Mgr. W. L. Everett.)  
 BOSTON, MASS. Booked by Jake Lubin. (Mgr. Vio Morris.)  
 CHICAGO. Booked by Moe Schneck. (Mgr. Louis Davis.)  
 FALL RIVER, MASS. Booked by Jake Lubin. (Mgr. Louis Davis.)  
 HAMILTON, CAN. Booked by Jake Lubin. (Mgr. R. F. Morley.)  
 HOBOKEN. Booked by Ernie Williams. (Mgr. C. Rign.)  
 MEMPHIS, TENN. Booked by Moe Schneck. (Mgr. E. M. Steinback.)  
 MONTREAL. Booked by Jake Lubin. (Mgr. Benj. Mills.)  
 NEW ORLEANS. Booked by Moe Schneck. (Mgr. Walter Kattman.)  
 NEW ROCHELLE, N. Y. Booked by Sol Trunk. (Mgr. L. M. Bohn.)  
 FAIRBANKS PARK. Booked by Sol Trunk. (Mgr. Henry Hobel.)  
 FREDERICK. Booked by Jake Lubin. (Mgr. Martin Touger.)  
 SPRINGFIELD, MASS. Booked by Jake Lubin. (Mgr. N. Goldstein.)  
 BROADWAY. Booked by Jake Lubin. (Mgr. N. Goldstein.)  
 TOMONTO. Booked by Jake Lubin. (Mgr. Jules Bernstein.)

## WEST VAUDEVILLE MGRS' ASSN.

State-Lake Theatre Building, Chicago.  
 CHICAGO. Booked by Joe Pilgrim. mgr.; Willie Berger, booking mgr.—16 South Halsted street.  
 AMERICAN (Roger Pearson, mgr.; Sam Kahl, booking mgr.)  
 AMERICAN (J. Schiller, mgr.; Walter Downs, booking mgr.)—4411 Ogden ave.  
 EMPRESS (Harry Mitchell, mgr.; Willie Berger, booking mgr.)—4210 South Halsted street.  
 GRAND (Wm. Johnson, mgr.; Willie Berger, booking mgr.)—2118 S. State street.  
 KEDZIE (A. Roth, mgr.; Chas. Freeman, booking mgr.)—1218 West Madison St.  
 LOGAN-SQUARE (Walter Muehl, mgr.; Willie Berger, booking mgr.)—2543 Milwaukee avenue.  
 MELDA (David Swartz, mgr.; Walter Downs, booking mgr.)—312 West Madison street.  
 MICKER'S (Jack Burch, mgr.; J. C. Matthews, booking mgr.)—Madison cor. State.  
 REX (Abe Goldson, mgr.; Walter Downs, booking mgr.)—2118 West Madison street.  
 FLAZA (Henry Goldson, mgr.; Walter Downs, booking mgr.)  
 LYDA (Henry Goldson, Jr., mgr.; Walter Downs, booking mgr.)  
 OVI (Frank Smith, mgr.; Walter Downs, booking mgr.)  
 SHAKESPEARE (Harry Forsythe, mgr.; Walter Downs, booking mgr.)—218 East 4th street.  
 LINCOLN (Wm. McGowan, mgr.; Sam Kahl, booking mgr.)—2118 Lincoln ave.  
 WINDSOR (Vance Bell, mgr.; Willie Berger, booking mgr.)—1226 North Clark street.

GRAT. NORTHERN. HIPPODROME. (Judy Ralpa, mgr. and booking mgr.)—31 Quincy street.

## WEBSTER VAUDEVILLE CIRCUIT.

Chicago. (Booked by George Webster.)  
 CHICAGO. (Abe Cohn, mgr.)—224 street, corner Cottage Grove avenue.  
 INDIANA (M. M. Feldman, mgr.)—424 street and Indiana avenue.  
 OLD APOLLO (Joe Schaffer mgr.)—516 E. 4th street.  
 MARLOWE (Doc White, mgr.)—2214 Stewart avenue.  
 STAR (Otto Kruger, mgr.)—1453 Milwaukee avenue.  
 ARISTO (Fred Hartman, mgr.)—2450 Lincoln avenue.  
 BANNER (P. C. Smalley, mgr.)—1411, North Robey street.  
 VICTOR (Luisa Vopner, mgr.)—3211 West 22d street.  
 WILSON AVE. (Chas. McCuen, mgr.)—Wilson avenue, corner Chas. McCuen.  
 ABLELAND (L. W. Bell, mgr.)—4717 South Ashland avenue.  
 LIBERTY (Roy Pierce, mgr.)—3705 South La Salle street.  
 MARCUS LOEW WESTERN. RIALTO THEATRE (Norman Field, mgr.; J. C. Matthews, booking mgr.)—State and Van Buren streets.

## PANTAGES CIRCUIT.

1422 Broadway, New York City. Booked by Walter Keefe.  
 BUTTE, MONT. (Mgr. L. M. Davis.)  
 CALGARY, CAN. (Mgr. D. G. Laverly.)  
 EDMONTON, CAN. (Mgr. L. M. Treffrey.)  
 LOS ANGELES, CAL. (Mgr. Chas. Walker.)  
 OAKLAND, CAL. (Mgr. T. J. Meyer.)  
 OGDEN, UTAH (Mgr. J. P. Ooss.)  
 PORTLAND, ORE. (Mgr. J. A. Johnson.)  
 SALT LAKE CITY. (Mgr. Frank Newman.)  
 SAN DIEGO, CAL. (Mgr. Scott Tice.)  
 SAN FRANCISCO, CAL. (Mgr. J. J. Clinton.)  
 SEATTLE, WASH. (Mgr. Ed. G. Milne.)  
 SPOKANE, WASH. (Mgr. E. C. Walker.)  
 TACOMA, WASH. (Mgr. Geo. Calvert.)  
 VANCOUVER, B. C. (Mgr. J. R. Jamieson.)

## POLI CIRCUIT.

Palace Theatre Building, New York City. Booked by P. Alonso and George Foll.  
 BRIDGEPORT, CONN. (Mgr. Matt Saunders.)  
 FLAZA. (Mgr. J. F. McCarthy.)  
 HARTFORD, CONN. (Mgr. James Clancy.)  
 NED HAVEN, CONN. (Mgr. Walter Grubb.)  
 PALACE. (Mgr. Otto Edwards.)  
 SCRANTON, PA. (Mgr. John McCarthy.)  
 WATERBURY, CONN. (Mgr. George Elmore.)  
 WORCESTER, MASS. (Mgr. Bert Howard.)  
 FLAZA. (Mgr. Bert Howard.)

## WILMER &amp; VINCENT CIRCUIT.

Palace Theatre Building, New York City. Booked by Frank O'Brien and Jack Hedges.  
 ALLENTOWN, PA. (Mgr. John Maly.)  
 ALTOONA, PA. (Mgr. E. Forebaugh.)  
 EASTON, PA. (Mgr. J. F. Osterkopf.)  
 ABIE O. H. (Mgr. J. F. Osterkopf.)  
 MAJESTIC. (Mgr. C. F. Hopkins.)  
 READING, PA. (Mgr. George W. Carr.)  
 HIPPODROME. (Mgr. George W. Carr.)  
 UTICA, N. Y. (Mgr. Sam Allen.)  
 COLONIAL. (Mgr. Sam Allen.)  
 YORK, PA. (Mgr. Nathan Appel.)  
 OPERA HOUSE. (Mgr. Nathan Appel.)

## INTERSTATE CIRCUIT.

Palace Theatre Building, New York City. Booked by Celia Bloom.  
 DALLAS, TEX. (Mgr. R. P. Whitfield.)  
 PORT WORTH, TEX. (Mgr. R. P. Whitfield.)  
 MAJESTIC. (Mgr. R. P. Whitfield.)  
 HOUSTON, TEX. (Mgr. W. L. Schlieffen.)  
 LITTLE ROCK, ARK. (Mgr. R. P. Whitfield.)  
 MAJESTIC. (Mgr. R. P. Whitfield.)  
 HUBBARD, OKLA. (Mgr. Dan Myers.)  
 BROADWAY. (Mgr. Dan Myers.)

## FINE HAUFF, ARK.

BEST. (Mgr. John Simoh.)  
 SAN ANTONIO, TEX. (Mgr. Chas. L. Leach.)  
 TULSA, OKLA. (Mgr. Wm. M. Smith.)

## FOX CIRCUIT.

210 W. 46th St., New York City. Booked by Edgar Allen with the exception of Star, New York; Fox's, New Britain, and the Comedy, Brooklyn, booked by Joe Lee.  
 AUDUBON. (Mgr. Ben Jackson.) Broadway Subway to 148th St. Thence one block north.  
 CITY. (Mgr. Sam Fried.) Subway to 14th St. walk one block and a half east.  
 CROTONA. (Mgr. Phil Levy.) Bronx Park Subway Express to 148th St. Thence to 54 Ave. "L" train (transfer) to Tremont Ave. Station.  
 STAR. (Mgr. J. Smith.) Shuttle train to Grand Central. Change for any north bound express train to 86th St. (first stop), thence local to 166d St. Walk four blocks north.  
 BROOKLYN, N. Y. REX RIDGE. (Mgr. W. Waldron.) New 4th Ave. Subway (Brokaw Building) (Sea Beach Line) to 59th St. Station, change for 4th Ave. line to Bay Ridge Station. Walk one block east to 54 Ave. Thence two blocks north to theatre.  
 BEDFORD. (Mgr. H. Moore.) Subway to Atlantic Ave. then Bergen St. car to theatre.  
 COMEDY. (Mgr. A. Schaffer.) New 4th Ave. subway (Brokaw Building) to Delancy St. then any trolley going over bridge to bridge plaza.  
 FOLLY. (Mgr. H. Linsworth.) New 4th Ave. subway (Brokaw Building) to Canal St. thence Broadway line to Graham Ave.  
 JAMAICA, L. I. RIDGEWOOD. (Mgr. A. Anderson.) Subway to Brooklyn bridge, then Myrtle Ave. "L" (B. R. T.) to Wyckoff Ave. Station.  
 FOX'S JAMAICA. (Mgr. J. Zimmermann.) Long Island R. R. at Penn Station, 23d St. to Jamaica Station.  
 NEW BRITAIN, CONN. (Mgr. H. McDonald.)

## B. S. MOSS CIRCUIT.

116 W. 42d St., New York City.  
 NEW YORK CITY. Booked by Mr. Larus.) Subway Express to 148th St. Walk 1 block north.  
 JEFFERSON. (Mgr. Mr. Hill.) Subway to 14th St. walk half block east.  
 REGENT. (Mgr. Emile Groth.) Bronx Park Subway Express to 116th St. Walk 1 block west.  
 BALTIMORE, MD. (Mgr. George S. List.)  
 RAYMOND, N. J. (Mgr. Pat Garry.)  
 PHILADELPHIA. (Mgr. Sig. Schwartz.)  
 BROADWAY. (Mgr. Chas. Shuler.)  
 CROSS KEYS. (Mgr. Chas. Thomson.)  
 GLOBE. (Mgr. Nathan Salsky.)  
 NORRISTOWN, PA. (Mgr. Tom Salsky.)  
 POTTSVILLE, PA. (Mgr. Chas. Hausman.)  
 S. BETHLEHEM, PA. (Mgr. Geo. Choboyak.)  
 GRAND O. H. (Mgr. Geo. Choboyak.)  
 TRENTON, N. J. (Mgr. Mr. Wahn.)  
 STATE STREET. (Mgr. Mr. Wahn.)  
 WASHINGTON, D. C. (Mgr. A. J. Byrswald.)  
 COSMOS. (Mgr. A. J. Byrswald.)

## ACKERMAN &amp; HARRIS CIRCUIT.

Booked by Ella Weston, San Francisco.  
 BAKERSFIELD, CAL. (Mgr. Mr. Webber.)  
 BENSLEY, CAL. (Mgr. T. D. (Mgr. W. R. Montgomery.)  
 HOLLYHURST, CAL. (Mgr. Ed. Stark.)  
 HOLLYHURST. Booked by Bert Levy.  
 MAINE ISLAND, CAL. (Mgr. Capt. Lett.)  
 MARINE. (Mgr. Capt. Lett.)  
 MARYSVILLE, CAL. (Mgr. Frank Atkin.)  
 MARYSVILLE, CAL. (Mgr. Frank Atkin.)  
 MERCEDE, CAL. (Mgr. Bert Levy.)  
 ELITE. (Mgr. H. Douglas.)  
 MODESTO, CAL. (Mgr. A. E. Markowitz.)  
 NAPA, CAL. (Mgr. Bert Levy.)  
 EMPIRE. Booked by Bert Levy. (Mgrs. Bloomfield and Koss.)  
 OAKLAND, CAL. (Mgr. T. D. (Mgr. A. E. Perry.)  
 OROVILLE, CAL. (Mgr. Bert Levy.)  
 OROVILLE. Booked by Bert Levy. (Mgr. C. E. Howard.)  
 PASADENA, CAL. (Mgr. Bert Levy.)  
 CLONDE. Booked by Bert Levy. (Mgr. J. C. Nelson.)  
 PETALUMA. (Mgr. Bert Levy.)  
 HILL, O. H. Booked by Bert Levy. (Mgr. J. A. McNair.)

**REDDING, CAL.**  
 REDDING. Booked by Bert Levey. (Mgr. J. J. Woods.)  
**RENO, NEW CAL.**  
 RIALTO. (Mgr. Hurst Bros.)  
**RICHMOND, CAL.**  
 T. & D. (Mgr. Dan Reardon.)  
**SALINAS, CAL.**  
 T. & D. (Mgr. J. S. Hunter.)  
**SAN FRANCISCO, CAL.**  
 WIGWAM. (Mgr. Joe Zeman.)  
**PRINCETON. Booked by Bert Levey. (Mgr. Ed. Friesen.)**  
**SAN JOSE, CAL.**  
 JOSE. Booked by Bert Levey. (Mgr. Joe Bloom.)  
**SAN LUIS OBISPO, CAL.**  
 ELMO. Booked by Bert Levey. (Mgr. W. P. Martin.)  
**SANTA BARBARA, CAL.**  
 PORTOAL. Booked by Bert Levey. (Mgr. W. P. Ferguson.)  
**STOCKTON, CAL.**  
 COLONIAL. (Booked by Bert Levey. Mgr. N. L. Walton.)  
**SANTA ROSA, CAL.**  
 CLINE. Booked by Bert Levey. (Mgr. T. C. Reavis.)  
**TAFT, CAL.**  
 HIPPODROME. (Mgr. Claude Langley.)  
**VALLEJO, CAL.**  
 VALLEJO. (Mgr. J. A. Davis.)  
**VERBIA, CAL.**  
 VERBIA. (Mgr. W. A. Spaulding.)  
**WATSONVILLE, CAL.**  
 T. & D. (Mgr. M. A. Miller.)

### CUB SUN CIRCUIT.

**Springfield, O.**  
 Booked by Wayne Christie.  
**BUFFALO, N. Y.**  
 LYRIC. (Mgr. J. Bicklin.)  
**OLYMPIC. (Mgr. J. Bicklin.)**  
**CHILLICOTHE, O.**  
 MAJESTIC. (Mgr. Meyers Bros.)  
**CLEVELAND, O.**  
 PRISCILLA. (Mgr. P. Bean.)  
**COLUMBUS, O.**  
 BROADWAY. (Mgr. Bill James.)  
**DETROIT, MICH.**  
 COLUMBUS. (Mgr. Chest Bargent.)  
**LEXINGTON, KY.**  
 ADA MIRAD. (Mgr. H. Neers.)  
**ROCHESTER, N. Y.**  
 FAMILY. (Mgr. J. Pin Voss.)  
**WHEELING, W. VA.**  
 VICTORIA. (Mgr. O. Schaffer.)

### JOSEPH A. ECKL.

Gaiety Theatre Building, New York.  
**BROOKLYN, N. Y.**  
 MYRTLE. (Mgr. Myrtle Amusement Co. Inc.)  
 Myrtle Avenue to Brooklyn bridge, then Subway Ave. "L" (B. R. T.) to Knickerbocker Station. Walk one block to Harmon St.  
**NEW YORK STATE.**  
**ALBANY.**  
 LYRIC. (Mgrs. Stany and Burdick.)  
**ENDICOTT.**  
**STAND.** (Mgr. Ben H. Dietrich.)  
**FULTON.**  
 QUIRC. (Mgr. E. W. Gould.)  
**FT. PLAINS.**  
 RIALTO. (Mgr. E. W. Gould.)  
**GLOVERSVILLE.**  
 FAMILY. (Mgr. Chas. Bosonaka.)  
**NEWBURGH.**  
 ACADEMY. (Mgr. Fred Taylor.)  
**NYACK.**  
 LYCHYM. (Mgr. Ralph Knaster.)  
**ONONDAGA.**  
 MADISON. (Mgr. Mike Kael.)  
**PEESKILL.**  
 COLONIAL. (Mgr. Sanford Eaton.)  
**SHADY LAKE PK.** (Mgr. Thomas Cunningham.)  
**FORT JERVIS.**  
 NEW. (Mgr. James Sweeney.)  
**ROCHESTER.**  
 VICTORIA. (Mgr. J. J. Farron.)  
**TARRYTOWN.**  
 MUSIC HALL. (Mgr. Robt. Goldblatt.)  
**UTICA.**  
 MAJESTIC. (Mgr. Hogan Bros.)  
**BABYLON, L. I.**  
 BABYLON. (Mgr. E. C. Eccleston.)  
**STAG.** (Mgr. W. S. Beccoloni.)  
**LINDENHURST, L. I.**  
 NATIONAL. (Mgr. W. D. Eocostion.)  
**MORRISTOWN, N. J.**  
 PARK. (Mgr. J. J. Lyons.)

### PILMER VAUDEVILLE AGENCY.

Grand Theatre Building, New York.  
 Booked by Walter J. Pilmer.  
**ADAMS, MASS.**  
 TAYLOR. (Mgr. P. Russell.)  
**ALBANY, N. Y.**  
 MAJESTIC. (Mgr. O. H. Stacey.)  
**AMSTERDAM, N. Y.**  
 RIALTO. (Mgr. A. Berth.)  
**BURLINGTON, VT.**  
 STROING. (Mgr. J. J. Whisen.)  
**CORTLAND, N. Y.**  
 CORTLAND. (Mgr. J. B. Burnham.)  
**OLEN FALLS, N. Y.**  
 EMPIRE. (Mgr. De Witt Mott.)  
**HOBOKEN, N. J.**

**V. R. (Mgr. George Holsien.)**  
**KINGSTON, N. Y.**  
 CRUISE. (Mgr. P. H. Sherry.)  
**NEW BRITAIN, CONN.**  
 PALACE. (Mgr. C. G. Barrett.)  
**NEW YORK CITY.**  
 LINCOLN Colored. (Mgr. R. M. Snyder.)  
 Take Bronx Park Subway Express to 14th street station; then walk half block east.  
**POUGHKEEPSIE, N. Y.**  
 DUCHESSE. (Mgr. Peter Tanna.)  
**ROSE, N. Y.**  
 CARROLL. (Mgr. C. Ward.)  
**RETLAND, VT.**  
 GRAND. (Mgr. T. W. McKay.)  
**PLAYHOUSE. (Mgr. T. A. Boyle.)**

### SHEA-McCALLUM CIRCUIT.

**Cleveland, O.**  
 Booked by Shea & McCallum.  
**CLEVELAND, O.**  
 MARVEL. (Mgr. Orbel.)  
**LORAIN, O.**  
 BROADWAY. (Mgr. Harry Blandford.)  
**ILYTHIA, O.**  
 RIALTO. (Mgr. V. A. M. Woodward.)  
**MARION.**  
 ORPHEUM. (Mgr. Ed. Reynard.)  
**BANDUSKY, O.**  
 OPERA HOUSE. (Mgr. J. Himmelman.)

### COLUMBIA BULESQUE CIRCUIT.

Columbia Theatre Building, New York City.  
**NEW YORK CITY.**  
 COLUMBIA. (Mgr. J. Herbert Mack.)  
 Walk north on Seventh avenue to 4th street.  
**HURDIO & SHAMANS. (Mgr. L. D. Hurst.)**  
 Bronx Park Subway Express to 14th street; then walk two blocks west.  
**LOREIN, O.**  
 BROADWAY. (Mgr. Wm. F. Relfe.)  
 Bronx Park Subway Express to 14th street; then walk one block north.  
**BROOKLYN.**  
 CASINO. (Mgr. Jas. C. Sutherland.)  
 Subway to Atlantic avenue.  
**EMPIRE. (Mgr. Jas. H. Curbin.)** Take Fourth Avenue Subway to Canal street; then Broadway line to Halsey street.  
**ALBANY, O.**  
 ST. LOUIS, MO. (Mgr. A. J. Rochelle.)  
**ALBANY, N. Y.**  
 EMPIRE. (Mgr. Oscar J. Ferrin.)  
**BALTIMORE, MD.**  
 PALACE. (Mgr. Chas. Sadler.)  
**BOSTON, MASS.**  
 CASINO. (Mgr. Chas. H. Waldron.)  
**GAYETY. (Mgr. Thos. E. Henry.)**  
**BRIDGEPORT, CONN.**  
 PARK. (Mgr. Paul Davis.)  
**BUFFALO, N. Y.**  
 GAYETY. (Mgr. R. E. Patton.)  
**CHICAGO, ILL.**  
 COLUMBIA. (Mgr. Geo. E. McDonald.)  
**STAR & GARTER. (Mgr. R. Brown.)**  
**CINCINNATI, O.**  
 OLYMPIC. (Mgr. H. H. Helges.)  
**CLEVELAND, O.**  
 STAR. (Mgr. F. M. Drow.)  
**DAYTON, O.**  
 LYRIC. (Mgr. Max Hurlig.)  
**DES MOINES, IA.**  
 BERCHEL. (Mgr. Elbert Getchell.)  
**DETROIT, MICH.**  
 GAYETY. (Mgr. J. M. Ward.)  
**HARTFORD, CONN.**  
 GRAND. (Mgr. Chas. Finberg.)  
**KANSAS CITY, MO.**  
 GAYETY. (Mgr. Geo. W. Gallagher.)  
**JERSEY CITY, N. J.**  
 MAJESTIC. (Mgr. F. E. Henderson.)  
**MONTREAL, CAN.**  
 GAYETY. (Mgr. R. M. Garfield.)  
**NEWARK, N. J.**  
 EMPIRE. (Mgr. Tom Minor.)  
**NEWBURGH, N. Y.**  
 COHEN'S. (Mgr. Geo. Cohen.)  
**OMAHA, NEB.**  
 GAYETY. (Mgr. E. L. Johnson.)  
**FATHEBSON, N. J.**  
 ORPHEUM. (Mgr. Lew Watson.)  
**PHILADELPHIA, PA.**  
 CASINO. (Mgr. W. M. Lusk.)  
**PEOPLES. (Mgr. Henry Kurtzman.)**  
**POUGHKEEPSIE, N. Y.**  
 COHEN'S. (Mgr. Geo. Cohen.)  
**ROCHESTER, N. Y.**  
 GAYETY. (Mgr. Chas. H. Yale.)  
**ST. LOUIS, MO.**  
 GAYETY. (Mgr. Chas. Daniels.)  
**STRAUSE, N. Y.**  
 RASTABLE. (Mgr. Stephen Rastable.)  
**TOLEDO, O.**  
 EMPIRE. (Mgr. Harry Winks.)  
**TORONTO, CAN.**  
 GAYETY. (Mgr. E. A. McArdie.)  
**UTICA, N. Y.**  
 LUMBERG. (Mgr. Barney Lumberg.)  
**WASHINGTON, D. C.**  
 GAYETY. (Mgr. H. O. Jarboe.)  
**WATERBURY, N. Y.**  
 JACQUES. (Mgr. Jas. Cliney.)  
**YOUNGSTOWN, O.**  
 PARK. (Mgr. B. L. Kearney.)

### AMERICAN BULESQUE CIRCUIT.

Columbia Theatre Building, New York City.  
**NEW YORK CITY.**  
 OLYMPIC. (Mgr. Dave Kraus.) Subway

subtle train to Grand Central, thence express to 14th street; walk one block east.  
**BROOKLYN.**  
 GAYETY. (Mgr. Louis Krug.) New 4th ave. subway (Brooklyn Building) to Canal street; change for Broadway line to Lorain station.  
**STAR.** (Mgr. Mike Joyce.) Brooklyn Subway Express to Borough Hall station.  
**ALTOONA, PA.**  
 MISHLER. (Mgr. C. Mishler.)  
**BALTIMORE, MD.**  
 GAYETY. (Mgr. Ed Metale.)  
**BINGHAMTON, N. Y.**  
 ARMORY. (Mgr. Fred Gillen.)  
**BOSTON, MASS.**  
 HOWARD. (Mgr. C. E. Lathrop.)  
**BUFFALO, N. Y.**  
 NEW ACADEMY. (Mgr. Phil Isaacs.)  
**CAMDEN, N. J.**  
 BROADWAY. (Mgr. S. J. Healy.)  
**CHICAGO, ILL.**  
 ENGLWOOD. (Mgr. E. M. Semon.)  
**HAYMARKET. (Mgr. Warren B. Irons.)**  
**CLEVELAND, O.**  
 EMPIRE. (Mgr. Billy Hester.)  
**COLUMBUS, O.**  
 LYCEUM. (Mgr. C. W. Harper.)  
**DETROIT, MICH.**  
 CADILLAC. (Mgr. I. Seldenberg.)  
**HOBOKEN, N. J.**  
 EMPIRE. (Mgr. M. M. Druggeman.)  
**INDIANAPOLIS, IND.**  
 PARK. (Mgr. O. E. Black.)  
**JOHNSTOWN, PA.**  
 CAMBELL. (Mgr. H. W. Scherer.)  
**KANSAS CITY, MO.**  
 CENTURY. (Mgr. Joe Donegan.)  
**LOUISVILLE, KY.**  
 GAYETY. (Mgr. Chas. Fox.)  
**MINNEAPOLIS, MINN.**  
 GAYETY. (Mgr. Wm. Keonig.)  
**NEWARK, N. J.**  
 GAYETY. (Mgr. Leon Evans.)  
**NIAGARA FALLS, N. Y.**  
 INTERNATIONAL. (Mgr. H. G. Carroll.)  
**PHILADELPHIA, PA.**  
 BLOU. (Mgr. Frank Metzger.)  
**TROCADERO. (Mgr. Hughey Dandy.)**  
**FITTSBURGH, PA.**  
 VICTORIA. (Mgr. M. T. Middleton.)  
**ST. LOUIS, MO.**  
 STANDARD. (Mgr. Leo Reichenbach.)  
**ST. PAUL, MINN.**  
 NEW GAYETY. (Mgr. Al J. Kella.)  
**SCRANTON, PA.**  
 MAJESTIC. (Mgr. Louis Epstein.)  
**SIOUX CITY, IA.**  
 GAYETY. (Mgr. J. E. Schlack.)  
**SPRINGFIELD, MASS.**  
 GILMORE. (Mgr. Fred Homan.)  
**TERRE HAUTE, IND.**  
 GRAND. (Mgr. Ed Gulligan.)  
**TORONTO, CAN.**  
 STAR. (Mgr. Dan Pierce.)  
**TRENTON, N. J.**  
 GRAND. (Mgr. A. A. Levine.)  
**UNIONTOWN, PA.**  
 WEST END. (Mgr. Harry Beeson.)  
**WASHINGTON, D. C.**  
 LYCEUM. (Mgr. Ed Rowland.)  
**WHEELING, W. VA.**  
 COURT. (Mgr. Freddy Johnson.)  
**WILKES-BARRE, PA.**  
 MAJESTIC. (Mgr. Jack Jones.)  
**WILLIAMSBURG, PA.**  
 MAJESTIC. (Mgr. Geo. H. Bubb.)  
**WORCESTER, MASS.**  
 WORCESTER. (Mgr. J. W. Cone.)  
**YORK, PA.**  
 ORPHEUM. (Mgr. N. Appell.)

### OBITUARY.

W. Escott, jockey, died in hospital, Paris, Oct. 15, from the injuries due to his fall at Autoulet the previous Saturday.

IN MEMORY  
 OF OUR DEAR  
**MOTHER**  
 Who Passed Away October 22, 1918.  
**JOE AND AL ROME**

urday. He was brother-in-law of Jack Jennings and married a daughter of

IN LOVING MEMORY OF  
**BEATRICE EMILY**  
 (DOTTIE) WAIT  
 Formerly of the Metropolitan Ballet, who departed this life Oct. 15, 1918.  
 Cecelia D'Andrea  
 Louise Ehrenberg

George Batchelor, trainer at Chantilly, where the funeral took place.

The mother of Louis Payen, one of the authors of "Gismonda," died at Lyons this week.

Eugene Demolder, Belgian author, died at Corbell, near Paris.

### AMONG THE MUSIC MEN.

Max Burkhardt, formerly with the Broadway Music Co., is now connected with the Irving Berlin professional staff.

Milton Ager, the song writer, has composed the score for John Murray Anderson's forthcoming novel, "What's in a Name."

Jack Carroll, last with Harry Von Tilzer, has joined the professional staff of Harry Von Tilzer.

Ted Emery has been given charge of Harry Von Tilzer's new Detroit branch.

Charles K. Harris has issued a new ballad by Ben Bard, "Give Me a Kiss."

Irving Ribo, last with the Broadway Music Corp. before joining Irving Berlin's Chicago office force, has been transferred to New York and given charge of the professional staff.

The Broadway Music Corp. has opened a professional office in Pittsburgh, located in the Cameronhouse Building. This makes the second music publisher to occupy the Cameronhouse, Point also been located there.

Ramick & Co. have taken over the publication rights to Kandler & Brockman's "Bunny Weather Friends" number. This is the second song the house has purchased from K-B, the now famous "Bubbles" number starting line.

Harry Singer has joined the A. J. Stany professional staff.

Tell Taylor, the Chl. publisher, is in New York locating metropolitan offices.

Max Winslow, of Irving Berlin, Inc., is in Chicago on business. He will return to New York within the month.

Tell Taylor has taken over the publication rights to "Dixie Lullaby" from the Dixie-Lane Co. of St. Louis.

Wolfe Gilbert has written the song around the Paramount-Actress feature, "Belle Leroy," starring Billie Burke.

Grant Clarke and Billy Bakette have a new "Dixie" song over at McCarthy & Fisher's.

Ben Bloom has opened a new Berlin office in St. Louis. Lou Handman will be in charge of a new branch in Pittsburgh. Handman, in collaboration with Alex Sullivan, has made a hard number for Irving Berlin, "Rings."

The week of Sept. 29-Oct. 6 was known as Sam Fox week in Los Angeles, in honor of a large campaign inaugurated there by the Fox Music Co. Harry D. Kerr, a Fox staff writer, who is a Los Angeles native, had a good deal to do with the event.

Clarence Benna, Harry Edolnet and Momo Carlo played a new number, "Mistaken of Life," with M. Witmark & Sons.

Joe McCarthy and Harry Tierney have supplied the lyrics and score for James Montgomerie's new production, "Tess O'Dare," in which Edith Day of "Going Up" fame will star.

The Finch Music Corporation has been formed to produce "Finch Me," a musical show, written by Fred Rath and Al Rubin, the song writers.

Ben Barnett of the Broadway Music staff has written a new slot, "Bricktop Mary," in which Nan Hewins and a company of two are to appear.

Harry Jentes, formerly with Jack Mills, Inc., is now connected with Irving Berlin, Inc. professional staff.

A. J. Stany, head of the music publishing house bearing his name, has often taken the initiative in inaugurating innovations in the popular sheet music business. For one thing, he was the first to give his popular numbers even or eight color covers, as a result of which the larger firms, seeing how easily he can sell a million copies of a song, are first beginning to imitate him. Stany's new comes out with the statement that he has contracted for space after a Times Square hostility where he will build a 25-story building electric sign to "spice" his publications. This is indeed establishing a precedent in music trade circles and, no doubt, will bear fruit from the thousands of theatre-goers nightly.

Edythe Baker of Baker and D'Omoone has been placed under a two-year contract by the Aeolian people to make mechanical reproducing piano rolls for them.

Louise Tinker, non-professional and former Chantilly Tinker, to Noel T. Arnold, in San Francisco, Oct. 27.

## FEDERAL INVESTIGATION

The verbatim testimony in the proceedings of the Federal Trade Commission in the matter of the vaudeville investigation.

The hearing was resumed, pursuant to notice, before EXAMINER CHARLES S. MOORE, ESQ.

Appearances as heretofore noted.

20 West 38th Street, New York City.

The report below is of the proceedings

TUESDAY, OCTOBER 14.

### JAMES MCINTYRE

ON THE STAND.

Was summoned as a witness, having been first duly sworn, testified as follows:

DIRECT EXAMINATION.

By Mr. Goodman:

Q. Where do you live, Mr. McIntyre?

A. Well, I get a few homes, two or three homes.

Q. Well, what is your place of residence?

A. Now?

Q. Yes.

A. The Ambassador Hotel.

Q. How old are you?

A. That is unimportant. That is wrong. What do you want to do that for?

Q. Let us be serious?

A. I talk at that way, my sixty-two.

Q. You are sixty-two?

A. Sixty-two. A pretty young little fellow.

Q. What is your profession?

A. What?

Q. Or your business?

A. Well, they used to call it different things in the older days, they called it singer salaries. Today the youth it actors and vaudevillians.

Q. How long have you been in the show business of any kind?

A. Since 1888.

Q. What are you doing at the present time?

A. I am playing at the Forty-fourth Street Theatre.

Q. What are you playing there?

A. We are starring in the "Hello, Alexander."

Q. That is a legitimate theatre, so called?

A. Yes, sir, that is the three dollars and two dollar and a half cost prices.

Q. That is a musical production, isn't it?

A. Yes, sir, that is a musical production.

Q. Who are you starring with?

A. With Heath.

Q. With Heath? What is the name?

A. McIntyre and Heath, James K. Heath.

Q. How long have you been his partner?

A. Since 1874.

Q. And you have played considerable vaudeville with your partner?

A. Yes, sir. We was in vaudeville when we joined hands.

Q. Where did you join hands?

A. San Antonio, Texas, in 1874.

Q. San Antonio, Texas?

A. Yes. We had to stage out—had to ride the stage.

Q. Had to ride the stage?

A. Ninety miles, to get to it.

Q. Was there any so-called vaudeville theatres in existence then?

A. There was several, yes, then. There was one called Jack Hinkle's Vaudeville Theatre.

Q. I say, was there any vaudeville theatres?

A. Just one there at that town.

Q. Were there any anywhere else?

A. Oh, yes, all through Texas, Dallas, Jefferson, Galveston, Houston, they all had vaudeville theatres.

Q. Now, prior to this appearance in vaudeville in 1874, what part of the show business were you in?

A. I was in what they called a concert hall work, mostly then days they were concert halls; those used to sell beer, and you got to do your turn on the stage working in the concert halls and circuses. There was very few what they called vaudeville houses at that time in existence. I do not know whether Philadelphia had built then the Chestnut Street Theatre—I believe it is called the Chestnut Street Theatre—but Chicago had one hall then called the Winter Garden, and it was not in the class with the theatres nowadays.

Q. Well, prior to that vaudeville experience you were in the circus, were you not?

A. No, I was in the vaudeville game first and then went into the circus, that is in the concert, dancing in the circus.

Q. Now, what salary did you get in 1874, you and Heath together?

A. McIntyre and Heath?

Q. Yes, sir?

A. Eight dollars a week, board.

Q. Now, will you give me a little of your history; will you now state about your vaudeville experience and playhouses you played it, and the salary you got?

A. You mean the conditions as they existed those days in the show business throughout the country.

Q. Well, you might as well tell us the whole thing. Understand, I am asking you to tell me right along, and I don't want to ask you questions about it. What we are trying to get at here is the progress, stages of vaudeville, about salaries and agents. You heard Mr. Hinkle testify as to the conditions in the theatre?

A. I can only speak from parts of the country I was in. I don't know the conditions in New York at all. I came here in 1878, but the conditions down there was a whole lot better; we were all satisfied; we had plenty of good bones—good bones! And we had three good square meals a day and we were willing to work, and we did work and a lot of it; there was a lot of good performers in those days. I took as much interest in doing my work every day as any one else did in doing any of their work at as they do today and probably a little more so. There was not so much money around and people did not get money easy; all they wanted to do was to get around and have a good time, and have a lot of good friendship in fellowship in the business, and there was a lot of mighty good fellows in those days, and they had to work, too, in those days. Only in the

large towns there were vaudeville theatres then, and they, as a rule, did not cater to ladies. It was all star audiences, no ladies went to theatres in those days, not to those classes of theatres. There might have been—I guess Tony Pastor's, I guess was the only one that had lady audiences, and then the Chestnut Street Theatre in Philadelphia, and I believe a little later on there was one theatre in Boston. And then a little later there was a place opened in Chicago called the Academy of Music in 1877, in which they played, and both of those theatres catered to lady audiences and we played to them, to full theatres. When the Keith company came into existence the first I knew of Keith was when we got back from California in 1888, and he organized I believe about 1885, or 1886 or 1887, around there, the first I remember of it. As I remember of it it was at first a sort of side show—a painting in front of a theatre.

Q. In Boston?

A. In Boston. And I went in to see, I wanted to see Mr. Albee-Albee and I grew up as boys together, and we were in the circus at one time—and he had this show going then, and the next time I came around there he had the Bijou.

Q. That was a star?

A. That was a store building into the Bijou Theatre, and the next time we came from California, I came from there in 1888, I think Mr. Batheizer—Mr. Batheizer there and he was going to do what I understood is, they were going to try out a new method, a new principal in the Keith theatre; they were going to try having headliners, which they had never had before up to that time, because I believe they had concertmen, and from what I understood that they were starting out on this new plan, new way of employing—trying to employ a high-class man, or a bigger act, and Mr. Batheizer agreed to hire McIntyre and Heath, although this was in 1888, and we were the first headliners that were hired there.

Q. What did you get?

A. Two hundred dollars; that was a big salary in them days, good salary.

Q. How many shows a day did you give?

A. We made a contract; that was a big salary in them days, good salary.

Q. A headline did show. How many did the others do?

A. The Rogers Brothers were out there daily and they were giving vaudeville. I believe that is the first time we opened up there. There are all facts. There is nothing to these but truth and fact as to the condition, and the facts just as you might see me to produce them from records. I can give it to you just as it happened here.

Q. That is what I want, Mr. McIntyre. Going on from then on to vaudeville and tell us where you played and how much you got.

A. You mean from Keith's?

Q. Well, from anybody?

A. You know, you want me to begin when I first came to New York? I did not come here until 1879. I was unable to get back New York until 1879.

Q. Yes?

A. Let me see. When we broke into New York in 1879 and into vaudeville, it was Fitzgerald, that was the only agent that I knew of that had a booking for vaudeville then days, that did any booking in vaudeville, and he booked McIntyre and Heath at the London Theatre for eighty dollars a week.

Q. That was down on the main street?

A. Yes, sir. There was not any vaudeville theatres up around this district that time, and there was only the London and Albee's, I believe, and then I think Jack Apple's.

Q. Now, after Fitzgerald—tell us the growth of vaudeville from then on, the number of houses and the agents?

A. How many what?

A. The number of agents and the number of houses as they progressed from then on?

A. That was the only agent in New York that I knew of booking vaudeville then I believe. Albee Brown was booking dramatic and of it. I didn't know of any other vaudeville agent that booked vaudeville before Fitzgerald; and then I believe there was Jack Armstrong was the next one, I don't know he was there; it was afterwards that he came. We came here I believe for eighty dollars and then we got a booking, and we tried to get a booking for \$100 for four years, and we could not get it; it was hard to get into New York in those days.

Q. Now, how long was it after that you went to Keith's theatre as a headliner?

A. We came in here in 1879 and we were in Keith's in 1888, pretty near like years afterwards.

Q. In between that time, between 1879 and 1888, you were around the variety theatres and concert?

A. Our grosses from 1880 a week, our success as a team in salaries rose from the first performance New York, where we introduced regime, which was at the London Theatre. Our salaries then jumped up from \$100 over at Tony Pastor's and over to \$200 over in Philadelphia, and then from that to \$200 over in Boston, which was considered pretty good salary, as there was only DeLahanty and Hinkler whose salaries were anywhere near that. They were the only people in the country outside of McIntyre and Heath that were getting that salary in those days, and we jumped into that salary at that time. Mr. Fitzgerald was quite satisfied that we would be a success, and he played us and we went right down and we got the money.

A. At Boston, at what theatres, at what vaudeville theatres did you play after that?

A. At Boston we went then, and started that season with Albee Oakes Company in an opera, written especially for McIntyre and Heath.

Q. How long were you in that?

A. We were in that for that season, and then organized in St. Louis the next fall season as McIntyre and Heath's Minstrel, and we went through the South, the Southlands. That was in 1880 or 1881.

Q. How long was the minstrel company continued?

A. The minstrel of McIntyre and Heath ran for about four or five years.

Q. After that you went back to the vaudeville?

A. After that we went back to the vaudeville, and we got set for Keith Company, and then we made an arrangement with the Hyde show—Hyde & Behman—and that was all combination in those days; in 1886, mostly there was no regular vaudeville

theatre. If you wanted a season's engagement you had to get a combination, because every manager that owned the theatre had his combination.

Q. Will you explain what that is, I don't know myself.

A. Well, here we are, there is a star, Mr. Gilmore owned a theatre and Mr. Shea owned a theatre—wherever the manager was catered to these men, using only for the purpose of illustration, you will see what I mean by that, and there is this manager that owns this theatre, what is his name, Sam Sharples—I guess it is Sam Sharples, and the man who owned the theatre ahead of Shea, all had their combinations. We will take Mr. Sharples, would have his combination on the road—had he them for his own theatre, and as I say each man who owned a theatre would organize his own combination, and he would play that particular combination in his own house and then he would play that combination in mine and I would play my combination in his house, and in that way the combinations would go from one theatre to another. There were no booking offices, as a rule.

Q. Much as the burlesque whirl is now?

A. Just exactly in the same way.

Q. That is how the vaudeville was run at that time?

A. Yes, sir, and each house was owned by a different individual manager. Now, that was the combination at that time, 1888. McIntyre and Heath, a specialty at that time in 1882, and there was Harry and John Connell, who had their own; and Sam—what is his name—used to have his combination set; that was Sam Devere, was his name; he had his combination out; and say how every performer would have a theatre in the business they had their own combination.

Q. What did you draw them for your combination, that is in the business they had their own combination.

A. We would play on commission.

Q. On a percentage basis of the theatre?

A. A percentage basis; but in Boston they would pay a salary, don't you say; they would give us as much upon the combination.

Q. As Mr. Keith built up and secured his theatres, you went around in his theatres, did you not?

A. Yes, sir.

Q. You also went on the Orpheum circuit, did you not?

A. Yes, time and time and time again.

Q. When salary did you get as you went on in vaudeville?

A. Well, the conditions were going along and keeping improving, you know, we got more money.

Q. Well, we would like to know how much you did get if you had no objection to telling us, Mr. McIntyre?

A. Well, we have got as high as \$400.00 a week, \$1,000 a week, \$1,200 a week, \$800 a week, \$600 a week and so forth, going up. It is just according to what you do at the box office. Just like any other business, it is a case of where the actor boys and sell his goods that is my understanding of the business, and the way I have always seen it; you have got something to sell and you sell it by satisfying your customers. They claim—that when you go in in your business your salary begins to grow now. I don't think—here are some receipts for last week at the box office here in New York where we are playing, not as vaudeville, mind you, but there is a receipt of the Forty-fourth street theatre last week and see what they were, nearly \$5,000; that is your box office statement (handing same to Mr. Walsh).

Mr. McIntyre: You are playing, however, no longer in vaudeville!

The Witness: Yes, that is so, but it is the show of McIntyre and Heath.

Q. But the name you are playing under now is "Hello, Alexander," is it not?

A. Yes.

Q. That is an elaboration?

A. That is an elaboration the same as our sketch, only elaborated around in a lot of girls and all that sort of thing.

Q. In other words it is your vaudeville sketch made into a play or a play worked around it?

A. Yes, the same as we did with the "Ham Tree."

Q. That was a vaudeville sketch, too?

A. Yes, that was a vaudeville sketch, too.

Q. And that was worked into a play feature?

A. Yes.

Q. Where did you last play in vaudeville before this last production?

A. Where?

Q. And when?

A. About two years ago.

Q. And what salaries me to, I wanted to have one. Only there was one time I had an argument with Albee about the salary and about paying the ten per cent to this fellow to act as my agent and I told him that I thought it was more than it was worth and he said, "No, you don't have to have an agent; why don't you attend to it yourself?" And I said that I didn't care to run on here all the time, I said it is too hard work, to run up and down, back and forth. And so I settled it in that way.

Q. Have you gone into any of those Marcus Loew theatres on the Orpheum circuit or the Home circuit or the Pathefr circuit, have you looked into those theatres at all?

A. Yes.

Q. Have you looked into their dressing rooms?

A. Yes.

Q. Have you talked with actors who have played those circuits?

A. No; I have seen a few, but I don't remember their names; I cannot call them to mind to remember them now.

Q. I don't care to have their names, but I want to know whether you talked to actors about conditions in those theatres.

A. Yes.

Q. And from your own personal observation of the vaudeville



# BILLS NEXT WEEK (NOV. 3)

## 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

\*Wm. Rock Co.

Willie Baird

Timothy Coates & O.

McIntyre & Meyers

Dr. For Bros

Amali 7

(Three to five)

Keith's Alchemists

Latell & Vokes

Edwards & Franklin

Bert Baker Co

John Fitzgerald

Colman & Marguerite

Benton & Hayes

Cresce Pavilion Plate

& Morton

\*O. J. Cornen Co

Keith's Colored

Katell

Shelby Burke Co

Ray Baker Co

\*Anatol Prindland Co

Morgan & Wier

Barry & Cowan

\*Keith's Riverside

Maxine Brown & B

W. C. Olin Club

Kellman & O'Dare

Emma Caru

Walter Brower

Monette Clifton

Herbert Clifton

Keith's Royal

Countess Vernon

Wally & Kington

Frank Gobby

Billy & Kington

\*Dale & Birch

Rebecca Bent Rev

Bent & Moon

(Two to five)

Keith's 20 O

24 half (10-3)

Miss Morgan Co

Edwards & O'Neill

Worth & Gray

Walter Wagon

(Others to five)

1st half (3-4)

Bernardine Carade

Lillian Watson

\*"Beatty Vendor"

Ed Taylor

2d half (2-4)

\*Premont Boston Co

Charles Dean

(Others to five)

Proctor's 126th St

2d half (10-3)

La Roy & M. Hart

Smith & Ryan

Ed Johnson, Jr

(Others to five)

1st half (3-4)

Edwards & O'Neill

McIntyre & Meyers

Edwards & O'Neill

(Others to five)

Colley & Baxon

Lucy Smith

Keith's 21st St

2d half (10-3)

\*"Glas Me"

Hartley Co

Hartley & Mack

La Le Models

Tracy & McBride

Diana

Proctor's 28th St

Dolly's Feet

\*"Beatty Vendor"

\*"Polly & La Pure"

\*"Polly & La Pure"

### BIRMINGHAM, ALA.

#### Lytle

Anderson & Ford

Hamilton & Barnes

R. H. Humpal Co

Edwards & O'Neill

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### CLEVELAND

#### Lytle

Anderson & Ford

Hamilton & Barnes

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### INDIANAPOLIS

#### Lytle

Anderson & Ford

Hamilton & Barnes

R. H. Humpal Co

Edwards & O'Neill

Edwards & O'Neill

Edwards & O'Neill

Edwards & O'Neill



1





"ON"

## America's Foremost Actor of Feminine Roles

Late Star of "Yankee Doodle  
in Berlin"



"OFF"

# MR. BOTHWELL BROWNE

Off stage and as he appears with his original BATHING BEAUTIES

AT THE HEAD OF A

## "20TH CENTURY REVUE"

ASSISTED BY

## THE BROWNE SISTERS



"AN OCEAN VAMP"



BROWNE SISTERS



"A SURF BUBBLE"

Mr. Browne desires to announce his severance with the "Yankee Doodle in Berlin" road show of which he was the star, and further announces his return into vaudeville with a bevy of his beautiful and original Bathing Beauties—booked and headlining over the B. F. Keith circuit.

Thanking MACK SENNETT for his sincere and successful endeavor to make "Yankee Doodle in Berlin" one of the few BIG photo-productions of the age, and also thanking SOL. L. LESSER, buyer of the word's rights to the feature, for his untiring efforts in bringing the picture to Broadway, New York, where it was proclaimed a gigantic success.

**This Week (Oct. 27) HEADLINING BILL; ALHAMBRA THEATRE, New York**  
 Direction, FRANK EVANS Personal Representative, HARRY D. WILSON

**YOU KNOW  
WHAT I MEAN**  
BY ALFRED DUBIN & FRED RATH

**THE MOST-TALKED OF NOVELTY SONG OF THE SEASON**  
JOSEPH E. (JOE) HOWARD'S GREATEST SUCCESS  
WRITTEN IN CONJUNCTION WITH I. KORNBLUM & Z. MYERS

AS THE GRAIN NEEDS THE RAIN SO I NEED YOU

**ONCE AGAIN**

**A DELIGHTFUL FOX-TROT BALLAD**

**A REAL SONG FOR REAL SINGERS**

**DEAR LITTLE  
BOY OF MINE**  
BY ERNEST R. BAYL & J. KEVIN DRENNAN

**INTENSELY DRAMATIC AND APPEALING**

**SONGS THAT  
EACH AND EVERY  
ONE HAS A GEM IN  
PARTICULAR**

**THEY HAVE  
MANY SONGS**

**LET THE REST OF  
THE WORLD**

**FOR BEAUTY  
THIS IS THE  
A Solo - A  
A Quartet  
A Wonder**

**ANOTHER "KISS  
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York 10 Empire Brooklyn.

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"Cabaret Girls" 3 Gilmere Springfield 10 Wor-

cester Worcester Mass.

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Armory Birmingham 13-15 Hudson Schenectady

Detroit "Big Revue" 3 Goodwood Chicago 10

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"Follies of Day" 3 Casino Brooklyn 10 People's

Philadelphia.

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Majestic Wilkes-Barre.

"French Tw" 3 3 Howard Boston 10 Olympic

New York.

"Girls a la Carte" 3 Gayety Washington 10

Gayety Pittsburgh.

"Girls de Looks" 3 Gayety Kansas City Mo 10

L. O.

"Girls from Follies" 3 Gayety Minneapolis 9-11

Gayety Sioux City.

"Girls from Joyland" 3 Majestic Wilkes-Barre

10 Majestic Scranton.

"Girls Girls Girls" 3 Cadillac Detroit 10 Engel-

wood Chicago.

"Girls of U S A" 3 Star & Garter Chicago 10

Orpheum Paterson.

"Golden Creek" 3 Miper's Bronx New York 10

Orpheum Paterson.

"Grown Up Babies" 3 Bijou Philadelphia 10

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Hasting's Harry 3 Star Cleveland 10 Empire

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 "Panda of America" 3 Lyric Dayton 10 Olympic Cincinnati.  
 "Marion Dore" 3-5 Park Youngstown 6-8 Grand Akron 10 Star Cleveland.  
 "Midnight Maidens" 3 Century Kansas City Mo 10 L O.  
 "Millie, Diller, Diller" 3 Gayety Buffalo 10 Gayety Rochester.  
 "Mischievous Makers" 3 Star Brooklyn 10 Gilmore Springfield Mass.  
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 "Record Breakers" 3 Olympic New York 10 Gayety Brooklyn.  
 "Reverend Al" 3 Empire Albany 10 Casino Boston.  
 "Reynolds Ales" 3 Gayety St Louis 10 Columbia Chicago.  
 "Rustland Girls" 3 Gayety Detroit 10 Gayety Toronto.  
 "Round the Town" 3 Gayety St Paul 10 Gayety Minneapolis.  
 "Sight Seers" 3 Olympia Cincinnati 10 Star and Carter Chicago.  
 "Social Follies" 3 Empire Cleveland 10 Cadillac Detroit.  
 "Social Maids" 3 L O 10 Gayety St Louis.  
 "Some Show" 2-4 Gayety Sioux City 10 Century Kansas City Mo.  
 "Split Girls" 3 Star Toronto 10 Academy Buffalo.  
 "Sporting Widows" 3 Columbia Chicago 9-11 Berchel Des Moines.  
 "Star and Girls" 3-5 Bastable Syracuse 6-8 Lumber Jitcs 10 Gayety Montreal.  
 "Step Lively Girls" 3 Grand Hartford 10 Jacques Waterville.  
 "Stone & Pillard" 3 Penn Circuit 10 Gayety Baltimore.  
 "Sweet Sweeties Girls" 3 Trocadero Philadelphia 10 Broadway Camden.  
 "Tempters" 3 Victoria Pittsburgh 10 Penn Circuit.  
 "Tenth Century Maids" 3 Empire Newark 10 Casino Philadelphia.  
 "Victory Belles" 3 Gayety Toronto 10 Gayety Buffalo.  
 "Watson Billy" 3 L O 10 Standard St Louis.

Weich Ben 3 Empire Brooklyn 10 Empire Newark.  
 White Fat 3 Lyceum Washington 10 Trocadero Philadelphia.  
 Williams Mellice 3 Empire Toledo 10 Lyric Dayton.

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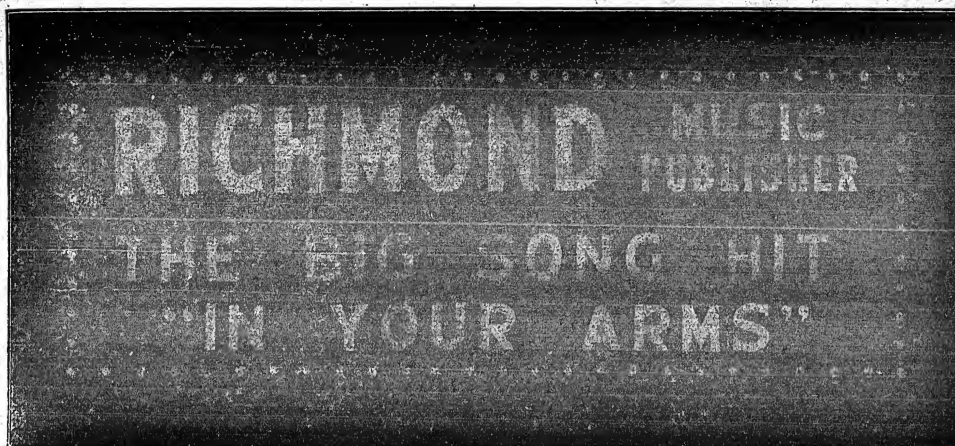
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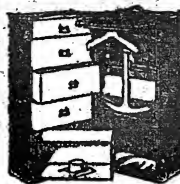
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## CORRESPONDENCE

### ATLANTIC CITY.

By CHARLES SCHUBERT.

When Augustus Thomas was producing "Ken-  
tuck," known in New York as "Palmy Days" at  
the Globe last week, he came into quite a heated  
controversy with Wilton Lackaye as to the  
pronunciation of certain English expressions  
used therein by Thomas. According to an eye  
witness, both Mr. Lackaye and Mr. Thomas be-  
came so sincere in their correct knowledge of  
the dictionary and its accent marks, that Mr.  
Lackaye was willing to prove to the distin-  
guished author the correctness of his stand-  
point to the extent of a backing of \$10,000.

Atlantic City is doing a phenomenal business  
for October. This is incidentally because for  
the first time there is active competition in the  
legitimate field—the Globe with Shubert's book-  
ings actively meeting the offerings of the  
Apollo with K. & E. bookings for the first time.  
The public is getting the benefit of the best  
offerings and road attractions of the EC scale to  
choose from, with split week booking prevailing  
at both houses. For the season and competition  
business at both theatres has been exceptionally  
successful—though not always remunerative.

A proposal to extend the Garden pier into the  
ocean about 200 feet to accommodate the in-

creasing throngs of summer visitors at this  
point, seems imminent—though the management  
has made no announcements.

Work has been commenced on the destruction  
of the Savoy Hotel, on the site of the new  
theatre and convention hall to be erected there  
by the combined Linard-Ritz-Carlton  
Hotel interests. The building will be in con-  
junction with the management of the Amba-  
sador and Ritz-Carlton hotels.

Sunday night vaudeville concerts at the Apollo  
and Globe are continuing to be the most profit-  
able nights for both houses. Ten-cent lists are  
provided at all times, with frequent headline  
acts.



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### IN A MELANGE OF MUSIC AND SONG

Once More Playing in the East and Repeating Their Former Success

Alfred R. Arnau will present "Nimble" at the Apollo Oct. 20-Nov. 1. The play is by John R. Hassard, and its title is said to be a slang expression for "uncle."

Frances Starr in "Tiger, Tiger," Nov. 2-3, has been preceded by the indefatigable publicity man, Tunis F. Deau, who managed a theatre in Atlantic City for the Nixon interests one summer.

Attractions booked at the Globe include "Attila," "Betty De Good," and "Friendly Enemies."

#### BALTIMORE

By F. D. O'TOOLE

AUDITORIUM—"A Little Journey," by Rachel Crothers, proved to be a delightful character study and kept the good-sized audience interested throughout. It is really a play of unexpected and original features, and the cast is splendidly adapted to their various roles.

ACADEMY—"To say that 'All the King's Horses,' the new drama by Louis K. Anstacher presented Monday for the first time by Mr. and Mrs. Coburn, is interesting, is only half way expressing the feeling one has while witnessing it. And it seems even more interesting thinking it over later. (Reviewed elsewhere in this issue.)

where in this issue.)

FOURTH—David Belasco presents "Dark Roomers" all this week, and although there have been much better drawing cards in this house, this week will not by any means be the lightest in gross returns, for strange to say, this show is drawing much better than any of its predecessors of exactly the same type, but in justice to the players it must be admitted that they all work hard, with good results.

MARYLAND—Vaudeville.

COLONIAL—"The delightful little comedy, 'Tolly with a Fast,' which had already been here at a higher-priced house this season, is the offering this week of the stock company. The principal roles were enacted with much spirit and intelligence by Miss Nialla Gay Briscoe and Arthur LaRue.

HEPPODOMA—A tabloid musical comedy, "Sweet Sweeties," headlines. Also May Marvin, Will and Mary Rogers, Dale and Devon, Harry C. Green, "The Love Cheat" leads the picture portion.

GARDEN—"This show, pictures and vaudeville both, is very poor entertainment. The tabloid musical revue, "Very Good Edgie," takes up most of the time devoted in the variety portion of the program. The film feature is "The Game," featuring Florence Reed, Colonel Diamond and his Daughters, and Connolly and Wayne are also on the bill.

VICTORIA—"Manning, Freely and Kroll; Jim and Edna Connor; Loretta Swain and his performing birds, and Lewis and Leona, and Jack Marley."

FALCON—"Girls a la Carte."

GAYETY—"Pat Wren's 'All New Gayety Girls.' The management here certainly knows how to play up a well-known name, and the result was that the house was simply packed both performances Monday.

FOLLY—"Cheer-Up Girls."

PARKWAY—"Oliver Thomas in 'The Glorious Lady,' pictures.

WIZARD—"The Westerners" is not half the drawing card of "Twenty-Three, and a Half Hours Leave," which it replaced, and which could have run for a couple more weeks.

NEW—"Broken Blossoms" is running strong

in its second week.

STRAND—Louise Gluska in "Saraha," picture.

#### BOSTON

By BEN LIBREY

ORPHEUM—Pictures and vaudeville.

BOSTON—Vaudeville and a feature film.

BROADWAY—Vaudeville.

BOWDOIN—Pictures and vaudeville.

SCOLLAY OLYMPIA—Vaudeville and a feature film.

GORDON'S OLYMPIA—Pictures and vaudeville.

GORDON'S CENTRAL SQUARE—Vaudeville includes Helena Jackson, George Armstrong, the Two Rosinas, Newhoff and Phelps, and Dertine animal. Also feature film.

PARK—Return engagement of "The Miracle Man," feature film which opened the house under the new policy, and which was a wonderful drawing card.

STRAND, GLOBE, PENWAY, MODERN, BEACON, FRANKLIN PARK, EXETER

STREET, COLUMBIA, WASHINGTON, OLD SOUTH, CORDMAN—Pictures.

ST. JAMES—Vaudeville and pictures.

SHUBERT—Low Fields in "A Lonely Romeo," to good business. Third week.

MAJESTIC—Second and last week of "Fair Helen," the new musical fantasy which had premiere in this city.

PLYMOUTH—Florence Moore in "Breakfast in Bed," comedy and of engagement.

WILBUR—Third week of Hodge in "The Guest of Honor."

HOLLIS—Second week of Mrs. Fiske in "Milk Nelly of N' Orleans."

COLONIAL—Opened Monday with George White's "Scandal of 1919."

PARK SQUARE—Another one of the local houses which had a new show come in, "The Challenge" coming there after an exceptionally long run of "Buddies," which opened the house for the season.

TRIMONT—Leo Dietrichstein in his new play, "The Marquis de Fric," opened Monday.

BOSTON OPERA HOUSE—Last week of "Monte Cristo, Jr." Show is booked into Philadelphia.

COFFEEY—For the first time in this country, "The Truants" being presented by the Henry Jewett Players.

ARLINGTON—Arrival of "Common Clay" by the Craig Players.


TRIMONT TEMPLE—After several weeks run of the film, "Daddy Long Legs," a change has been made in the attraction at this house, and another Picford film, "The Hoodlum," is now in there.

GAYETY—Joe Hurlic's "Hello, America," company.

CARING—"Bep Lively Girls."

HOWARD—Jack Reid and his "Record Breakers."

Bothers and Marlowe will come into the Boston Opera House at the conclusion of the engagement of "Monte Cristo, Jr.," for two weeks. They will be followed by Al Nelson, who will spend three weeks at the house in "Bibled," the same vehicle he used when he showed at the big up-town house last season, and which really started the house going. The



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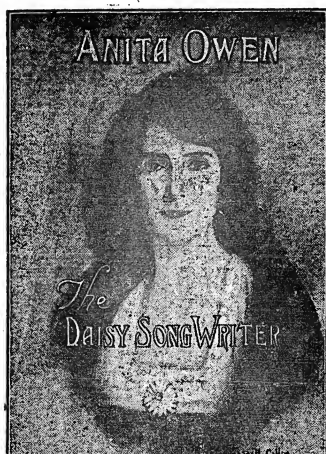
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CHORUS Slower

MARY You Must Marry Me

Words & Music By ANITA OWEN

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The image shows a musical score for the song 'Mary You Must Marry Me'. It includes a vocal line with lyrics and a piano accompaniment. The tempo is marked 'CHORUS Slower'. The lyrics are: 'Ma-ry I love you, O Ma-ry, Ma-ry you must mar-ry me,'.

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After this week the Craig Players will disappear from the boards of the Arlington Theatre until early in February, and in the interim the Boston English Opera Company will occupy the house and give operas in English. Arthur Dunham, leader of the Chicago Philharmonic Orchestra, is now conducting the rehearsals.

Florence Moore, heading the "Breakfast in Bed" company, stopped during the performance of last Tuesday and the show had to be called off for the night because of her indisposition. She was able to resume on Wednesday night.

## BUFFALO.

By SIDNEY BURTON.  
MAJESTIC.—Thursdon opened to capacity and followed up strong. The house-potes always sure of big money in this town. \$1.50 top and could fill 'em at more. Will hang up a heavy week's business.

SHURETY-TECK.—Nora Bayes in "Ladies First." The champion featherweight show of the season. Nora working hard and putting the show across.

SHEA'S—Vaudeville.  
SHEA'S HIPPE.—Charles Ray in "Bill Henry," and Mack Bennett's "Haines vs. Sheendash."

STAR.—First week of the new "Spectacular Vaudeville."  
GAYETY.—Ben Tons.  
ACADEMY.—Spiegel's Social Follies.  
GARDEN.—Roof Garden Girls.  
FAMILY.—Theda Bara in "Lullaby of the Sea."  
STRAND.—Frank Keenan in "The World Adame."

The Star inaugurated its new policy of "spectacular vaudeville" and pictures this week with Herbert Rossell and "Jumble Inn." Wells and Harold Brown, Kelly Forrest, Henderson and Hilliday, and The Brads. It has been rumored the theatre has slumped steadily during the exclusive picture policy of the first few weeks. The adoption of the vaudeville policy is being counted on to rehabilitate the house.

The announcement of E. M. Statler of a new Statler Hotel to be built on the present Castle Inn site on Niagara square will do much to turn the theatrical tide toward the West Side houses. The Star, Majestic and Shea's will be the greatest gainer.

There will be no soliloquy for war funds from the stages of Buffalo theatre, according to a decision made by the Buffalo Theatrical Managers' Association. To all coming drives the workers and speakers will be allowed use of the lobbies, but no performances will be interrupted.

## PLAYS, SKETCHES.

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Anthony Paul Kelley's "The Phantom Legion" will open at the Teck next week. Kelley's name is prominently featured, and the advance notices are playing heavily on the spiritualism motif with which the play is said to deal.

## DES MOINES.

May Robson in "Tish" played to three good evening houses and capacity Saturday matinee at the Borchel. Supporting company was not quite up to standard of that usually sent here with Miss Robson. Her personal popularity in Des Moines just show over in good style.

Miss Leona Powers, formerly with the Auditorium Players, Lynn, Mass., made her debut as leading woman with the Princess Players in "The Gypsy Trail" this week.

Arthur Vinton, leading man, scored a big hit at the Princess as Robert Bevington in Carl Mason's "The Other Wife."

John McCormack gave the first concert of the

## MINERS MAKE-UP

Est. HENRY C. MINER, Inc.

winter series at the Coliseum Thursday, under the direction of George F. Ogden.

Des Moines Shriners presented a minstrel frolic, "The Jollies of 1920," at the Auditorium. Governor W. L. Harding, Mayor Tom Fawcett, in cast. Miss Louise Dusenberry, formerly on Orpheum and Panstage circuits, sang a solo.

The Vatican Choir of 70 will appear at the Coliseum Nov. 6.

The Grand theatre, under the management of Sam Homan, at E. 8th and Grand Ave., Des Moines, is being enlarged. Seating capacity will be increased 300 per cent. It will play pictures.

The Garden theatre, pictures, has been completely redecorated. D. C. Burgum is manager. New orchestra of eight has been engaged.

The Clifford Doreaux Players appeared at three university towns in the State last week, presenting "Rebel for Scandal," "Romance" and "Arms and the Man." They played Grit-

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# PATCHES ARE IN VOGUE

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## Chicago to Glorify Wearing of Patches

CHICAGO, Oct. 22.—The Chicago Old Clothes Society was organized by clerks in the City Hall here to-day with "chapters" in each of the principal government departments. The object is to glorify the wearing of patches, frayed or shiny suits, soft collars, resoled shoes and revived neckties as a means of combating the high cost of living. The society is said to have had its inception in an Associated Press despatch from London relating the perturbation of fashionable English tailors over the growth of "old clothes leagues" in the British metropolis.

This item appeared on the front page of The New York Sun, Oct. 22, 1919

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## DETROIT.

By JACOB SMITH.  
The Cafe Frontone was raided Saturday night for selling liquor. The place was crowded. When the police started the raid people rushed out without paying their checks and money left their wrists. The bar fixtures and tables were taken away in moving vans, while Proprietor W. D. C. Moore and the staff of waiters were taken to police station.

The Knickerbocker, at the Belle Isle Bridge approach, is to be enlarged from 900 to 2,200 seats. Complete stage will be added to play out kind of an attraction. Theatre now showing pictures, but when enlarged vaudeville will be added.

The new Detroit Orchestra Hall opened last week. It is a typical looking theatre. The acoustics are perfect. Seating capacity 2,200.

San Carlo Opera Co. at Shubert-Detroit. Next, "Chu Chin Chow." Big advance sale.

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sell College, Grinnell, Monday and Tuesday; University of Iowa, Iowa City, Wednesday and Thursday; Drake University, Des Moines, Friday and Saturday. Very well received.

The big time people are overlooking one of the greatest theatre towns in the country where they permit only one house in Detroit. The exclusive U. B. O. franchise here is controlled by the Moore-Virginia Corp., who operate the Temple. Nevertheless, in justice to Detroit, the Moore-Virginia people should either erect a second theatre for big time vaudeville, or permit other interests to have one. The Temple, with any kind of a headliner, usually sells out by Tuesday for the balance of the week. If Detroit can stand five second-class vaudeville theatres why can't it stand at least two first-class Keith theatres?

## INDIANAPOLIS.

By VOLNEY B. FOWLER.  
MURRAY—"My Lady Friends," first half; "Tumble In," second half.  
ENGLISH—"Cloriana."  
KEITH—"Vaudeville."  
LYRIC—"Vaudeville."  
RIALTO—"Vaudeville and pictures."  
PARK—"Musical extravaganza."  
CIRCLE—"Picture."

"Ten for Three" at Garrick. Next, Nora Bayes.  
"Three Wise Fools" at new Detroit. Next, "Fio Fio."

Vaudeville at the Temple.  
Miss Gibbons has resigned as Fox manager of exchange to accept management of Pathe exchange in Pittsburgh.

"Girls from Outside" at Washington; "In Wrong" at Madison; fourth and last week of "The Miracle Man" at Broadway-Strand; "The Country Cousin" at Adams.

All the vaudeville houses in Detroit are having wonderful business. Top night price at the Temple, playing Keith vaudeville, is 50 and 70 for the main floor. The Orpheum, Miles, Regent, Majestic, and Colonial all get 50 cents for main floor seats for vaudeville not as good. The leading picture theatres—Madison, Broadway-Strand and Adams—get not less than 50 cents for their main floor at night.

# ATTENTION!

## This Is an Open Letter to the VAUDEVILLE PROFESSION

The "ALEXANDER KIDS" were booked for a ten-week route in England, through the combined offices of Max Hart and Willie Edelsten.

We, the "ALEXANDER KIDS," journeyed to England, but because of the age of the youngest member of the act, we were enjoined from opening, although the above understanding anent their age had been arrived at prior to the consummation of the contract. After some legal discussion in England, the act played two weeks of the time, with TWO members of the act; the third was enjoined from appearance.

Under the current war conditions in England, without work and no prospects of future work, the act was practically stranded. I (J. ALEXANDER), father of the Alexander children, cabled Mr. Hart at the suggestion of Willie Edelsten, as he told me the matter was not in his hands. Mr. Hart for some reason or other refused to acknowledge my cables.

Mr. Edelsten, in London, refused us any aid, and I then referred to the only possible channel of help to cable my friends in America.

I cabled to Mr. E. F. Albee, and through his kind offices was supplied with sufficient funds to carry us through our unfortunate condition.

I cabled Harry Weber, who was not my representative, but my personal friend, and Mr. Weber very kindly procured us our visas and personally arranged for our return to America.

We are now in America, and I take this opportunity to advise those acts who contemplate a trip to Europe to stipulate all conditions as to their expectant work in their contract.

The "ALEXANDER KIDS" wish to publicly here express their appreciation of the kindnesses shown by Mr. Albee and Mr. Weber, and also wish to publicly express as above the true state of booking affairs as handled by Messrs. Hart and Edelsten.

(Signed) J. ALEXANDER.  
(Father and Manager of the  
**ALEXANDER CHILDREN**)



## Dolly Connolly

Who Is Registering a Distinctive Hit in the  
"GREENWICH VILLAGE FOLLIES"

It was a comedy week at the legitimate houses, "Fumble In" coming back for the second three-day engagement this season.

Advance sales for "The Bird of Paradise," in its ninth season, to appear at the Marat next week, indicate it still is a strong puller. The play is as popular in the out-State districts as "Uncle Tom's Cabin" in former days.

Clair Whitney, of the Apex Motion Picture Co., which has its studio here, made her first appearance in a speaking part as a member of the caste of "An Innocent Idea" at Engle's last week.

Three famous playwrights are on the winter program of the Oss B. Talbot Fine Arts Association for lectures, at following Lord Dunsany, Nov. 2; M. Maurice Maeterlinck, Feb. 6, and William Butler Yeats, April 25.

### MONTREAL, CANADA.

By Arthur Schalek.  
HIS MAJESTY'S—Galle English Opera Co.  
PRINCEUM—Vaudeville.  
ORPHEUM—Stock in "Here Comes the Bride."

LOEW'S—Vaudeville and pictures.  
ST. DENIS—Vaudeville and pictures  
GAYETY—Al. Rove's Show.

Joseph E. Howard, appearing this week at the Princess (Vaudeville) Theatre with Evelyn Clark, announced that he has signed a three years lease for the Empire Theatre, Stanley St., in this city. For the present Mr. Howard will show feature pictures, but starting December 1 he will install a musical comedy stock company, with himself in the leading roles. The first musical comedy will be "Spring Love." Prices will be a dollar top, with three matinees a week.

Eddie English, late manager of the World Film Co. for Montreal, is now manager of the Montreal branch of the Paramount Films.

Peek-a-Boo Burlesque Co. broke all records at the Gaiety Theatre last week.

FEATURE FILMS SHOWING THIS WEEK:  
Loew's: "The Girl from Outside." Imperial: Wallace Reid in "The Valley of the Giants." Holman: Dorothy Phillips in "The Right to Happiness." New Grand: Tom Moore in "Lord & Lady Algy." Tivoli: Tom Moore in "Heart-ease." Strand: Frank Keenan in "Gates of Rome." Allan: Earl Williams in "The Wolf." Regent: "The Virtuous Model."

The San Carlo Opera Co. played to over thirty

five thousand dollars in its two weeks' engagement at His Majesty's Theatre.

Max Rosen, the violinist, gave a recital at His Majesty's Theatre, Sunday, before a large audience.

The Quebec Board of Censors is doing a lot to hurt the moving picture business in Montreal, and are receiving severe criticism from the local press. This week they passed a picture called "Dust of Dusts," which was shown at the St. Denis Theatre for two days and then they decided that they should condemn the picture, and the picture could not be shown for the balance of the week. Within two days the same board approved of and condemned the same picture.

### NEW ORLEANS.

By O. M. SAMUEL.  
TULANE—Miss in "Head Over Heels."  
LAFAYETTE—Charles Lorenberg in "Alon."  
DAUPHINE—Stock burlesque.  
LYRIC—Clarence Bennett's Colored Carnival.  
STRAND—Katherine McDonald in "The Thunderbolt."  
LIBERTY—William Russell in "His Feet Four."

De Wolf Hopper is touring the South in "The Better Ole."

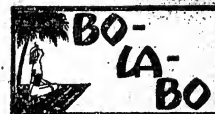
Al G. Fields' Minstrels will be at the Tulane next week.

The extreme heat prevailing last week did not deter theatre-going, all of the theatres attracting excellent returns.

The Orpheum has gotten back into the fold as a highly profitable institution.

Low Rose has been made the butt of a political campaign with his Dauphine Theatre, and will be very lucky if he weathers the storm brewing about his head. The reform element does not want burlesque of any kind.

Vio Perez, who operated the No Name The-



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1.—Orphanus, N. Y.; Lincoln Sq.  
15.—Baltimore (Elizabethtown)  
22.—Atlanta

29.—Birmingham; Memphis  
Jan. 5.—New Orleans; Houston  
15.—San Antonio; Waco  
15.—Dallas  
25.—Oklahoma City  
Feb. 1.—Kansas City; St. Louis  
9.—Chicago (McVickers)

14.—Detroit (Colonial)  
23.—Cleveland (Liberty)  
Mar. 1.—Pittsburgh (Lyceum)  
4.—Toronto (Coughlin St.)  
15.—Hamilton (Loew's)  
21.—Montreal (Geraldine)

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are in Canal street several years ago, is being  
held as a pianist at Meridian, Miss.

Circuses playing through the South are hav-  
ing a deal of trouble through the inclement  
rains of the past few weeks.

The Lafayette began its season Sunday with  
a musical comedy policy at popular prices.

The long battle between the Sanger Amuse-  
ment company and Paramount has ended in an  
amicable way. The picture circuit will exhibit  
Paramount films shortly, through arrangement  
with the S. A. Lynch enterprises, after a dis-  
continuance of several months.

## PHILADELPHIA

NIXON'S GRAND (J. C. Dougherty, Mgr.)—  
The house has a new manager this week,  
Joseph C. Dougherty, formerly of Keith's  
Chestnut Street, succeeding W. Dayton Wege-  
farth, who left for Syracuse to assume  
charge of the new Keith house in course  
of erection there. Business Monday was up to  
the usual average and the show made a good  
impression. Harry Cooper has the featured  
position and did very well with his talk and  
songs. Frank Conroy and Howard Chase offer  
"The Magic Bowl," a new vehicle which ap-  
pears to have been written around an idea  
cleared from an old "bigger" afterpiece. It  
got a lot of laughs. Ernie and Ernie regis-  
tered a hit with their comedy and one-legged  
acrobatics. The Belle Sisters, a local turn-  
tuet with warm recognition. The Three Eddys  
got over in good shape with their comedy,  
and acrobatics and Larry Harkins and His  
Melody Monarchs filled the closing spot in  
excellent shape. Harkins and most of his  
boys were in the service during the war. The  
act replaced John Conroy and Slater, which  
did not appear for the opening show.

ALLORENT—"The Fashions, Minstrel"  
headlines this week, with the following vaude-  
ville acts: Bolger Brothers; Margaret Young;  
Anger, Shuts & King; Torrell's Circus, and  
the film feature, "The Man Who Stayed  
Home."

GOBBE—Clark's Hawaiians; "Photoplay-  
mates"; Kelly and Doy; Hawthorne and  
Cook; June Edwards; Realists; Ross and Da-  
via; Conroy and O'Donnell; Morgan & Gates;  
Sterling Rose Trio; Ben Smith, and pictures.

KEYSTONE—"Echoes of Broad"; Bowman  
Brothers; Ethel May Hall and company;  
Henry Gray; Gester and Looby; film feature,  
"The Black Secret."

WILLIAM PENN—First half—York's  
Jazzimbo Band and four other acts and the

film feature, Geraldine Farrar in "The World  
and Its Woman." Last half—"A Hair for a  
Night," musical tabloid heads the vaudeville  
and the film feature is Madge Kennedy in  
"Strictly Confidential."

NIXON—First half—"The Magazine Girl";  
"Thru Thick and Thin"; Lina Anger and  
Curtis Boys; Allen and Lee, and J. Warren  
Kerrigan in "The Joyous Liar."

METROPOLITAN OPERA HOUSE—"The  
Jinxie Man" succeeded in holding up to the  
big run of business enjoyed last week, when  
the average nightly takings were around \$1-  
600 at a \$1-50 cent scale, with 35 at the  
matinee. Three shows being given daily. The  
Stanley Co. has the picture here and should  
clean up a lot of money with it. It will very  
likely be shown at the other Stanley houses  
about town in the near future, and the boost-  
ing it has had at the Metropolitan will help it  
greatly in the neighborhood theatres.

STANLEY—"Lombardi, Ltd.," a screen  
version of the play used by Leo Carrillo, is  
drawing strong this week. Bert Lytel has  
the principal role, and while the screen story  
is not near so interesting or gripping as the  
stage version, it makes a good picture. Next  
week—Nadimova in "The Brat."

ARCADIA—Jack Pickford in "Burglar by  
Proxy."

PALACE—"The Teeth of the Tiger,"  
COLONIAL—Douglas Fairbanks in "His  
Majesty the American."

VICTORIA—"Cheeky." Next week—Tom  
Mix in "Rough Riding Romance."  
JUMBO—"Mickey."

LOUSET—"Robert Warwick in "Is Mis-  
souri."

STRAND—First half—"The Life." Second  
half—"Stepping Out."

RIVOLI—First half—"The Dragon Painter."  
Second half—Geraldine Farrar in "The World  
and Its Woman."

BELMONT—First half—"The Climbers."  
Second half—"Human Desire."

REGENCY—Marguerite Clark in "Luck in  
Fawn."

ALHAMBRA—First half, Robert Warwick  
in "Is Missouri." Second half, "The Man  
Who Stayed Home."

"Broken Blossoms" is being shown at the  
Capitol, Great Northern and Imperial, all  
Stanley Co. houses, this week.

## PITTSBURGH

BY COLEMAN HARRISON.

THE DAVIS—Vaudeville.  
SHERIDAN SQUARE—Vaudeville.  
HARRIS—Vaudeville.

LOEW'S LYCEUM—Vaudeville.  
PERRIN—Burlesque.  
GAYETY—Burlesque.  
VICTORIA—Burlesque.  
ACADEMY—Burlesque.  
GRAND—Motion pictures.  
LIBERTY—Motion pictures.  
OLYMPIC—Motion pictures.

The record week's attendance was scored last  
week by "Chu Chin Chow" in its return en-  
gagement at the Alvin. It is playing its second  
and last week here. "Rust of China" next.

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of the

# Vaudeville Investigation

by the

# FEDERAL TRADE COMMISSION

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Kitty Gordon, in her first appearance here in years, won a large house Monday night at the Pit with some good work in her new show, "Love for Sale," in which Jack Wilson also acquits himself nobly. The production is more or less elaborate, and the music unusual. Ben Carlo Grand Opera next.

The first Shakespearean repertoire of the year was presented Monday, Robert B. Mantell opening at the Nixons in his wonderful characterization of "King Lear," one of the tragedian's best roles. "King John" and "Julius Caesar" are not included in the list of presentations, not having been fully prepared as expected. Genevieve Hammer and Fritz Leiber were their counterparts of the Lear performance. "The Canary" next.

The engagement of "The Unlucky Bride," as suggestive in performance as the title indicates, has been extended for another week at the Duquesne. "Turned," which has already played here this season, returns next week.

### PORTLAND, ORE.

By RALPH ELLIOTT MILLER.  
ORPHEUM—Vaudeville.  
HIPPYDROM—Variety and pictures.  
FANTASIES—"Oh, Teddy," with Tommy Toner, Helen Freeman and dancers. Six other acts.  
LYRIC—"The Speed Limit." Ben Dillon and Al Franks, principal comedians.  
PEOPLES—Mitchell Lewis in "Faith of the Brown."  
MAJESTIC—Artistic Picture from Griffith's "Broken Blossom."  
STAR—Merle of "The Girl From Alaska."  
LIBERTY—Mary Pickford in her latest picture, "The Hoodlum."  
COLUMBIA—Moment from "Six Feet Four."  
STRAND—Tense moment from Rex Beach's Cinema "The Girl From Outside."  
CIRCLE GLOBE, HUNNIDE, CARLIS, REX, NOVELTY, GRAND, SUNSET—Picture.

Billie Bingham, "Pacific coast's most popular soprano," like some of the Eastern stars, will appear at the Lyric and at the same time play leads for the Clevelro Film Co.

Sol Lesser announces his entrance into the concert field via the Vatican Choir, rights of which he has purchased for concerts in San Francisco, Los Angeles, Seattle and Portland. This is a departure from Mr. Lesser's usual activities, as heretofore he has purchased only feature motion picture productions. Lesser plans to present these concerts immediately after the choir has completed its eastern tour.

Phillip Felix, leader of the Strand symphony orchestra, received with four weeks' delay a box which was to contain musical material, orchestration, a violin worth about \$500.00, and several medals given him by kings and other high standing persons. In receiving the box he found everything of value gone and the box broken open. Mr. Felix at once filed suit against the Express Co.

Mr. Max Houser, president of the Multnomah Hotel Association, donated \$2,500 for a symphony orchestra of 50 pieces. The orchestra will give concerts here.

Portland is the first city in this country to present musical comedy in stock. "Have a Heart" was played by the Alcazar Players.

Walter Kofeldt, formerly manager for the Palace exchange in Portland and later manager of the Majestic theatre, before going into the merchant marine, will open a new theatre in Waukegan, Wash., on Thanksgiving day. The new theatre will have a seating capacity of 1,500 and will incorporate many ideas that Mr. Kofeldt has acquired in a recent trip in Southern California. He contemplates opening his house with "The Girl in the Harem," a Dorothy Phillips production.

Walter Kirl, formerly of Vancouver, B. C., where he was with the Regal Film Company, has moved to Portland and is in charge of the booking department of the Universal Film Exchange.

Charles Roediger, for three years motion picture editor of the Tacoma Ledger, has left the newspaper business to take charge of the publicity for the Jensen & Von Harberg theatre in Tacoma.

Joe Roberts, banjo player, greatly pleased the audience of the Pantheas last week. Roberts played at the Majestic several years ago at the same time when Charlie Chaplin and Arbuckle were playing in comedy acts in some of the shows here.

Albany people will see themselves in moving pictures here Oct. 30. Joseph H. Jones, film man, took all the schools of the city with the children at play and in the class room last week and also filmed the downtown district and principal business houses.

Portland is rapidly becoming a motion picture center. The Highway Film Company, a new undertaking, has started with branch offices in Los Angeles and Seattle. The company

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ORPHEUM CIRCUIT  
DIRECTOR, LEW GOLDER

# FRED LEWIS

HIMSELF

Says: A soft answer often turn-  
eth away a black eye.

has already started a one-act comedy, but their policy is to make dramas as well. J. H. Schmidt of Seattle was elected president, J. A. Rosen treasurer, R. Miller secretary and Ole C. Kottke manager. J. G. Kelsey is handling the exploitation from the Los Angeles end. Temporary offices are at 515 Biers Building.

### PROVIDENCE.

BY KARL KLARK.  
SHUBERT MAJESTIC—"Linger, Linger, Letty," had its opening Monday night. Reviewed elsewhere in this issue.

MAYFLOWER—"A Prince There Was." George M. Cohen's comedy, and anything with Cohen "hitbox" is it certain to go big here. This new Exchange house is meeting with remarkable success.

ORPHEA HOUSE—"Business Before Pleasure" got well despite second appearance.

R. F. ALDER—"The twenty-first anniversary west of Keith vaudeville in Providence is being observed at the new million dollar house with an extra bill of 11 acts.

FAYE—Will H. Fox, Harriet Froben & Co., Thomas and Wallace, Laura Pearce Trio, St. Charles & Co., Campbell and Carron.

Among those on the big anniversary bill at the R. F. Alder this week are William B. Ramsdell and his sister Beasia. Mr. Ramsdell was formerly a dancing teacher here. The appearance of the team is the first here for several years and will be their last vaudeville appearance before entering the musical comedy field.

The Coronet Film Co., which a few weeks ago took over the old plant of the Eastern Film Co. on Elmwood avenue, is to erect a picture studio there. The structure which is to be of brick and one story in height, will be 30 by 55 feet. The Eastern Film Co. was burned out about a year and a half ago in one of the biggest fires in this city for many years.

A. A. Spitz of this city, who some weeks ago announced that he was planning to build a \$250,000 playhouse at Woonsocket, has announced that he has given up the option on a piece of church property which he had in that city and will not go through with plans to give that city a theatre. Opposition to another playhouse in Woonsocket developed from unexpected quarters and this is understood to be the reason for the abandonment of the project.

Charles L. Marsh, of "Frivolties," at the Hubert Majestic last week, is missing a \$500 diamond stickpin and other jewelry valued at about \$75, according to a report he made to the police during his engagement here. The actor claims that the valuables were stolen from his dressing room.



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(Of the better class, within reach of economical folks)  
Under the direct supervision of the owners. Located in the heart of the city, just off Broadway, close to all looking offices, principal theatres, department stores, traction lines, "L" road and subway.  
We are the largest maintainers of housekeeping furnished apartments specializing in theatrical folks. We are on the ground daily. This alone insures prompt service and cleanliness.  
ALL BUILDINGS EQUIPPED WITH STEAM HEAT AND ELECTRIC LIGHTS

**HILDONA COURT**  
361 to 367 West 42nd St. Phone: Bryant 6555  
A building of ten just completed, elevator apartments arranged in suites of one, two and three rooms, with tiled bath and shower, tiled kitchen, bathroom. These apartments embody every luxury known to modern science.  
\$15.00 Up Weekly \$16.00 Up Weekly

**YANDIS COURT**  
361-367 West 42nd St. Phone: Bryant 7012  
One, three and four room apartments, with tile-bath, private bath and kitchen. The private bath apartments are noted for its size of its situation.  
\$12.00 Up Weekly  
Address all communications to M. Glanville  
Principal Office—Yandis Court, 351 West 43rd Street, New York  
Apartments can be seen evenings. Office in each building.

**HENRI COURT**  
312, 314 and 316 West 42nd St. Phone: Bryant 6550  
An up-to-the-minute, new, breezy building, arranged in apartments of three and four rooms with kitchen and private bath. Phone in each apartment.  
\$17.00 Up Weekly

**THE DUPLEX**  
323 and 325 West 43rd St. Phone: Bryant 4232-4231  
Three and four room with bath, furnished in a degree of modernism that equals anything in this type of building. These apartments will accommodate four or more adults.  
\$16.00 Up Weekly

LARGEST AND BEST EQUIPPED  
POSING ROOMS IN THE COUNTRY  
GRAND PIANO FURNISHED FOR ALL MUSICAL ACTS  
ALL KINDS OF SCENERY AND SET LIGHT—OPEN SUNDAYS

**BLOOM**  
190 N. STATE ST. Phone: Randolph 3377

## THE ADELAIDE

754-756 EIGHTH AVENUE  
Between 46th and 47th Streets. One Block West of Broadway  
Three, Four and Five-Room High-Class Furnished Apartments—\$10 Up  
Strictly Professional MRS. GEORGE NIEGEL, Mgr. Phone: Bryant 4964-1

Ext. Bryant 854-555-7855 Our Block to Times Square  
**The Edmonds Furnished Apartments**  
Catering Exclusively to the Profession. Special Summer Rates from June to September  
776-78-80 EIGHTH AVENUE  
Between 47th and 48th Streets  
Private Bath and Phone in Each Apartment  
NEW YORK Office: 718 EIGHTH AVENUE

Phone: Bryant 1944  
**THE BERTHA**  
Complete for Housekeeping—Clean and Airy  
323 West 43rd Street, NEW YORK CITY  
Private Bath, 3-4 Rooms. Catering to the comfort and convenience of the profession.  
Steam Heat and Electric Light - - - \$8.00 Up

## IRVINGTON HALL

332 to 338 WEST 51ST STREET Phone: Columbus 7158  
An elevator, fireproof building of the newest type, having every device and convenience. Apartments are beautifully arranged, and consist of 2, 3, and 4 rooms, with kitchen and kitchenette, tiled bath and phone. \$10.00 Up Weekly.  
Address all communications to Charles Tenenbaum, Irvington Hall.  
No connection with any other house.

**BERT KELLY**  
MANAGER OF  
**THE RED LANTERN**  
401-409 N. CLARK ST., PHONE: CENTRAL 8160  
A Wild, Attractive, Cozy Little Place, Where You Dance in the Soft, Mellow Light of  
Curious Lanterns.—  
Special Attention to the Theatrical Profession.

A film container which held moving picture films valued at approximately \$100 was stolen from the lobby of the Emory theatre one day last week, the films having been left there for only a short time when the loss was discovered.  
Sergeant Richard Gamble, amusement inspector of the Providence Police Department, was among those attending a meeting of the National Board of Review in New York last week. Mr. Gamble is a member of the advisory committee of the organization and is well known throughout the country as a wide-awake amusement inspector. During his career he has banned numerous plays and moving pictures from this city.



**ROCHESTER, N. Y.**  
By L. B. SKEFFINGTON.  
LYCEUM.—"The Rainbow Girl," first half; "Suite 11," second half.  
TEMPLE.—Vaudeville.  
GAYETY.—"Star and Garter Show."  
COLUMBIA.—"The Whirl of Polly."  
FAYE.—Three Nances, The Goffins, Dianas Trio, Dawson and Mays, Fred Barnes, Baynor and Jensen; William Farnum in "Wolves of the Night," screen feature.  
FAMILY.—"Oh, Sweetie," Four Sabres, Honey Hunt, Moore and Millstead, Anderson Wah-Ni, first half; Max Murray in "Twin Fawns" (film), two acts to fill, second half.  
REGENT.—"Broken Blossoms," all week.  
PICCADILLY.—"Lombard, Ltd.," first half; Michel Normand in "Jinx," second half.  
GORDON.—"Choosing a Wife," first half; Maxine Elliott in "The Eternal Magdalene."  
This is anniversary week at the Family.

SHARTEST OF  
MOTOR REPORTS  
**PELHAM HEATH INN**  
Pelham Parkway, at Eastchester Avenue; and  
**BLOSSOM HEATH INN**  
Merrick Road, Lynbrook, L. I. Unequaled in Cuisine and Service.  
Open All Year Under direction of H. & J. Suskind

HEAR YE! HEAR YE! HEAR YE!  
The Caravanaries of the Elect; dining room of the "Thespian Immortals"; food, my friends, as is food; when we smothered 'em; Friend, you have not lived if you have not eaten at  
**THE GREASY VEST**  
FOTIS, Proprietor  
173 NORTH CLARK STREET, CHICAGO  
Opp. The College Inn Opp. The Sherman Hotel

"THE 13th CHAIR"  
The House of Steaks and Good Things to Eat  
**"PETE" SOTEROS,** The Talk of the Loop  
Next door to Colonial Theatre, 30 West Randolph Street  
Ask MAX RICHARDS? CHICAGO, ILL.

Instead of advertising the show at the Columbia this week, the Columbia advertising invites the public to "vaudeville and all-night" show. It also states that there will be all-features acts. Last week the show was panned by local papers, it being mentioned that the burlesque was not of the better sort.  
Irving N. Balzerde, manager of the Lyndhurst, has resigned and has been succeeded by Mike Carr, formerly manager of the Lincoln. Carr is succeeded at the Lincoln by F. A. Myers, formerly assistant manager at the Lyndhurst. Mr. Balzerde has been president of the Rochester Exhibitors' League for the past two years and was largely instrumental in putting through the Sunday legislation. He will now devote all of his time to work for the New York State Exhibitors' League.

James L. Fitzpatrick, formerly manager of the Strand at Scranton, Pa., has taken over the Regent and Smith opera house at Geneva. The Regent is playing some of the best first run pictures and the Smith travelling company, L. G. Brady, formerly manager of the Regent and Strand, is organizing a company to build a new house.

A Supreme Court jury at Canandaigua has decided that the late Henry A. Zolnier, an acrobatic retired showman, was not in his right mind when he made his becalmed last will. Under the terms of the will he left only \$1,000 to his wife and after providing for his home, his dog and an animal cemetery, left the balance to the Geneva City Hospital. His estate is estimated at from \$50,000 to \$100,000 and if the verdict is upheld will now probably be divided among his kin.

**BALTIMORE**  
**HOTEL**  
Formerly Reilly's  
Knows What the Palace Needs After the Show HOME COOKING  
Franklin St. at Enlow JOE TIEMAN Prop.  
IN THE HEART OF THE THEATRICAL DISTRICT

**NOTICE**  
**SEYMOUR HOTEL**  
ROCHESTER, N. Y.  
All Modern Improvements—Centrally Located  
Rates: 75c. and Up

There will be no Sunday movies in Newark, N. Y. Two petitions were presented to the municipal board for and against the proposition, the one in favor of Sunday shows having the most names. The board voted five to two against the proposition.

Albert A. Fannysvener, who has taken over the Star, Buffalo, is a good man. He is probably

# THE BIG SURPRISE AT THE PALACE

WILLIAM

ESTELLE

# AND DEMAREST COLLETTE

Moved From Fifth to Ninth on the Bill  
AS SEEN BY THE AUDIENCE AND CRITICS



## "ALL THE LAUGHTER AND APPLAUSE"

And it was also amusing to observe how one William Demarest, as droll a fellow as one often seen, stole off with all the laughter and applause that had been counted on for the headliner.—*Alexander Woolcott—Times*.

## "MOST DIVERTING MUSICAL ACT"

William Demarest, appearing with Estelle Collette in a violin and cello number, gave a sample on the other hand of typical American banter, chaffing, kidding, dancing and attempting to jump from his feet from a reclining position, thereby doing one of the funniest things seen in variety. Starting absolutely "cold," the pair worked up the enthusiasm for their performance until they had shown themselves one of the most diverting musical acts in vaudeville, and at the finish even the sophisticated gallery gods shrieked for them long after the curtain fell.—*Vreeland—Sun*.

## "SHRIEKS OF LAUGHTER"

William De Marset and Estelle Collette scored what Ted (Kid) Lewis ascribed Ted (Jazz) Lewis during intermission was the cleanest knockout he had witnessed in either ring or stage experience. And Ted (Kid) was warranted. Mr. De Marset is a corking comedian. He is a native chap. The way he landed an acrobatic nip-up every time he missed a note on a cello caused shrieks of laughter. His every gesture and word is a society treat.

Miss Collette has an unusually whimsical personality, observes the ludicrously rough behavior of her partner with wide-eyed wonder, scolds him in French and plays the violin with the touch and soul of a musical genius.—*Sam McKee—Morning Telegraph*.

## "WHIRLWIND OF APPLAUSE"

De Marset and Collette started slowly but finished to a whirlwind of applause. William De Marset is a natural comedian and shows unlimited possibilities for scenic comedy. His attempt to do an acrobatic stunt is extraordinarily funny. Miss Collette plays the violin effectively and funds well.—*John—Variety*.

SIGNED WITH JOE M. GAYTES

## In "LOVE FOR SALE"

With Elsie Gordon and Jack Wilson. Opening Monday, Nov. 5, Toronto

## "HOWLING, LAUGHING SUCCESS"

Perhaps the biggest "unexpected" knockout was that of Bill De Marset and Miss Collette. They stopped the show completely.

De Marset has a new style of comedy work that was appreciated by an audience that caught the "virtu" the minute he started his acrobatic absurdity while playing the cello. The entire act was a howling, laughing success from start to finish. It was also a personal triumph for Bill De Marset and establishes his comedy worth beyond all doubt.—*Mark—Dramatic Mirror*.

## "AN ACT THAT VAUDEVILLE REALLY WANTS"

De Marset and Collette, violin, cello and talk. De Marset a comedian somewhat on the "ant" order. He has something on the other comedians of his type, because he is an instrumentalist as well as a good acrobatic comedian. He takes some falls that had the crowd in screams of laughter. Miss Collette is a good violinist and aids materially in getting laughs for De Marset for his style of comedy. This is the sort of an act that vaudeville really wants. Finishes big. Twenty-five laughs. Nineteen minutes.—*A. Herbe—N. Y. Star*.

## "COMEDY THAT WAS A HOWL"

De Marset and Collette are new to the Palace, but if the applause and laughter counted for anything they could remain indefinitely, as their comedy and music was new. William De Marset does a bit of comedy that was a howl. While they are playing a melody, he does a nip-up and then attempts another but fails to the stage. This is repeated to howls of laughter.—*Brucker—The Clipper*.

## "STOPPED THE SHOW"

No. 5—De Marset and Collette stopped the show. Estelle Collette plays the violin while her partner, in addition to playing the cello, persists in attempting at intervals acrobatic stunts. After the lights were put out they had to be turned up again.—*Hillier—The Billboard*.

VAUDEVILLE MANAGEMENT

E. K. NADEL, PAT CASEY AGENCY

MATRIL BY JAMES MADISON

and general manager of the Theatre Operating Co., operating the Family, Rialto, Strand and Princess theatres here. The Star will show vaudeville and pictures. The policy to be followed probably being about the same as the Family. The same acts will play both houses.

The proposition of permitting the picture house to open on Sunday is to be submitted to a popular vote in Geneva. A petition has been presented to the city council, but the al-

derman hesitate to take any action and have figured out that the best way is to let the people decide.

The Liberty at Canandaigua is being improved and enlarged so as to handle some of the big shows during the coming winter. To the past the program has run to pictures and pop vaudeville. The time will be split between legitimate and the present policy.

When Earl Fisher told Mickey Finn, manager of the Temple, that he wanted to go to war, Mickey told him to go ahead and that when he returned he could stop right into his job of treasurer at the Temple. Fisher went right ahead and did some fighting and got himself covered with glory. Last week he came home and his old job was waiting for him.

## SYRACUSE, N. Y.

by CHESTER E. HAIN.  
WIRING—All the week, "Maxine." Since its first appearance last winter this production has been edited and pruned, and it runs more smoothly. Carolyn Thompson and Edith

Wright, the two new principals, fill the gaps left by their predecessors very satisfactorily.

EMPIRE—First half, Fred Whitely's new show, "Belle 18." Last half, "The Rainbow Girl." Next week, Monday, Walter Hampden in "Hamlet"; Tuesday and Wednesday, William Gillette in "Dear Brutus."

BAFFLE—First half, "The Beauty Trust." With a chorus that is "fair, fat and forty," the I. H. Mark show bids fair to become a second Billy Watson "Beauty Trust"—at least as far as girls are concerned. The production shows little change from last year, although the old music score has given way to popular stuff of this season, and there are three new principals. Eugene Haugh, doing an Irish comic, has replaced Earl Woods, while Edith Burton and Inez Harty, out of vaudeville, fill the shoes of Lillian Smiley and Chubby Brindale. The Temple Quartet has also been replaced, "The Three Rounders" filling. It is the specialties by Burton and Harty and the trio that hold up the show. The comics—Pearl, Miller and Haugh—are hampered by ancient stuff already mellowed last year. Last half, "Ten Nights in a Barroom." Next week, first half, "Star and Garter."

TEMPLE—Vaudeville. CHESNUT—Vaudeville.

STRAND—First half, "Lombard, Ltd." Although marred by gibberish in the titling and by the elimination—supposedly by the cutter—of scenes used for stunts in the advertising display, Bert Lyral makes a satisfactory title, and the support is adequate.

EKKEH—First half, "The Way of a Woman." Excellent Norma Tennessee vehicle. SAVOY—First part, "The World Adman." Gives Keenan a fine role but the presentation is marred by several inconsistencies.

The "war" between the majority of Syracuse theatres and the Syracuse "Post Standard" is still on with no prospect of an early finale. Four more theatres are reported as having joined the new Syracuse Managers' Association. They are the Happy Hour, Regent, Arcadia and Langdon. So far the association has not named a president but Bernard Frank manager of the Winding (Shubert), is acting as secretary. The "Post Standard" is devoting news space to articles not exactly laudatory of certain members of the association as well as to the objects of the new organization. Among the latter, the P. S.



# An Opportunity

We Offer \$5,000.00 a Year (Contract) for a Capable Man to Manage Our Professional Department—Will Also Give Bonus

Will Treat All Correspondence Strictly Confidential

# GILBERT and FRIEDLAND, Inc.

## 232 West 46th Street, New York

L. WOLFE GILBERT, President

MAXWELL SILVER, General Manager

# BERT HANLON

Appearing in person  
No confederates Used

## RIVERSIDE

NEW YORK

This Week

(Oct. 27)

## BUSHWICK

BROOKLYN

Next Week

(Nov. 3)

Direction

M. S. BENTHAM

Vaudeville Artists Attention! I  
While in CHICAGO, Don't Fail to See  
**'ELI' The Jeweler**  
A Friend to the Profession—Nat-Sed.  
State-Lake Theatre Bldg. Ground Floor

hearts, in the keeping down of mirrors of at-  
taches and a censorship on the reviews of films  
written by local critics.

May Irwin will have a new home at the Thou-  
sand Islands next year. Her present place,  
Irwin Isle, has been placed on the market. May  
intends to build a bungalow on her 100-acre  
farm in the spring.

Lee James Dittrichstein spilled the beans as  
to his future plans while in Binghamton last  
week, appearing in "The Matinee Hero" at the  
Armory. Dittrichstein said he would continue  
in that play next season, varying the program  
with "The Concert" and "The Great Lover."  
In the following season, Lee announced he  
would turn to Shakespeare, playing Iago in  
"Othello."

The Regent, Seneca Falls, will pass out of  
existence Jan. 1. A. B. Hilkert, the owner of  
the house, has completed a deal whereby he  
is to reconstruct the house as a garage, and  
will give possession when the changes have  
been completed.

The Curtis Grand, Auburn, reopened on Mon-  
day afternoon under the management of J. S.  
Kallert. The house will have film and vaude-  
ville.

J. Claire Carpenter has tentatively fixed the  
opening of his new Gouverneur house, the  
Gralyn, for the Christmas holidays.

Howard T. Bradner, of Middletown, has been  
named manager of the Lyceum, Elmira, suc-  
ceeding Carl H. Carlton, resigned. Until he  
entered the service during the late war, Brad-  
ner was manager of the Paragon at Oneonta.

R. A. Collins, of Binghamton, but for some  
time connected with the foreign advertising

**WANTED**  
**Acrobatic Comedian**  
Must be able to deliver lines and do acro-  
batic dance. Small man preferred. Act  
now playing and booked ahead. Address  
**FRANK GARDNER**  
This week (Oct. 27) Gen. Delivery, Rochester, N. Y.  
Next week (Nov. 3) Gen. Delivery, Washington, D. C.

department of the Cleveland Plain Dealer, has  
branched out into the film business in the  
Ohio city, and is general manager of the newly  
organized Collins Studio Co.

### WASHINGTON, D. C.

BY HARRIS MEAKIN.

KEITH'S—Vaudeville.  
NATIONAL—Fred Stone in "Jack o' Lantern"  
opened Sunday for two weeks.

SHUBERT-BELASCO—Alice Brady in "For-  
ever After," by Owen Davis, opened Sunday to  
excellent house.

FOLY'S—Marjorie Rambeau in "The Unknown  
Woman," first presentation, and received pan-  
ing from all local critics. Reviewed elsewhere in this  
issue.

SHUBERT-GARRICK—Another new one had  
its first showing Monday, "Letty Arrives," by  
Sydney Rosenfeld. Reviewed elsewhere in this  
issue.

COSMOS—"Dangrous Dan McGrew," Mort  
Fox and Jimmie Britt, Shea and Carroll, Four  
Asters, Dennis Chabot, Orville Stamm & Co.,  
McCarthy and Stennard, film.

GAYETY—"Liberty Girls."

LYCEUM—"Grown-up Babies."

LOEW'S PALACE—Robert Warwick in "In  
Misery."

LOEW'S COLUMBIA—Bryant Washburn in  
"Why Smith Left Home."

MOORE'S RIALTO—Constance Binney in  
"Erstwhile Susan."

GRANDALL'S METROPOLITAN — Madge  
Kennedy in "Strictly Confidential."

Two former well known personages in Wash-  
ington, Willard Robertson, who appeared with  
the Columbia theatre stock a number of seasons,  
and B. Gordon, for years a newspaper man, have  
collaborated. Their first effort will be "A  
Man's Man," to have its first showing at the  
Shubert-Garrick within the coming month.

### ACTS

Vaudeville material of the better kind written  
to order. Reasonable rates. First-class work.  
Prompt delivery. Phone Columbus 4281 for ap-  
pointment. ARTHUR NEALE, 158 West 60th  
street, New York. Equal attention to out-of-  
town orders.

IF YOU

DON'T

ADVERTISE

IN

VARIETY

DON'T

ADVERTISE

## NEWS OF THE FILM WORLD

Julia Swayne Gordon has resigned from Vitaphone and signed a contract with Selznick. Miss Gordon will appear in a number of feature pictures.

The titles of the next two pictures of the Hall-Boon-Boys, to be released Nov. 8 and Nov. 17, are "A Howling Success" and "Pretty Hot."

Faith has four features scheduled for November release. The first will be "The Gay Old Dog," starring John Cumberland; "A Woman of Pleasure," with Blanche Sweet featured; "The Right to Life," a Dolores Costello special, and "Down," with Sylvia Bremer taking the principal role.

Major George G. Sheer has been appointed director of publicity for the Rialto and Rivoli, succeeding Ralph Edmunds, who resigned to go abroad.

"Two Women," the next Norma Talmadge release, one of Wilkie Collins' stories, has been adapted by Chester Withey and Grant Carpenter, instead of John Emerson and Anita Loos, who were previously mentioned as the adapters.

Robertson-Cole has bought the Law Cody feature, "The Beloved Cheater."

"Out of the Night," a short story by Josephine Miller, appearing currently in a national periodical, has been purchased for Olive Thomas' use by Myron Selznick. The heroine is a girl of the Folies.

Realart Pictures have moved their Philadelphia branch office to 1237 Vine street, where Jay Emanuel is in charge.

Way & Gow made a record for quick work when "The Mystery of the Yellow Room" was announced by Realart for a pre-release showings. Decision was made in the morning and by the following morning every subway and elevated station in Manhattan had a poster up telling of the entertainment at the Broadway.

D. W. Griffith will leave soon for a trip to Florida with the possibility of securing ground for a new studio there. If the deal goes through, Mr. Griffith will have four studios, one in Los Angeles, another in Kentucky, and the third East.

Ben Wilson, director of Hallmark's serial, "The Trail of the Octopus," left for the coast last week to begin work on a new serial for the same company.

Through an arrangement with George Loos Tuckson, Metro has borrowed the services of for their forthcoming production by Sir Gilbert Parker.

"Zin Pan Alley," a Fox Albert Ray-Hillier Fair production, has been completed under Frank Best's direction.

Howard Mitchell has finished directing Peggy Hyland's latest, "Auld Lang Syne," from a story by J. A. Rosch.

Beatrice Joy will play opposite Bert Lyall in "The Night of Way."

Zena Keefe will support Owen Moore in his picturization of P. G. Wodehouse's Saturday Evening Post novel, "Piccadilly Jim."

Ralph Ince will direct Eugene O'Brien in his next Selznick production, "His Wife's Money," by May Tully.

Tom Mix's next Fox release will be "The Untamed," by Max Brandt, with Colleen Moore in the support.

Alma Rubens has been signed by the Cosmopolitan Productions. Her first will be a film adaptation of one of Fannie Hurst's East Side stories. Frank Borzage will direct.

Earle Williams has finished for Vita "The Black Gate," a mystery story by Millard Boelt.

Vitaphone will produce a special of C. Hadson Chambers' play, "Capt. Swift."

Edward S. Moffat has been appointed advertising manager of Universal to succeed Nat G. Rothstein, resigned.

Guy R. Hammond has been made export manager of Selznick Pictures.

Walter Edwards will direct Ethel Clayton in "Young Mrs. Winthrop."

Tom R. Mills of Vita is now with Goldwyn, where he is directing Tom Moore in "Dupla."

Nat Rothstein has left Universal and joined the Equity Pictures staff as advertising expert.

The Appellate Division of the Supreme Court of New York has prohibited the Hearst publications from using the words "Mutt and Jeff."

Herman Phillips, ex-cityville exploitation manager of the R. & M. Jones, has joined the publicity forces of P. P. L. in Buffalo.

The Cinema Exhibitors' Association of Bronx County will hold its seventh annual entertainment and ball at Hunt's Point Casino, 1634 street and Southern Boulevard, Monday, Nov. 8 (election eve).

Myron Selznick has purchased the screen rights of "His Word of Honor," a novel by Edgar Franklin. It will be used as a vehicle for Owen Moore.

"The Cave Lady," a play by James Collier, due for late fall production, will be first shown on the screen under the Metro trade-mark, with May Allison starred.

The Fox exploitation department is making a special appeal to the educators and school teachers for the Henry Wadsworth Longfellow film "Evangelina."

Clifford P. Baum, a picture director, formerly with the Fox enterprises, will assist Edgar Lewis in his production of four new de luxe film features.

Stanley Olmsted, head of the Stuart Dickson scenario department, has adapted "Down," Eleanor H. Porter's novel, which will be made into a six-reel feature in the Dickson studio.

S. T. Stevens, formerly with Exhibitors Mutual, has been appointed field manager of Hallmark Exchanges.

Goldwyn has signed Booth Tarkington to write a series of "boy" comedies on the order of his "Furber" stories. The pictures will be two-reelers and known as "Edgar" comedies.

Earl Hunt, the cartoonist, has been given active supervision of the F.F.'s animated cartoon department.

"The Girl of the Sea," a Williamam Bros. production, which took over six months in the making in the West Indies, has been completed. The story is by Lloyd Shelden, directed by J. W. Kelly and photographed by Jack Reisher. Betty Hillman did the female lead.

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Harry Franklin is directing Mary MacLaren in "Honey and Rhubarb" for Universal. Wallace MacDonald is the male lead.

"Out of the Night" will be the next Olive Thomas production. John W. Noble will direct. Julia Swayne Gordon will support Elaine Hammerstein in "The Country Cousins."

Owen Moore has completed "Piccadilly Jim" for Selznick.

Myron Selznick will use part of the Branton studios on the Coast to make three productions.

The police reserves had to be called out last week when all the employees except operators of a number of motion picture theatres on the East Side went on strike. The Clinton and the Ocean were the principal houses affected.

Earl Ford, manager of the Bray Cartoons Service for the past five years, has been appointed supervisor of the screen cartoon division of the Famous Players-Lasky Educational Department.

Earl Kramer took over the management of the Select's Montreal branch last Monday.

The Motion Picture Producing Co. of America started work on its first picture this week at its Dongan Hills studio, with Sammy Burns as the star and Roy McCardell as the author of a series of two reel comedies. Burns will direct as well as star.

Beverly Griffith returned to San Francisco after six months in Honolulu, where he was branch manager for the Universal for the past six months.

James J. Corbett was in San Francisco last week for scenes in a feature picture in which he will be starred, directed by Jack Ford.

Sam Cohn, exploitation representative for the Realart pictures, arrived in San Francisco last week for an extended stay.

Mina Olga Petrova is becoming successful as an author. She has sold stories to Smart Set and Allstar's and has signed a contract to write criticisms for two picture journals.

Irving Berlin entertained at dinner last week in honor of the first wedding anniversary of Mr. and Mrs. Joseph M. Benckel (Norma Talmadge).

Pearl Shepard is to appear in a seven-reel comedy by Frank P. Donovan.

## COAST PICTURE NEWS.

Los Angeles, Oct. 28. Warburton Gamble, the English actor, has arrived to support Pauline Frederick.

"Chick" Collins, fresh from the wars, is at Branton as acting director.

Law Cody is chewing his mustache and reading scenarios, looking for a good one.

William Lord Wright is in Glendale with the Dustin Farnum company.

Ray Hinton, who had become a Lasky trademark, has quit that organization and has signed with Goldwyn.

Joseph Hensberry has been engaged by Louis B. Mayer to direct Mrs. Charles Spencer Chaplin's Mildred Harris.

Zelma Maja is supporting J. Warren Kerrigan in "Live Sparks," being filmed at Branton.

Francis McDonald is a star, having signed with the National. Opie Read's "The Kentucky Colonel," will be McDonald's premier vehicle.

Jack Conway will direct Zena Keefe's Ben Hampton stories. His first production will be "The Desert of Wheat."

Charlotte Walker is appearing before the camera for the American at Santa Barbara. Wheeler Oakman is the male lead.

Alfred Allen, by the way, who has portrayed scores of character and heavy roles for Universal, has left Carl Laemmle.

Edna Gill, sister of Clara Williams, is ill at the Westlake Hospital while sister Clara is in constant attendance.

J. W. Kerrigan is negotiating with Henry Earl Kaibbe for "The Tang of Life," an Arizona Blue Land story.

"Boop"—beg pardon. Paul Hubert-Cohen, Bill Hart's exploitation engineer, is a proud father.

## THE MOTHER AND THE LAW.

If the blue book, that is, if ever any such book of record comes out, embracing films that have elevated the industry from mere industry to art, "The Mother and the Law" must be right at the top of its list. It is a picture of the year or with "Intolerance," of which this feature is only an excerpt.

It can stand on its own merits in its entirety. Under the new title, or take its place in the larger work and find its niche of importance, despite its reception when exhibited as a whole years ago.

Unlike most pictures dealing with the same subject, it deviates from permissive deception to attain its end. Here, instead, the author and director have observed the inconsistency of present-day laws, and, as such, often drag into it the two innocent victims. Through no fault of their own they are at its mercy until a kindlier fate rescues them and turns them back into a world which did not hesitate to cast stones.

The superior workmanship and the attention to the minutest detail plus the thorough conviction that it can right a wrong that really exists is all that is needed to achieve success, which it does.

There is scarcely anything new in it that has not been seen in the unfolding of "Intolerance," perhaps, with the exception of an interpolated scene or two.

The "Dear One" is just as dear and the "Boy" is as boyish as when the first camera registered his photographic value.

The best thing about it all is that what it starts out to preach rings true.

## THE LAW OF NATURE.

It is about time someone stepped in and called a halt on the anti-boon propaganda films. The country has gone dry, anyway, and all the horrible examples that have been shown to the screen are not going to help the battle for prohibition at this stage of the game, for prohibition has won its fight.

"The Law of Nature" is just about like all the propaganda pictures, no better, no worse. It is a David G. Fletcher production, written and directed by David G. Fletcher, who also acts the role of the hero. The answer should be apparent to all those acquainted with the film business. How can one man do so many things as are credited to Mr. Fletcher and do them "off" the data on which Mr. Fletcher based his story was secured from Richmond Pearson Hobson, so the screen states. R. P. H. did a better job when he sunk the "Merriam" in Santiago harbor than when he sunk this story into the brain of Mr. Fletcher.

The story is the damage that booze can do to a young man being a lively one. From front porch to judge's stand between Donum Krum and the undertaker, with a brother, a couple of lively cowboys. A sprinkling of sex, murder, forgery and a few fights. These have been taken in a jumbled up manner to give excuse for the subsidies that are employed. There is no attempt at comedy except at the beginning of the story. After the first reel gets past, there seems to have been no attempt to see where it was running according to Hoyle. The company appears to be composed principally of amateurs, judging from their work on the screen.

"The Law of Nature" is absolutely against all laws of fiction and hardly shapes up for anything except the smallest houses, where they don't seem to give a rap about story.

Fred.

## BONNIE BONNIE LASSIE.

There are so many things to do besides wonder what on earth gets Mary MacLaren by on the screen, better let it go at that. Get by the done. She has youth, a certain pluck, calm that is undeniably attractive, and possibly the fact that she never seems consciously to be acting may be added to the credit side of my consideration of her as a screen star, but her undeniable hold on the public taste still puzzles somewhat after seeing her in Universal's adaptation of a novel by Henry C. Ford called "Auld Lang Syne."

The film version is "Bonnie Bonnie Lassie" and Tod Browning, who directed it, has overlooked so many bits it is painful to number them. He might have made a very charming and so-called picture of this, but he has missed chances after chance to work in pretty touches and his scenario is also ill knit together. The photography is adequate enough, the acting poor. David Butler never appeared to such disadvantage. He suggests the foolishness of old men to have his favorite nephew, but little of that young man's charm. Spottwood Allen is not suited to disreputable parts though he must be said to play one occasionally after the sugary bits he is usually handed.

The story tells how the grand-daughter of a wealthy Scotch iron-monger came to this country and decided to go to work. Old Jeremiah wanted her to marry the nephew, but she wouldn't. Eventually, however, she becomes the nephew's partner in a sign painting tour and they are married. The film is worked out by Howard in print, but in the film version it is unconvincing. The market date is such, however, that it will get by just enough as a second rate feature.

Jack.



## LONDON FILM NOTES

London, Oct. 11. The Barker Motion Photography Co.'s screen version of "The Flag Lieutenant," a play made popular by Cyril Maude at the Playhouse, was shown last Wednesday. The story is not an exceptionally grand one for film purposes, but the producers have done all they can to command success and the feature will doubtless prove popular with good class audiences. Percy Nash, the producer, has done his work well and the same remark applies to Jack Dighton who is responsible for the scenario. Owing to the co-operation of the Admiralty the naval scenes are particularly good, being taken under active service conditions.

Aurele Sidney, known far and wide as "Ultia," one of whose 16 part serials

is now showing in America under the title of "The Hour of Vengeance," has severed his connection with the Gaumont Co., and is shortly leaving England to make pictures on the continent.

Yet another new producing company—the Pollock-Daring Films Co. They announce the adaptation of a series of boys' stories somewhat of the "Penny Blood" order featuring three characters, "Jack, Sam and Pete," and will present many astonishing "stunts." Lieut. Jack Daring is announced as producer and leading man. "Lieut. Jack Daring" was the name under which several now well-known British actors appeared in the "British and Colonial" films of ten years ago.

The film Trade event of the week has

been the arrival in England per the U. S. S. "Mauretania" of Maxwell Milder of Seiznick Pictures, who, together with Edith Koch, is here to organize a chain of distributing offices for the Seiznick productions. His idea is to do away with the middle-man and will form a British Seiznick Co. with Myron Seiznick as president and himself as vice-president, for the purpose of exploiting his "features," and also for the buying of British films. Later he may start producing over here.

One of the best British films yet shown is the "Harma" production, "The Man Who Forgot." The film is a six reeler which is rather too long for an ordinary dramatic feature, and the production is the work of F. Martin Thornton, with Harry Morin as assistant director. The story is an exceptionally strong one and deals principally with sea-faring life. The photography is excellent as is the staging and the picture will doubtless prove a big favorite wherever it will be shown.

The firm of Ruffells has ceased to exist under the direction of the Lovejoy Brothers. The new directorate will be headed by S. G. Newman, who for the past two years has been the firm's general manager. Mr. Newman joined Ruffells in 1914 as Scottish representative, was quickly promoted to sales manager, and then to general manager, on A. C. Lovejoy joining the navy. At the time of his appointment the firm had only two branches outside London, but the new management went ahead until today Ruffells' branches exist in every large town in Great Britain and Ireland.

Rubenstein is making a big feature of filming popular provincial plays. Among others, they have just acquired the rights of a lurid melodrama by Arthur Shirley, entitled "White Slaves of London." The title explains the nature of the work.

Just now the big boom is on. Capital is flowing in the form of the producing picture theatre building companies, and new renting firms are springing up like mushrooms in a night. In the provinces new picture theatres are being run up wherever building permits can be obtained, and on all hands a decided "cut-throat" policy is observable.

In Blackburn, for instance, there are already three legitimate theatres, as many music-halls, and over a dozen kinemas, yet eight new picture houses are being built at a cost of over £100,000. These small towns, theatrically "number twos," cannot stand the strain and someone will go to the wall very shortly, and it is more than likely that the someone will be the new man who have come into the trade, attracted by the stories of untold wealth. The same sort of thing is evident in producing, and many of the promoters of new companies have not the slightest idea of how to do it or the cost.

In London trade circles there is much talk of a fusion of big existing picture theatre companies which, when joined to renting and producing firms, will cut the ground from under the feet of the medium and small, individual exhibitors. Again, guarded advertisements are appearing in the theatrical papers offering to buy drama and vaudeville houses that have fallen on evil times.

Kenelm Foss, probably the leading British scenario writer, has purchased the Windsor Film Company's studios. Several big productions are promised, but the most interesting of them is the filmization of Robert Louis Stevenson's story, "Kidnapped."

### BARRIE PLAYS IN PICTURES

Famous Players-Lasky is about to close a deal for the picture rights of all plays by Sir James M. Barrie, produced under the Frohman regime.

When F. F. L. took over the Frohman Company, the Barrie plays were not included. It is also understood that the disinclination of the titled playwright to give his plays over for film production took a time to overcome.


Included in the long list and coming first in importance, is "Peter Pan," followed by "The Admirable Crichton," "Alice Sit By the Fire," and "Dear Brutus."

### COCHRAN RENTING FILMS.

London, Oct. 29. Charles B. Cochran is going in for film renting, starting as the backer of The Topical Gazette.

### INCORPORATIONS.

N. Y. Theatrical Producers' Assn., Inc., Manhattan, \$125,000; B. E. Jones, J. J. Kline, S. Chard, 42 E. 62d street, New York.  
Hope Hampton Productions, Inc., Manhattan, pictures, 1,000 shares, no par value, active capital, \$5,000; P. Goodhue, G. M. Clancy, B. J. Longstreet, 120 Broadway, New York.  
Republic Distributing Corp., Manhattan, pictures, 25,000 shares, common stock, no par value, active capital, \$125,000; P. Goodhue, E. J. Langstreet, 120 Broadway, New York.  
Flamingo Amusement Co., Brooklyn, \$15,000; A. Pinto, J. DeFato, M. Brenner, Coney Island, N. Y.



# WESTERN UNION TELEGRAM


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CAPITOL.

The entertainment at the Capitol, which opened last Friday night, while in no sense resembling the show at the Hippodrome, enters into direct competition with that temple of amusement. This means that it will become a Mecca for the out-of-town visitor to the metropolis. Some day such a New Yorker when he last visited the Hippodrome. If you are a permanent resident here, ask yourself the question: "Supendous is the word to describe the new Capitol and also the entertainment provided. The house is 'the last word' in theatre construction. Any attempt to do justice to it in the form of a written description without using thousands of words would be a gross injustice. But the entertainment provided for the premiere usually outdoes the average New Yorker. From that viewpoint it is neither 'fish, flesh and fowl.' How the rural visitor will cotton to it will be determined only with the passing of time.

The show complete runs four solid hours, leaving the hour for exhibiting the feature picture (Douglas Fairbanks in "His Majesty the American") to 11 p. m. By that time the audience had already had three hours of amusement and some were quite ready to quit. Ned Wayburn's Demi Tasse Revue is a splendid example of spectacular musical extravaganza. The settings are lavish and there are several novelties well worth while. By itself it would furnish sufficient entertainment, but preceded by pictures and a band concert, it partakes very much of a surplus of amusement. The respective members of the cast put over the roses allotted to them. "Jim" Toney goes all through it with a series of "amusements" and song and dance specialties, which move him up many steps in the climb for position as a production comedian. Despite the enormous size of the auditorium every line he utters can be distinctly heard from every part of the house. Mae West also scored as a single with a burlesque "whimsy" number. Will Crutchfield is in nicely with a good rope writing specialty, the finish being augmented by the drawing of the stage by a singing and repping chorus attired as cowboys and cowgirls. Lucille Chalfant proved a most acceptable prima donna. Pearl Regay is a brilliant contortionist dancer; Paul Frawley sings neatly and makes a good stage appearance as always, and so on. Arthur Fryer's hand plays well and with spirit, but there is too much of it, as indeed there is of almost everything else. The Revue closes with a magnificent mechanical set piece, a mammoth double spiral staircase which revolves, illuminated, with the chorus marching up and down it. The complete program follows:

Concert Overture in C Major  
Played by Ernest F. Jones Organist  
"CAPITOL NEWS"  
"TONE POEM AFTER SUNSET"  
Fryer's Capitol Band  
SIMONE MANTIA, Conductor  
"MIREILLE".....By Gounod  
Song by LUCILLE CHALFANT  
"CAPITOL COLOR-LAND REVUE" PRIZMA CONCERT.....PRYOR'S CAPITOL BAND  
ARTHUR PRYOR, Conductor  
OVERTURE—"PROMISES KEPT"  
(a) "AT THE COURTS OF JACK THE GIANT KILLER" (NEW)  
(b) "THE CAPITOL MARCH" (NEW)  
(c) GRAND SCENE AND ENSEMBLE "ANDREA CHENIER"  
Glordane  
(d) HY MAYER'S CAPITOL TRAVELAGUES  
(e) "THE ETERNAL TRIANGLE"  
(f) "REHEARSALS"  
NED WAYBURN'S DEMI TASSE REVUE  
SCENE I. YOU'RE THE FINEST OF THEM ALL

Song by PAUL FRAWLEY and LUCILLE CHALFANT  
SCENE II. "THE STORY BOOK BALL"  
Muriel de Forrest  
SCENE III. "MILADY'S DRESSING TABLE"  
"Powder Puff".....Dorothy Miller  
"Rings".....Janet Stone  
"Milk".....Paul Regay  
"Candle".....Paul Frawley  
SCENE IV. "A STORY DANCE" "Jim" Toney  
SCENE V. "SHADOWLAND"  
SONG—"JUST FOR ME AND MARY"  
"SILHOUETTES"

Misses Ethel Russell, Irene Earle, Blossom McDonald, Ethel Maglin and Henrietta Wall  
Messrs. Ray Hartigan, William Shelby, Joe Miller and Mack Williams  
SONG—"SWANEE"  
Sung by MURIEL DE FORREST  
"OLD FASHIONED BELLES"  
Misses Cecille Cullen, Hazel Webb, Anna Poston and Edie Allan  
"OLD FASHIONED BRAUX"  
Messrs. Walter Baker, Frank Norton, Jack Gerard and James McKenzie

SCENE VI. "BY THE FIRELIGHT"  
SONG—"HOW CAN YOU TELL"  
CHARACTERS

The Girl.....Paul Regay  
A Butler.....Paul Frawley  
The Father.....A. Yone  
Another Butler.....Jim Toney  
The Singing Conductor.....Clare Freeman  
Assisted by Miss Sylvia Elias, Alma Adair, Ruth Hoffman, Lou Gory, Eve Hackett, Viola Brown, Pearl Bailey and Marion Merdon

SCENE VII. "INDIAN SUMMER"  
Sung by LUCILLE CHALFANT  
SCENE VIII. "LAUGHING WATER"

Song by MAE WEST  
SCENE IX. "IN ARIZONA"  
Sung by WILL CRUTCHFIELD  
Assisted by  
Ranch Girls—Summone Marion and Pauline Island  
"Rope Spinner"—Headed by MURIEL DE FORREST and Misses Ruth Hoffman, Betty Hoffman, Ethel Russell, Marion Moody, Pearl Bailey, Viola Brown, Hazel Dare and Maurie Madison  
The "Broncho Buck" Dancers—Misses Cecille Cullen, Irene Earle, Blossom McDonald, Ethel Maglin, Hazel Webb, Henrietta Wall, Anna Poston, and Edie Allan  
Messrs. Walter Baker, Ray Hartigan, William Shelby, Joe Miller, Frank Norton, Mack Williams, Jack Gerard and James McKenzie  
Rope Spinning Specialty

WILL CRUTCHFIELD  
SCENE X. "VAMPIRE"  
"OH, WHAT A MOANIN' MAN"  
Sung by MAE WEST  
(Arthur Franklin at the piano)  
SPECIALITY—James Toney and Ann Norwood  
SCENE XI. "THE CAPITOL POWER"  
SONG—"UNBORN BIRTH THE HONEYMOON"  
Sung and danced by  
"EVENING STAR".....PEARL REGAY  
FINALE—"COME TO THE MOON"  
Sung by  
"THE MAN IN THE MOON" PAUL FRAWLEY  
"THE GIRL IN THE MOON"  
LUCILLE CHALFANT  
Twinkling Stars  
Misses Elias, Herendora Harris, Worthing, Adair, Beckwith, Hackett, Carlton, Gory, Stevenson, Boyles, Leland, Madison, Betty

Hoffman, Ruth Hoffman, Russell, Maude Brown, Dana, Lynd, Wilson, Morris, Lena, Earle, Cullen, McDonald, Maglin, Webb, Wall, Poston and Allen  
Moon Boys:  
Messrs. Baker, Hartigan, Shelby, Miller, Norton, Williams, Gerard, McKenzie  
DOUGLAS FAIRBANKS  
"HIS MAJESTY THE AMERICAN"  
William Brooks.....DOUGLAS FAIRBANKS  
Police, Countess of Montecarlo, Majora Dew Grand Duke Sarash, Minister of War  
Frank Camargo  
Phillips the Fourth, King of Alsine  
Sam Roberts  
Emile Melis, Emiliary from Brises  
Jay Dwygins  
Marguerite, Princess of Alsine, Lillian Langdon

JESSE L. LASKY presents

CECIL B. DE MILLE'S production

MALE AND FEMALE

A Paramount-Artcraft Picture

ENTERTAINMENT TREASURE!

Treasure for the thousands and thousands who are going to see it. Treasure for the exhibitor who is going to show it.

"Male and Female" is a feast of pleasure, a banquet of amusement, a red-letter-day entertainment that marks a new epoch in theatrical annals.

"A picture that every one should attend no matter what the cost," says the San Francisco Chronicle.

From J. M. Barrie's famous play, "The Admirable Crichton." Adapted for the screen by Jeanie Macpherson.

FAMOUS PLAYERS—LASKY CORPORATION

CHARACTERS

The Girl.....Paul Regay  
A Butler.....Paul Frawley  
The Father.....A. Yone  
Another Butler.....Jim Toney  
The Singing Conductor.....Clare Freeman  
Assisted by Miss Sylvia Elias, Alma Adair, Ruth Hoffman, Lou Gory, Eve Hackett, Viola Brown, Pearl Bailey and Marion Merdon

SCENE VII. "INDIAN SUMMER"  
Sung by LUCILLE CHALFANT  
SCENE VIII. "LAUGHING WATER"

## THE WORLD WANTS ACTION!

THE world wants action—it responds to action—it lives and feeds on action—and the motion picture was inspired by the demand for action in its entertainment—you cannot keep people interested in just pictures—they have magazines and photo albums for that!—what they want is action, movement, change, crises, suspense and thrills—action by the foot, not by the minute!—and that is what the Goldwyn public gets—action that is swift, ceaseless, breathless, torrential, holding the audience by the sheer impetuosity of its currents!

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SAMUEL GOLDWYN President



There's a profit gap  
between the producer and  
exhibitor through which  
several hundred thousand  
dollars are lost every day.  
If we can get together  
we can get that money.

Lewis J. Selznick

## REARRANGING CAPITOL SHOW TO GET BETTER EFFECTS

**Pryor's Band Causing Most Unfavorable Comment—Music Too Heavy—Picture Producers Wailing Because Their Features Are Shown Too Late—The Taking Last Saturday Was \$18,640—"The Brat" Goes in for Two Weeks—Mae West Through—Joe Jackson Negotiated For—\$40,000 Weekly Expense.**

There is still considerable turmoil at the Capitol, principally back stage, where there seems to be more or less of a clash of temperament between a number of those in the show. After five performances of the show had been played the work of cutting down the performance started Monday, when Ned Wayburn had his first look at the show from the front of the house.

More general dissatisfaction is expressed against the Pryor Band than any other feature of the show. The band seems to be generally out of place in the bill and the selections it is playing are of a too heavy a nature to please the public. The management is contemplating several changes in the personnel of the cast.

There was a general wall from the picture producers regarding the manner in which the Capitol management was placing the feature films in the program. For the first few performances the Fairbanks picture did not get on the screen until 11 p. m. With the show cut down it went on nearly an hour earlier.

The regular show was not offered on Sunday, more of a vaudeville bill being staged with the regular members of the cast.

"The Undercurrent," a Select picture, has been booked to go into the Capitol and to play the Fox houses afterwards, the Capitol asking for a one-week protection clause on all of the productions that it books.

The take on Saturday was \$18,640, the count-up lasting until after 3 in the morning before the final figures were arrived at.

Originally the policy was to run pictures in the theatre for a period of two weeks and change the review every ten weeks. Tuesday it was decided to terminate the run of the Fairbanks feature, "His Majesty the American," this Saturday and install the Nazimova feature, "The Brat," Sunday. This picture may be retained for two weeks.

Tuesday it was announced Mae West was absent from the show through tonsillitis. It was learned the management were not pleased with the notices on Miss West in the dailies and that she would not return to the cast. Miss West received \$500 a week.

Another change which was also made was the placing of Robert Berntson, assistant organist, as organist and making Ernest F. Jones, organist, his assistant.

The directors have decided that as long as the public are coming in to see the place and the patronage keeps up they will not divert from the present policy. But if the curiosity rush is over a different style of entertainment may be installed.

Figuring rent, production expenses, employees' salaries and advertising, \$40,000 is expended each week in operating the Capitol.

Dainty Marie will be added to the cast of the Demi-Tasse Revue at the Capitol Theatre on November 3. Negotiations are on now between the management and Joe Jackson to begin an engagement there in January. Farish and Feru joined the show Thursday.

There is more than a likelihood,

directly the house is committed to a definite policy, that work will be commenced on the theatre on top of the structure. It is planned to have the roof playhouse present an entertainment wholly apart from the downstairs show and arrangements are already under way for a summer review, to open there in the late spring.

### Theatre for Evansville.

Evansville, Ind., Oct. 29. A deal was completed this week for a new theatre on Main street. The theatre and store rooms will cost \$350,000, and the house will seat 3,000.

The Merchants and Bankers Theatre Company, of Indianapolis, F. H. Grunberg, president, made a 50 year lease.

### Harry Cohen Going to Australia

Harry J. Cohen, Mgr. Metro's Foreign Dept., will sail for Melbourne, Australia, Dec. 1.

Cohen will spend three months in the Antipodes investigating the film distributing situation and arranging for additional exchanges to handle the Metro product.

### KAHN SUES TRIANGLE FILMS.

Justice Leonard A. Giegerich in Part I, Special Term of the Supreme Court, Tuesday, set down for argument on Nov. 3 the matter of the application of Felix B. Kahn of No. 140 W. 87th street for a restraining order against the Triangle Films, Triangle Distributing Corporation, K-T Film Distributing Corporation, Harry E. Atkins and Dwight MacDonald, preventing the defendants carrying out a contract entered into between themselves.

The contract calls for the leasing by the Triangle Distributing Corporation of "the assets and property to the K-T Film Distributing Corporation, together with the rights to exploit negatives, etc."

Kahn is a stockholder and at one time was a director in the Triangle Films and claims that the leasing of the assets of the corporation was brought about by Wall Street interests and is to the detriment of the Triangle Film Corporation.

### THURSTON A FILM.

Syracuse, N. Y., Oct. 29. Thurston, the Magician, intends turning into a film. He was playing here last week and said that a scenario prepared by him will be produced under Gaumont's direction.

### TAX ARREST.

Los Angeles, Oct. 29. The manager of Ray's Garden Pictures has been arrested for failing to turn in a government tax report.

### BOTHAPPEL'S NEW VENTURE

Los Angeles, Oct. 29. Samuel L. Bothappel will take charge of the California Theatre for Goldwyn next week.

### Williams in "The Fortune Hunter."

Earle Williams is in New York and will start work at once on the screen version of Winchell Smith's play, "The Fortune Hunter," with a supporting cast headed by John Paige.

### FINES FOR "BOOZE."

Willis & Ingels, the coast picture employment agents, have inserted a new clause in their contracts, calling upon all persons engaged through them to refrain from the use of intoxicants while playing in a picture. The contract provides for the forfeiture of \$100 by the picture player breaking the prohibition clause, if such player receives a salary of less than \$150 a week. In the case of players receiving over \$150 fracturing the fire water provision, a penalty of double the amount of one week's salary is provided for.

The reason for inserting the prohibition clause was through several big productions stopped recently while one or more of the players were recovering from the effects of "booze."

A peculiar phase is that the condition has become greatly aggravated since the advent of prohibition, and has grown so bad in the past two months the coast producers, through Willis & Ingels, have been forced to take preventative measures.

### CALLS DONALD CRISP CRUEL.

Los Angeles, Oct. 29. Donald Crisp played the part of the pugilist who beat his daughter to death in "Broken Blossoms." His wife, Mrs. Marie Crisp, has begun action for divorce, charging him with nigardiness and cruelty.

She asks \$2,000 a month alimony. Crisp is said to be getting \$600 a week. Of community property said to be worth \$50,000, she asks half.

Mrs. Crisp avers that Crisp made her go without clothes and deducted \$250 a week for Liberty bonds from a \$250 a week housekeeping allowance.

### Whole Floor for Goldwyn.

The Goldwyn Pictures Corp. has leased the entire fifth floor of the building they now occupy at Forty-first street and Fifth avenue, and the publicity department will be moved down from the eighth floor.

A play that ran for several full seasons at the famous Adelphi Theatre in London, and was known as "One of the greatest melodramas ever written"

**Jesse D. Hampton**

presents

**Blanche Sweet**

in James Willard's celebrated drama

**A Woman of Pleasure**

Directed by Wallace Worsley

**A 7 Part Special**

**PATHE**

Distributors

## ENORMOUS BIDDING SHOOT SCREEN RIGHTS TO PLAYS AS HIGH AS \$200,000

**Doris Keane Wants This Much for Her Services and "Romance"—\$100,000 Is Asked for Picturing of "Bird of Paradise" and "Way Down East"—Smith and Golden Are Asking \$80,000 for "Turn to the Right" and Harris Wants \$60,000 for "East Is West"—Only \$75,000 So Far Offered for the Tully Drama.**

The prices of plays for picturization have reached a higher level within the past three months than at any time since the inception of the film industry.

A few of the late quotations on rights of plays for the screen shows that Doris Keane, who arrived in this country two weeks ago, is asking \$200,000 for the rights to "Romance," including her services and those of her husband, Basil Sidney, in the making of the screen production. William A. Brady has set a price of \$100,000 each on "Way Down East" and "The Man Who Came Back." A. H. Woods is holding "Friendly Enemies" at \$60,000 and "Under Orders" at \$20,000. For "Omar, the Tent Maker," Richard Walton Tully is asking \$25,000. For the picture rights to the "Bird of Paradise," for example, \$100,000 is asked, with \$75,000 offered.

Smith & Golden are asking \$80,000 for "Turn to the Right" and Wm. Harris, Jr., has set \$60,000 as the figure for "East Is West."

"Fair and Warmer," produced by Metro three months ago, brought \$40,000 and "Lombardi, Ltd." \$20,000.

At the present time legitimate producers are turning a deaf ear to proposals for the picture rights of even near successes for less than \$25,000.

The rising price of picture rights is due to a great measure brought about through the linking up of the theatrical producers with various film companies and playing their pieces on a percentage basis in the films. This has virtually cleared the market of all available material.

The Famous Players paid \$17,500 for the rights to "The Copperhead," now in course of picturization. Smith and Golden are reported to be asking \$100,000 for "Lightnin'" and David Belasco is said to have set a price of \$250,000 for "The Music Master."

A question that seems to be coming up at this time is the one that the authors are raising as to whether or not the producer who takes a play's rights should share on the picture rights. The managers state that it is their making productions of the plays that enhances the value to the screen and that the value increases correspondingly to the length of the run. The day that a play remains on the boards increases its value to the picture producer.

### CONTROLS ALL BALTIMORE HOUSES

Baltimore, Oct. 29.—Through a deal consummated Monday the Whitehurst interests that now control the New Theatre, the Garden and projected Century, purchased outright the Parkway, secured control of the McHenry and the Wizard Theatres and bought out the promoters' interests in the playhouse to be constructed at Park avenue and Lexington street. The deal, which involves a million dollars, is the largest of its kind ever consummated in this city, giving one corporation control of all the largest picture houses in Baltimore.

C. E. Whitehurst, president of the enterprise, closed the deal Monday, and is to assume control of the houses at once. For several weeks the matter has been

under serious consideration, and the respective interests had been working in an effort to reach an agreement.

For some time the Whitehurst interests have been expanding and only recently launched the move to erect a house on Lexington street near Charles. While work has as yet been started on the Century it is understood that the purchase of the Parkway and other theatres will not interfere with the construction of this amusement house.

### KREISLER DRAWS \$6500

Fritz Kreisler in his first appearance in New York in several years at Carnegie Hall, Sunday afternoon, played to \$6,500 and before a capacity crowd that filled every part of the house including 300 seats on the stage.

This appearance was the first since America's declaration of war on Germany and Austria, at which time Kreisler cancelled his tour in the United States.

His reception was the most cordial ever witnessed in this city. The daily press, commenting the next day on his playing, eulogized his virtuosity with sincerity.

### "NEW AMERICAN BEAUTY" TITLE

The attachment of the title of "The New American Beauty" to Katherine MacDonald by the First National may bring the matter of ownership or professional right to it into the courts if necessary.

The title was first employed some years ago by Reine Davies when appearing on the William Morris circuit. Miss Davies has used it continuously since that time when appearing in vaudeville and is reported to have instructed her attorney to protest against the employment of it for theatrical purposes by any one else.

### PRODUCING SUBJECTS

The scarcity of suitable material is driving a number of producing organizations to remake some of their earlier releases. The Vitaphone Company is the Vengeance of Dr. Doom, which was originally released as a three-reeler some years ago and made it a five-reel feature with Alice Joyce as the star. The exhibitor reports on the production are such as to indicate that the picture is one of the best that has been turned out by the company in the last two years.

### "EYES OF YOUTH" SHOWN

There was a special showing of the Clara Kimball Young feature, "The Eyes of Youth," in the ball room of the Astor yesterday afternoon. The print shown was in eight reels; this will be cut to seven before the picture is generally released.

### Mary Miles Minter's First Restart

Restart announces for imminent release Mary Miles Minter in "Anne of Green Gables." No date has yet been set, but the picture is completed. It will follow closely on the heels of the special announced last week as the first release of the company.

### OBJECT TO ABSORPTION

There is an undercurrent of dissatisfaction among some of the stockholders of the World Film Corporation against the arrangement entered into by which Lewis J. Selznick, in association with Britton N. Busch, takes over the exchanges of the World and handles the concern's distribution under the title of the Republic Distribution Corporation. It was stated early this week by one of the World stockholders papers were being drawn to bring an action for an injunction to restrain the carrying out of the agreement.

It is understood the United Theatre Pictures Corp. made an offer of \$100,000 more for the same deal that Selznick entered into and that a stockholders committee is investigating the personnel of the United with a view to determining whether, after all, the Selznick arrangement isn't more advantageous.

### C. K. Y. TO RETIRE

Clara Kimball Young is to retire from the picture field after she completes her next ten pictures. This will mean that she will appear in four pictures a year for the next two years and then make two pictures in the remaining six months of her contract with the Equity Pictures Company.

The announcement of her retirement came in conjunction with a plan that she was going to select her own successor on the screen and that a girl picked by her will have the advantage of two and a half years' tuition under her direction.

Harry Reichenbach avers that it is not a publicity ploy on his part and that the idea had its inception with Miss Young, who wants to retire and then after a tour of the world, appear in the spoken drama in a play of her own writing.

However, the idea of picking a successor to the screen star was seized upon by the circulation department of various hinterland papers who have been wiring and asking for the exclusive rights in their own territory to pick a girl to enter the elimination contest for the honor of being a screen star.

### PHILLIPS CO. BUYS W. O. FILMS

Cincinnati, Oct. 29.—The Phillips Films has purchased the entire official war film films.

### Moore's A Furniture House

Des Moines, Oct. 29.—Moore's O. H., oldest theatre in Des Moines, built in 1874, and in its day the finest in Iowa, is being remodeled into a wholesale furniture house. The theatre was sold by the Moore estate in July, and leased to a furniture house last week.

It became a vaudeville house about 1885 upon Moore's erection of Grand O. H. (now known as Berchel), later used for pictures.

### Fox Taking Tabor-Grand, Denver

Denver, Oct. 29.—A representative of William Fox is daily expected here, to close for the Tabor-Grand, now playing Western Vaudeville Managers' Association, Chicago, vaudeville.

If secured, the Tabor-Grand will give Fox five theatres in Denver. The Tabor will call for quite a sum to remodel and decorate.

### Theatre For New Bedford (Mass.)

The M. H. Gordon interests have purchased a site for a new theatre and office building in New Bedford, Mass. The house will seat about 2,000 and will play pictures and vaudeville.

Construction will start Nov. 15. The Gordon's already operate the Olympia with popular vaudeville in New Bedford.

### Arthur Leslie With Fox

Arthur Leslie has been engaged as special representative for the Fox Film News.

Leslie's duties will chiefly entail the securing of prominent personages as subjects for the Fox topical.

### ENGLISH MONEY IN FILMS

London, Oct. 18.

So much money is being poured, by well connected English families, into screen as stage ventures, and so many of the hastily acquired munition fortunes are being diverted into these channels, that news of a new big company causes little surprise here. Many have been formed. Nothing like this boom has been seen since the aristocracy plunged on the Mississippi Bubble, Socialism, radical reform, labor domination, the need of grant lands for agricultural purposes, and the campaign against the estate owning dukes, begun years ago by Premier David Lloyd-George, are all making head a poor investment. It may be swept any moment out of the power of the lords. They are selling as much as they can to tenants and others, and putting the capital into the various ventures.

Much of it is going into amusements. Adolph Zukor's schemes have fired the imagination.

The latest screen company to be formed is the Alliance Company which is put out, capitalized at \$5,000,000, by the already incorporated British Producing Company.

The ostensible control is in the hands of a board of directors headed by Sir Walter De Freese and including Charles Henry Higham, member of Parliament, Balowyn Draper, member of Parliament, Gerald Du Maurier, Charles Hunter, A. E. Matthews and Walter Hutchinson.

The Literary Committee, which will supervise the artistic productions, includes Sir Arthur Wing Pinero, George R. Sims, R. C. Carton and Edward Knoblauch.

The company has purchased land at Hampton Court and will put up the biggest studios in Great Britain. Also it has bought land at Harrow Weald Park for studios, offices and houses for employees.

They have already sold their first five years' output to the First National, of America.

Three American directors have been engaged, and they have bought-up the British Actors' Company and plant.

### DOLLY SPURR REPUDIATES "REDS"

Cincinnati, Oct. 29.

Local picture people are evincing interest in the case of Dolly Spurr, manager of the picture houses at Marion, Ind., arrested some days ago on a charge of violating the Sunday closing law.

The I. W. W. element in Marion took advantage of the arrest to pull off a little riot. Next day Miss Spurr came out with a full page ad. in the papers, denying that she had anything to do with the riot and denouncing the "Reds" who took advantage of her attempt to provide decent entertainment for the citizenry.

To prove she was not connected with them, Dolly announced her theatre would be closed on the following Sunday and on Sundays thereafter, until the courts could decide her case.

### ZEISLER TAKES YOUNG SERIES

Samuel Zeisler of the Columbia Film Corp. has secured the rights of the Clara Kimball Young series of features made by the Equity for the New York territory. The Commonwealth has taken offices in the Hallmark Exchange at 1600 Broadway.

The first of the series, "The Eyes of Youth," is to be released in about two weeks.

### ALCO FILM SETTLEMENT

Seaman Miller, referee in bankruptcy, will hold a meeting at his office, 2 Rector street, at 1 p. m. Nov. 6 to end the trusteeship, having charge of the Alco Film's affairs. Disposal of property and claims will be made and Charles Abrams' offer to pay \$250 apiece for stored films belonging to Alco considered.

### ZaSu Pitts Starring

ZaSu Pitts will shortly make her debut as a star under the Brentwood banner. Heretofore she has been featured only.

## NEW YORK THEATRE MAY JOIN FAMOUS PLAYERS' BIG STRING

**Reported Purchase for \$3,200,000 Causes Considerable Talk on Broadway—Zukor's Activities in Building Line Assuming Great Proportions—Houses, Further Building and Stock, Increase to Be Discussed at Meeting November 10.**

The main topic of conversation in film circles Wednesday was the reported purchase by Famous Players-Lasky interests of the New York Theatre property for \$3,200,000. All efforts to secure a confirmation of the story proved fruitless, but indications were that the sale had gone through.

It is known, however, that Mr. Salisbury, who is in general charge of theatre operations for Famous-Lasky, has been very active of late with respect to the organization going into the theatre and real estate investment line on a most extensive and elaborate basis.

St. Louis, Oct. 29.  
Ground has already been broken for the erection of a 3,500-seat picture house by Famous Players-Lasky and work is being rushed as rapidly as conditions will permit.

Boston, Oct. 29.  
Work on dismantling and demolishing the Siegel Store here will be commenced as soon as the labor situation is clarified. A 3,500-seat theatre is to be erected on the site by Famous Players-Lasky, in conjunction with prominent local financial interests.

Chicago, Oct. 29.  
The Record-Herald here announces that Famous Players has acquired the Palmer House site for the construction of a 3,500-seat picture house.

The theatre building and purchase operations of Famous-Lasky are assuming proportions of magnitude. It has been officially announced at various times that they have secured the Putnam Building site in New York. Grauman's in Los Angeles, the Sullivan and other theatres in Cleveland (the Cleveland deal in association with Marcus Loew); a substantial interest in the S. A. Lynch theatre operations in the South, which now include the Hulseys holdings in Texas and elsewhere, with others already closed and not yet announced or for which negotiations are now on.

A special meeting of the stockholders of Famous will be held in New York Nov. 10 next, at which, it is understood, Adolph Zukor will lay before those present his plans for a further extension of theatre holding operations in such places where it is deemed advantageous to the corporation.

Other matters to be brought up will be the authorizing of the increase of the number of shares that may be issued by the corporation from 200,000 shares, all of which are common without nominal par value, to 500,000 shares, of which 400,000 shall be common stock without par value and 200,000 shall be 8 per cent. cumulative convertible preferred stock with a par value of \$100 and the increase of its stated capital from \$10,000,000 to \$22,500,000.

The board of directors has recommended the issue of 100,000 shares of preferred stock and arrangements have been made for the underwriting of the offering to the stockholders by a syndicate formed by Dominick & Dominick and Hallgarten & Co. acting in conjunction with Kuhn, Loeb & Co. The proceeds of the \$10,000,000 of preferred stock to be issued will be used in the development and extension of the business, and particularly to intensify distribution.

A financial statement dated Sept. 30,

1919, certified by Price, Waterhouse & Co., shows net assets, not including any good will, of \$22,325,443, or 223 per cent. of the total amount of the preferred stock to be issued.

Marc Klav, who is treasurer of the N. Y. Theatre Co., refused to make a statement of any kind regarding the sale of the New York property. In the original company holding stock in the property was Klav, A. J. Erlanger, Wm. Harris, Sr., the Rogers Brothers, Charles Frohman, and the Haymams. There were but 1,000 shares issued at the time that the theatre was first taken over by these interests, about 18 years ago. The price at that time was said to have been \$1,500,000, with the N. Y. Life Insurance Co. holding a large mortgage.

There have been various offers made for the property from time to time, and while the price offered was higher than that of \$3,200,000, which is the figure in the present sale, the amount of the mortgage that the holders were asked to carry was such that there was but little cash to be passed. Marshall Field, of Chicago, made an offer of \$3,500,000 at one time, and the "Herald" is said to have topped that offer by a quarter of a million, but as there was insufficient cash to be passed both offers were turned down.

### JUDGE WITH UNIVERSAL

Horace Judge, who has been the director of publicity and advertising for more than a year, resigned from the organization last week and joined the advertising staff of the Universal.

Judge went with the United from the legitimate theatrical field. He had been associated with Charles Dillingham, Klaw & Erlanger and George C. Tyler for a number of years and handled such stars as Fritz Scheff, Frank Daniels, Elsie Janis, Alexandra Carlisle and George Arliss.

### K. T. TO RELEASE THROUGH TRI.

Coincident with the resignation of Percival L. Waters as president of the Triangle Films and the Triangle Distributing Company, comes the announcement that a new corporation, known as the K. T. Distributing Co., will release their product through the Triangle. As much as could be learned of the K. T. it is that it is in business to release the old Chaplin features as produced by Keystone years ago.

Harry E. Aitken continues as chairman of the Board of Directors of the Triangle.

### TRUAX MAKES FILM.

Chicago, Oct. 29.  
While Ernest Truax's appearance here in "The Beachcomber" was more or less of a casualty, the little comedian didn't waste his time altogether.

Every morning Ernie wended his way to the Rothacker studios, where "Pull Yourself Together," a Paramount comedy featuring Truax, was being made. The Van Vliet dancers participated in one exterior.

Earl Carroll in Pictures.  
Earl Carroll, songwriter and composer, has incorporated to the extent of \$50,000, as head of Earl Carroll, Inc., formed to deal in motion pictures.

### PICTURES BLAMED FOR MORALS.

Des Moines, Oct. 29.  
Managers of picture theatres especially, but also theatre managers generally, are being attacked here as a result of immoral conditions discovered in the three local high schools. The uncovering of a series of parties and affairs in which young girls and boys figured as principals has led to a violent crusade against conditine.

Clergymen are preaching sermons, school officials blaming parents for conditions, and parents, in turn, blaming theatres, dance halls and automobile parties. The clergymen are laying the blame on "suggestive films."

That the pictures booked locally are suggestive or off-color is heatedly denied by film house managers.

### SELECTS COMBINATION BOOKING.

The Select has a new combination booking plan for exhibitors. The plan includes four features which are dubbed by the office as "The Big Four." They are "A Scream in the Night," "The Undercurrent," "The Life of Conqueror" and "A Regular Girl."

The former two pictures are said to be "All Star" cast productions, while the other two are Norma Talmadge production and the Elsie Janis picture. The Talmadge and Janis features are expected to carry the other two, along and therefore the combination booking plan was evolved.

### GEORGE BOWLES DESERTING UN

George Bowles, the former theatrical manager, who has been in Paris for the past two years looking after the exploitation in France of the D. W. Griffith special features, arrived in New York last week.

He sails for England Nov. 3 on the Lapland and proposes to settle permanently in London.

### PRIZMA LOSES

M. Hernandez has won an important patent suit in the United States Supreme Court against Prizma.

The decision is understood to be based on the right to have double coated stock in die process—that is the patent right to use color on both sides of the film.

### HONUS WAGNER FILM STAR.

Pittsburgh, Oct. 29.  
Hans Wagner, the world's greatest baseball player, has decided to enter pictures. A scenario is being written by Haver J. Boyle, sporting editor of the "Chronicle-Telegraph."

Honus is now engaged in the sporting goods business, and appears almost as active as ever, though nearing 50.

### STELLA MAYHEW'S FILM CO.

Stella Mayhew announces the formation of her own picture producing company. The papers of incorporation are now being prepared. Associated with her in the venture will be A. E. and R. R. Riskin, William D. Davidson, scenic lighting man, will also be associated with the venture, principally as co-director.

### FOX'S MAMMOTH TRIO

Fox is about to embark on a series of mammoth productions and is at the present moment on the verge of closing for the screen rights to three big stories of international reputation.

It is claimed by those in a position to know that the trio of productions referred to will eclipse anything heretofore attempted by the Fox concern.

### Maurer Managing Strand, Louisville

Cincinnati, Oct. 29.  
George Maurer, formerly salesman for the Mutual in Cincinnati, has been named manager of the Strand, Louisville. Before becoming a film salesman, Maurer was a successful exhibitor in Indiana. The Strand is one of the Keith-Harris theatres in Louisville, under the general management of Ike Libson, of Cincinnati.

### AFTER TAX LAW VIOLATORS.

Collector of Internal Revenue McElligott is on the lookout for the violators of minor war tax laws. This is with respect to the owners and managers of theatres, mostly the picture houses, who have been lax about displaying the proper signs denoting the price of admission to the theatre.

A great many houses have signs reading a specified amount of money including the war tax. This, Collector McElligott states is a violation, and according to the provisions of the tax law, legally calls for a penalty being inflicted.

He declares the theatres have been notified as to the meaning of the Congressional measure in this respect, that they must print the amount of the regular admission, then alongside of it state what the Government tax amounts to and total the two, but they have no right to display any signs which simply call for the admission price with war tax included.

The inspectors who are working out of his office have been instructed to note these violations and a penalty will be inflicted on all those who are lax in displaying the proper signs. The penalty is a fine of \$25 for the first offense and future offenses may subject the violators to a term of imprisonment not to exceed one year.

With respect to the collection of war tax on theatres, Harry B. Libson, revenue agent, Collector McElligott declared the Government does not want this money, is not entitled to it and the theatre owners must desert in this practice. He stated that on account of the shortage of his force he is unable to have his inspectors visit all theatres to inform the managers of the law covering this subject, but that the theatre managers, all of whom have been supplied with the admission tax regulations should consult the book and obtain the proper construction of the act in this respect.

### PROPAGANDA FILM NOV. 11.

Paris, Oct. 29.  
"The Heritage of France," shown here privately at the Theatre du Champs Elysees, will be presented in New York Nov. 11 under General Pershing's patronage and then taken through the country to help secure funds for restoration work here.

The picture was photographed under the supervision of Harry B. Libson, the American painter, Wyth Williams, the war correspondent, and F. Gomer, French actor-manager. Only actual scenes in the Alsace and other destroyed districts are shown.

### CHARLOTTE BURTON WINS SUIT.

Los Angeles, Oct. 29.  
Charlotte Burton this week recovered \$1,250 in her suit against Essanay for breach of contract. Miss Burton claims that when she refused to play an undesirable comedy part the film company dismissed her.

She was under contract at \$300 a week.

### Talk of Building in Cincinnati

Cincinnati, Oct. 29.  
There is talk of the Paramount-Artcraft people building a new theatre at Peebles Corner. The Orpheum has a monopoly on the picture field at that point, one of the most advantageous in Cincinnati.

Unable to make satisfactory arrangements for its new program with the Orpheum, Paramount brought an architect from New York, and the District Manager, Harry Bushman looked over several sites. The one most favored is at the northwest corner of Melrose avenue and McMillan street.

### Suing Over Stock Transaction.

Harry Raver has brought suit in the Supreme Court of New York against Arthur Beck for \$2,000, alleging Beck owes him the sum as the result of 150 unpaid notes given in exchange for blocks of stock in the Artco-Pic Corporation.

Arthur Butler Graham is attorney.

# REPORT

## SELZNICK ORGANIZES UNIQUE PICTURE DISTRIBUTING CONCERN

**National Picture Theatres, Inc., Has \$5,000,000 Worth of Preferred Stock—Promoter Himself Buys All Common Stock for \$100,000—Active Co-operation and Whole-hearted Support of Representative Exhibitors Sought by Unusual Stock Selling, Franchise and Contract Arrangement.**

Lewis J. Selznick is at it again. Not content with forming the Republic Distributing Corporation a fortnight ago, he is now about to spring another idea upon the exhibitors of the country.

This time it takes the form of the National Picture Theatres, Inc., organized under the laws of Delaware, with a capital stock consisting of 50,000 shares of non-voting 7 per cent. cumulative preferred stock (preferred not only as to dividends, but as to assets as well) of the par value of \$100 each (aggregate total of \$5,000,000) and 100,000 shares of common stock (no par value).

Selznick has purchased the entire issue of common stock for \$100,000 in cash. None but picture exhibitors may subscribe to preferred shares and only in connection with a franchise for the exhibition of motion pictures issued by National Picture Theatres, Inc.

Exhibitors will be classified according to a schedule and will be strictly limited to the amount of shares indicated by the rating chart.

The preferred stock will be sold at par. Out of his holdings of common stock Selznick will give one share of common stock with each share of preferred stock purchased. He will accept dividends for himself only on as many shares of common stock as shall be held by exhibitors, waiving dividends on the balance.

The officers of the company will consist of a president, a first vice-president, additional vice-presidents selected solely from exhibitor stockholders, 50 directors of whom 26 shall be exhibitor stockholders, and an executive committee of the Board of Directors. There will be no executive salaries.

To insure the active co-operation and whole-hearted support of influential representative exhibitors who become vice-presidents or directors of the concern, and also to insure the main body of exhibitor members that these officers are financially committed to the success of the enterprise, each of such vice-presidents and directors (according to the importance of their territories) must subscribe for a substantial number of shares of the preferred stock.

Insure the fullest co-operation no one will be granted any exhibitor not also a stockholder. While

the franchise contract will follow in general the regulation form of exhibitor contract, the mutual interests involved will permit the elimination or moderation of the harsh provisions and restrictions of the usual exhibitor contract. Either party may cancel on 60 days' written notice. Where conditions indicate that an exhibitor member is shirking his responsibility, officials under authority of the board of directors may, after consideration of the case, exercise their vested authority and void the franchise of the delinquent without prejudice to his stock interest, although at his option, he may require the organization to repurchase same at cost plus accrued dividends.

For the benefit of stockholders and in order to establish just but profitable prices for non-member exhibitors, each picture owned by the corporation will be assessed on a basis of twice the actual cost of negatives. While it will be the policy of the corporation to make its own productions, outside pictures will be purchased.

Distribution is to be made through Select Pictures Corporation on the usual basis of 55 per cent.

In addition to 7 per cent. on the preferred stock, stockholders are to receive dividends on the common stock as follows: Excess earnings from franchise contracts; earnings from non-member exhibitors; earnings from foreign distribution.

Selznick is about to place this proposition before the exhibitors of the country in the form of a prospectus, showing the basis upon which stock allotments and assessments are to be made.

### BEATING UP EVIDENCE

Los Angeles, Oct. 29. Kenneth O'Hara, studio manager at the L. J. Gansler plant, has been sued for divorce by Beulah Booker O'Hara, picture actress, on the ground of cruelty.

O'Hara rejoined with a counter-charge of cruelty. His story was borne out by Mrs. Hazel West, who came by aeroplane from Santa Barbara to testify. She stated that O'Hara's wife and her mother beat him up.

O'Hara declared further his wife stuck a pistol in his ribs.

### CENSORS GETTING SOME SENSE.

Harrisburg, Oct. 29. The Pennsylvania State Board of Censors, which has been operating under old ideas for some years, is going to make a radical change under the direction of Chairman Harry L. Knapp. He has devised a plan of numbered seals instead of titled seals, of approval that will save much time and enable the issuing of films approved by the board from the Pittsburgh and the main office at Philadelphia, almost simultaneously.

Distributors and exhibitors of the State have long complained about the delay of getting titled approval seals and certificates of approval from the Philadelphia office only.

Only one approval seal instead of two will be issued with each picture approved and this will mean the saving of many thousands of dollars for the State. The seals will now be issued immediately after a picture film is approved by the board.

The board will also issue a monthly bulletin showing changes ordered by the board for the preceding month, together with a list of films and subjects disapproved. A copy will be mailed to every exhibitor in the State.

### D'ANNUNZIO COMING HERE.

Gabrielle D'Annunzio, Italian soldier-poet-playwright, will visit America shortly after the first of the year, the exact date of his arrival here being dependent on his release from active duty as a commanding officer of the Italian army.

D'Annunzio, who wrote the script of "Cabiria," the first film feature to reach the big legitimate houses at the \$2 top price of admission, in vogue at the Broadway theatres five years ago, has been in communication with several American picture producers recently.

Harry Raver, in charge of the exploitation of "Cabiria" in America, has made D'Annunzio an offer to write and co-direct another spectacular picture on the order of "Cabiria," based on the Fiume situation. The details of this have not been closed, further arrangements awaiting D'Annunzio's arrival.

A phase of the Raver offer to D'Annunzio calls for the establishment of a studio in New York and another in Italy, with D'Annunzio occupying the post of general supervisor over the producing activities of both.

### SUIT AGAINST B. S. MOSS.

Mildred Morgan, one of the "Mark Sinnett Bathing Girls," has begun suit against B. F. Moss of the Broadway Theater for \$10,000 for injuries alleged to have been sustained on the stage of the house August 6 last. The accident was due, she claims, to the negligence of the management of the theatre.

### MABEL NORMAND'S CONTRACT

Mabel Normand's contract with Goldwyn is about to expire, and she is in New York at present conferring with the heads of that concern relative to a renewal. An attractive bonus over her old contract has been offered by Selznick.

### CROSS COUNTRY EXCHANGES.

Plans for the erection, construction and maintenance of a chain of film exchange buildings throughout the United States, already involving capital estimated from three to fifteen million dollars, are being undertaken by the moving picture industry as organized with the National Association of the Motion Picture Industry, Inc.

It is purposed putting up a model film exchange building in every motion picture distributing center and so avoid trouble with fire departments.

Frederick H. Elliott, the executive secretary of the association, after a three-day stop-over in Cleveland, returned to this city Tuesday and was hopeful of the plans being accepted by the members of the film exchange committee of the association. They were in special conference at the Claridge, Wednesday afternoon, and he declared that the plans as he had perfected them to date would be approved.

The buildings are to be in Cleveland, Denver, Cincinnati, Omaha and Chicago.

It is understood that ground has already been broken for the building in Chicago, which is located on Wabash at Ninth street. The plans for the Cleveland building will be perfected and the deal closed, Elliott said, with the arrival of the interested parties from that city last Thursday.

They are undertaking this work right now, Elliott declared, in a spirit of greater co-operation than would ordinarily be experienced if the work of building went ahead from the standpoint of building individually. "In all cities where they so far propose building, men of financial standing are giving every possible aid," he said, and the banks were taking up the proposition with enthusiasm.

The site for the Cleveland building is to be on the corner of Ontario and St. Clair streets. The plot of ground measures 150x113. A novel feature of the structure when completed will be the provision made for a parcel post sub-station and a depot for the American Railway Express. With this it is estimated that a great saving in the matter of freight handling will be accomplished, as well as making one halt to the station in contrast with the customary two or three trips.

Elliott also said that the architectural plans are so far in advance in the matter of vaults, alleyways and other paraphernalia with respect to the storage of films that the fire departments of the various municipalities scarcely give credence to their progress.

It was also said that the president of the Eastman Kodak Company was giving every assistance unhesitatingly in the project, and the Eastman engineers were working hand in hand with them to put the proposition across.


### RELEASING CODY FEATURES

L. J. Gansler has gone to New York to arrange for the release of the Lew Cody features and for their international exploitation.

Robertson-Cole are the reported purchasers.


**Hotel JOYCE**  
31 WEST 71st STREET  
(Central Park West)

**FRED DUPREZ**  
Starring in "Mr. Manhattan"  
in England  
New York Rep.:  
SAM. BAREWITZ  
143 Broadway  
London Rep.:  
MURRAY & DAW  
1 Little St., W. C. 2  
My American Author:  
JAMES MADISON  
English Paraphrase of  
Conventions:  
WESTON & LEE



JOHNNY  
**FRANCIS**  
and  
RENE  
**WILSON**  
JUST FINISHED  
LOEW CIRCUIT  
PANTAGES CIRCUIT  
NOW REPEATING TOUR ON  
MANAGEMENT  
SAMUEL BAREWITZ

Positively  
the Largest  
Smallest  
Water  
Act  
Anywhere  
**Niobe**  
Address, care,  
VARIETY,  
CHICAGO.



Regular  
Fellows  
We've Met  
Franklin 4  
America Comedy 3  
Mitchel, Conroy &  
Star  
Gene Oliver Trio  
Manning, Faily &  
Kaul  
Royal Four  
NOW TOURING THE LOEW CIRCUIT



**MITCHELL**  
AND  
**MARKHAM**  
IN  
"Comedy Bits in Variety"  
Booked Solid by W. V. M. A.  
Representative:  
BILLY JACKSON

(INEZ) (GEORGIA) (ALICE)  
**PATTON, YANTIS and ROONEY**  
"THREE GIRLS FROM HARMONYLAND"  
SUCCESSFULLY TOURING PANTAGES CIRCUIT

ERIN EVELYN  
**GORDON and DELMAR**  
SNAPPY SINGERS OF SNAPPY SONGS, "That's All"  
Booked until March 1, 1920. Loew Circuit.

MARIE  
**CLARKE**  
and EARL  
**LAVERE**  
PRESENT  
"His Friend  
Maggie"  
WORKING? YES.  
Direction—Frank Evans



EDDIE  
**McCARTHY**  
AND  
LILLIAN  
**STERNARD**  
"In Two Beds"  
EVERY LINE PROTECTED  
Direction, FRANK EVANS

**SID VINCENT**  
AS "LORD ALGY"  
(Quite Often Accused of Being Funny)  
**ADA CARTER**  
THE INGENUE  
(A Combination of Class and Cleverness)  
IN THE  
"LAUGHING LADY"  
PERSONAL DIRECTION  
BOYLE WOOLFOLK  
W. V. M. A. (Western) B. F. Keith

**MERCEDES**  
727 IRVING PARK BLVD.  
Telephone: Wellington 10592  
CHICAGO, ILL.

**STEVE FRED A**  
A REAL NOVELTY  
Eccentric Guitar Comedian  
LOOK ME OVER  
Direction, HARRY A. SHEA

A beautiful home in Bakersville, Miss., a real country home with everything in it that money can buy, furnished with exquisite taste, situated on a hill with twenty or more acres of ground, with a view that extends for miles and miles in every direction, and a beautiful lake at the front door. A big barn, with cows, a saddle horse, chickens, ducks, and a dog with one of the cutest puppies, and a brand new Hudson sedan. A mother and father and sister and a husband that is a first class real man, and money enough to do them until the year 1920. Mix bubbles of love and affection through the above lines and you have Mrs. Ralph Davis, formerly Mary Ellenbach. We know this to be as we say, because we went to Mary's for dinner, and saw everything and ate everything. And what steals? When? Thicker than Young Dugan's bank roll. P. R.—We hope to go back to Mary's again sometime.

JIM AND MARIAN HARKINS.  
Next week (Nov. 21, 22) She's a Buffalo. Direction Norman Jeffries.

Langton and Smith  
Loew Circuit  
DO YOU  
**REMEMBER WHEN**  
UNION HILL  
Was a "Regular Salary" Week.  
"SULLY THE BARBER"  
Wore a White Coat.  
LEW GOLDER  
Was a Catholic.  
JACK MANDEL  
Hated Cigarettes.  
SAM CURTIS  
Wore Short Pants.  
ARTHUR HORWITZ  
Refused Communion.  
THE CHERRY SISTERS  
Were Good.  
JACK INGLIS  
Was Serious.  
NEITHER DO WE  
Cook and Oatman  
Direction, MARK LEVY  
Loew Circuit

**ARTISTS' BOEREM**  
Nobows, Kan.  
Dear Sir:—  
The Manager here fined us because my partner got his "bladder" caught on the Turnmentor. What should I do?  
Herb Kauli (Beck and Kauli)  
Call the House Doctor for your partner. Stop using bladders, as most Managers have Organs in their theatres.  
**FRED ALLEN**  
LOEW CIRCUIT  
Direction MARK LEVY

FRANK KATHRYN  
**Moore and Sterling**  
Direction "Dougherty and Sablosky"

"CHUD" "BOLLIE"  
**Blough and Lockard**  
A Black Act that Does Not Use a Razor  
FEATURED COMEDIANS with  
KELLY FIELD PLAYERS  
Headlining Pantages Circuit

**PREVOST and GOULET**  
Direction, MORRIS & FEIL Playing Delmar Time  
This week (Oct. 27), Century, Petersburg  
Olympic, Newport News, Va.

"JUST BORN, BUT GROWING"  
**Helen GOULD and GOLD Chas.**  
"A COUPLE OF KIDDERS"  
SINGING, TALKING AND NOVELTY DANCING.

**OSWALD**  
Rawson  
and  
Clare  
Auburndale,  
Long Island



**STEVE JUHASZ**  
PRESENTS  
**Boila & Co.**  
IN A DAINTY SONG AND  
DANCE DIVERTISEMENT  
Featuring TWNETTE, the American  
Dancing Girl.  
DIRECTION:  
BREHLER & JACOBS

I AM NOW PLAYING THE  
**ORPHEUM CIRCUIT TOWNS**  
For Akerman & Harris  
I can get the Orpheum Circuit any  
time I want to buy it.  
**Arthur West and Company**  
Will be returned next week in the Warsaw  
Tentacles by Red Zorch Jerome.  
Long live the Bolsheviks as long as  
they stay in Russia.  
**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

Pauline  
Saxon  
says  
Herself that she  
will tell the  
joke.



(JOES) (OLLIE)  
**STEWART and OLIVE**  
"American Boy and English Girl"  
IN  
DANCING ECCEENTRICITIES  
PANTAGES CIRCUIT

WILLIAM S. LIVEZEY, President

JUDGE W. T. CARTON & PUTTY, Attorneys

# Little Motor Kar Company

CAPITALIZATION \$3,000,000—FULLY PAID—AND NON-ASSESSABLE

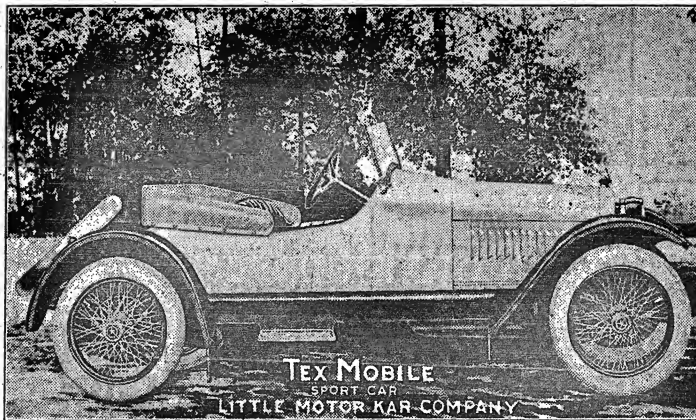
Now Selling Ground Floor Securities at \$2.00 Per Share, to Build Factories to Manufacture Little Automobiles, Little Motor Trucks, Little Trailers, Little Farm Tractors, Selling at \$350 to \$750

\$2

N  
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W

\$4

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\$2

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\$4

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## “It’s Just as You Represented”

“Said a very prominent Judge from Denton, on his very welcome visit this last week to our office in Dallas, and to our factory:

“I now feel that I can recommend your proposition to my friends.

“If I were only twenty years younger, how I would like to come into your office and plant and work with you to help push this wonderful enterprise further on its way to what I now feel is sure to be a BIG SUCCESS.

“I am really delighted with what I have seen.”

We ask you to come out, look over the buildings now going up—investigate our plans—you, too, will be delighted.

It is said one large manufacturer of small automobiles has already paid back \$250,000 for every \$100 invested, all to early investors; original investments still growing more and more valuable daily. HAD THAT MANUFACTURER LISTENED TO “FAILURE,” “NEVER STARTERS” and “CAN’T BE DONES,” THINK OF THE MANY THOUSANDS THAT WOULD HAVE BEEN LOST. HE LISTENED TO THE CALL OF “OPPORTUNITY,” WENT AHEAD, and he did not have many of the advantages at that time “Opportunity” offers us today.

## So We Are Going Right

Ahead Rapidly to Success and Opportunity Calls You Too

Place all the money you can spare in these high-grade Ground Floor Securities NOW—while they are only \$2.00 per Share, non-assessable—as stock will soon be worth many times the price now asked. Company expects quick production of its products; quick returns for its early investors.

Factory Now Building at Grand Prairie, Texas  
between Fort Worth and Dallas

### \$10 TO \$1,000 SOLICITED

Be Sure to Write for Our Booklet, “Amazing Profits in the Motor Industries”

Many Leading Men and Women in the Profession Are Already Owners of Our Securities

ATTENTION EDDIE De NOYER, SPECIAL  
REPRESENTATIVE FOR THE PROFESSION:  
LITTLE MOTOR KAR COMPANY,

1323 Commerce Street, Dallas, Texas:

Please find enclosed Check—Draft—Money Order

for \$..... for which please send me.....  
Shares of GROUND FLOOR SECURITIES at \$2.00  
per Share, non-assessable, and it is understood I am  
to share in the profits of all the Company's many  
branches or factories.

Also please reserve for me..... Shares,  
for which I agree to pay on..... (giving date)

Signed.....

(Address plainly, please).....

Postoffice..... State.....

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