

VARIETY

VOL. XLVIII, No. 10

NEW YORK CITY, FRIDAY, NOVEMBER 2, 1917

PRICE TEN CENTS

The central image is a black and white photograph of actress Elsie Ferguson, framed by an ornate, classical-style archway. Above the archway, a decorative frieze depicts three figures in classical attire. The word "Pictures" is written in a stylized font across the frieze, and a circular logo for "ARTCRAFT PICTURES" is centered below it. To the left and right of the archway are decorative elements: a shield-shaped frame containing the word "Drama" on the left and "Variety" on the right, both with tassels hanging from them. Below the photograph, a caption reads: "ELSIE FERGUSON WHOSE NEXT ARTCRAFT PICTURE IS ENTITLED 'THE RISE OF JENNIE CUSHING'". At the bottom of the entire frame, there is a decorative scrollwork border featuring a woman's face.

Pictures

ARTCRAFT PICTURES

Drama

Variety

ELSIE FERGUSON
WHOSE NEXT ARTCRAFT PICTURE IS ENTITLED
"THE RISE OF JENNIE CUSHING"

H. Bart McHugh Lands Another!

EL

BRENDEL

and

FLO

BERT

in "WAITING FOR HER"

The other comedy turn was Brendel and Bert, boy and girl, in the No. 4 position. They enter immediately among the best of vaudeville's mixed comedy two-acts. Brendel does a Swede character in his own way, has everything new, from dialog to business and dressing, and with his partner, Flo Bert, can go against any two-act that can get a date. Miss Bert as a singer of songs is going to attract a lot of attention. She has the knack of putting them over, and dresses well besides, although her blue or green riding habit at the opening would never prove that. It was the other gown that set her off. Mr. Brendel has two bits of business he should protect at any cost. One is his finish, the other is the kissing. There are really two good "singles" in this double turn, and two good singles as a rule should make a good two-act. Brendel and Bert are better than that. They are Philadelphians and were in a vaudeville production starting out from there some time ago. Around the Palace it was said the turn was a Bart McHugh act.

Sime.

Brendel and Bert, next to closing spot, tied the show up in a knot with their comic specialty and cornered the honors of the evening with little or no competition. Brendel has a unique style of characterizing a funny Swede and introduces several novel bits of business. The finale is sure fire anywhere. Miss Bert's solo singing provides the contrast and her numbers show good musical taste.

Wynn.

Booked Solid This and Next Season

(Thanks to Musical Comedy Managers
for Production Offers)

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NEW YORK CITY, FRIDAY, NOVEMBER 2, 1917

PRICE TEN CENTS

COLUMBIA'S EMERGENCY FUND FOR BENEFIT OF SERVICE MEN

Burlesque Circuits Will Raise Money for Comfort of Wounded and to Aid Dependents If Fatalities Occur Among Men in Service, Formerly in Burlesque. Will Commence It Immediately Following Burlesque's "Smoke Fund" Week Nov. 12.

The executives of the Columbia and American burlesque wheels decided this week to raise and maintain an Emergency Fund, to be applied to the wants of any man in the Service, who entered it from a burlesque company or theatre, regardless of what his position or station may have been in either.

The Emergency Fund will be employed only to supply comforts to wounded men who entered the Service from burlesque, or to relieve the dependents of any burlesque man killed or dying from wounds received in action.

There are about 400 men from burlesque in the Service, it is estimated. Among these are men from every department of burlesque. The two wheels have about 68 road shows and 70 theatres.

The Emergency Fund will be started shortly after the burlesque's "Smoke Week" on both circuits, to commence Nov. 12. This will consist of a collection to be made at each performance by every company in all the houses for the period. The proceeds will be handled by the Columbia Amusement Co. direct. It will prepare the packages of smokes and see that they are forwarded to the boys on the other side.

The burlesque wheels will also likely call upon all their theatre and company managers to compile a complete statement of all Liberty Bonds purchased by burlesque people. It is thought that this represents a large sum. The Columbia Co. in New York for itself purchased about \$175,000 worth of Liberty Bonds.

In the Emergency Fund movement, the Columbia has no precedent, and will work out its own plan, it having taken the initiative in this contemplated effort to be of immediate assistance when needed to their own people and dependents.

The first line of action for the establishment and maintenance of the Emergency Fund will probably be an assessment laid against each company of a moderate amount, probably \$10 weekly, to be subscribed by the several members of the company and management, on a pro rata basis, ac-

ording to salary received, the specific sums contributed becoming insignificant under that arrangement but aggregating a total that will be thought sufficient to cover necessities if they arise.

The Emergency Fund will be headed by subscriptions from the Columbia Amusement Co. and American Burlesque companies and theatres. They will be accepted from any person or source.

The amounts to be turned over for the comfort of burlesque men or their dependents will probably be determined by the committee in charge of the Emergency Fund. The amounts for dependents will be gauged by circumstances, but in either event the aid will be prompt.

BESSIE CLAYTON FOR LONDON.

Chicago, Oct. 31.

While Bessie Clayton and her company were at the Palace last week Miss Clayton received a contract covering a period of two years from Albert de Courville, the London producer.

It calls for the appearance of the dancer in a de Courville London revue about New Year's next.

OVER 10,000 MEMBERS.

The membership roster of the National Vaudeville Artists passed the 10,000 mark this week, the total membership of the society now being a few over that number.

The membership carried more than 9,000 names at the beginning of the season, with the weekly applications averaging over 50 since then.

STOCK ACTORS NOT LOAFING.

Chicago, Oct. 31.

Schaeffer Brothers' Milwaukee Avenue Star theatre is no haven of rest for the actors. The policy is stock, with three complete changes of bill, opening Sundays, Tuesdays and Thursdays, with a matinee every day.

The material is old-time farce, running about an hour and a half, with pop vaudeville between. The house is making plenty of money.

CENTURY'S \$7,500 OPENING.

With a \$5 top scale for the opening performance the premiere of "Miss 1917," at the Century next Monday night, is assured of a \$7,500 house from the sale this week.

The theatre turned back some 2,300 orders for four or more seats, each for the first performance. The amount returned to the public was estimated in excess of \$40,000. The directors of the playhouse all filed requests for blocks of seats, but six were the most allowed any one person.

For the opening performance the entire lower floor, 875 seats, was scaled at \$5, bringing a total of \$4,375; the dress circle, with 608 seats at \$3, totaling \$1,824, the first and second balconies remaining at the regular prices, \$1, and 50 cents. The gross for the night, with two boxes at \$55 and six at \$30, is \$7,700.50.

The buy for the first eight weeks of "Miss 1917" totals over \$100,000. The agencies take 550 seats at \$3 and 200 at \$2.50 for each of the six night performances. This is the regular price, and the hotels are not paying any commissions. It leaves the house about 125 seats on the lower floor at \$2.50, on sale at the box office. With the war tax the buy amounts to a little more than \$113,000.

The Century management is collecting the war tax on all seats with the exception of the 50-cent tickets in the second balcony, the house paying the tax on those.

INDICTED FOR "DUPING."

The United States Grand Jury last week indicted Fred Becker, Lewis Weiss and Leo Singer for conspiracy to infringe upon a copyright of "Joan the Woman" and for actual infringement.

The men were arrested some time ago, brought before United States Commissioner Hitchcock and held in \$2,000 each. Ralph A. Kohn, attorney for the Famous Players, took the matter up with Assistant District Attorney Stanton, who conducted criminal proceedings. It is alleged a stolen positive was taken to New Jersey, where a "duped" negative was made.

TRAVELED IN BOX CARS.

Through movement of troops through the southland the Plohn & Levy show, "The Garden of Allah," bumped against the lack of train facilities last Thursday and was unable to make the matinee that day at Savannah. The company was playing Columbia when it learned no passenger or baggage cars were available. The show management arranged for box cars and two flat cars to haul the company, scenery and baggage to Savannah, the troupe reaching there late for the night performance, the matinee having to be called off.

COHAN "DANCED OUT."

Doing the first dancing he has done in a long while, George M. Cohan surprised the large attendance at Ebling's Casino last Thursday night, which had gathered there to witness the performance arranged by Mr. Cohan (with the assistance of George O'Brien) for St. Luke's Church in the Bronx.

When Mr. Cohan's time arrived, he started on the song he wrote, "Over There," but forgot the words of the second verse. Saying, "I'll have to dance my way out of this," Mr. Cohan went through a routine of his former famous steps, exiting to wild applause.

GERMAN ACTS NEAR CAMPS.

The Loew office has circulated a notice relative to German acts playing the southern time, with whom they have experienced trouble lately through Hattiesburg and Anniston being situated within the camp territory.

According to army regulations, Germans are not permitted to be within a certain distance of the camp proper, unless they can show proper papers. This, hereafter, agents must ascertain from "German acts" before booking them over that time.

MARK'S BROOKLYN STRAND.

Mitchell L. Mark and his associates are having plans drawn for the erection of another Strand picture house in Brooklyn, to be located close to the Crescent theatre.

It is to seat 3,500 and construction will be begun in the spring.

WM. H. CRANE IN SKETCH.

William H. Crane is to make his debut in vaudeville in a sketch, four people, under the management of William L. Lykens.

ROSSITER DOING AN ACT?

Chicago, Oct. 31.

Will Rossiter, the Chicago music publisher and "original song book man," may venture on a vaudeville tour in the spring.

CHICAGO NEEDS CLUB.

Chicago, Oct. 31.

A club to resemble—as much as anything in Chicago can resemble anything in New York—the Friars' or Lambs', is proposed, to have quarters along an entire floor of the new State-lake theatre building.

Martin Beck is said to have started the idea because he cannot find a retreat in this town where he can take his luncheon in soothing surroundings. Mr. Beck will be a charter member. Mort Singer, Aaron J. Jones, Jack Lait, O. L. Hall, J. C. Matthews, Tom Carmody, Fred Lincoln, Fred Eberts, Will Currie, Edwin Clifford and many other local Rialtoites have been approached to become charter members.

Tom Bourke is acting as organizer.

IN PARIS

By E. G. Kendrew.

Paris, Oct. 15.

"Le System D," the new 3-act farce by Guillemand, H. de Gorsse and P. Veber, just produced at the Ambigu, is a success. The title is taken from a naughty expression used by French soldiers on the front, and signifies the positive way of getting out of a scrape, no matter how. D. is the initial of an expression best left untranslated. The authors, who wrote "Madame et son Filleul" for the Palais Royal, invariably use the System D. to extricate their characters at the end of the plot. Yet there is plenty of real fun, however exaggerated the plot may be, during the piece. The new Ambigu farce moves briskly, which is something to be thankful for, but Labiche is not yet outclassed in France. "Le System D" is a popular title, in these days, and as it is a war farce suits the play as neatly as any other Hertz may have chosen. The story is complicated; impossible except for D. fools. Montavel is a soldier home on leave, and as he notices a fop of the rear is making up to his wife, he decides to prolong the furlough in order to watch events. He malingers and calls in a medical friend to sign an extended sick permit. Unfortunately he is out when Dr. Pomerac calls. George, a poilu who is also on leave and come to Montavel's home to court the cook, receives the army physician. Then the exaggeration begins. George knows the system D from alpha to omega. He is treated by Dr. Pomerac as being Montavel, and the diagnosis is cerebral weakness, necessitating the immediate removal of George to a hospital, followed by his faithful fiancée, the cook. Montavel also goes and mistakes George for the doctor and when his wife arrives with her flirt, he is likewise taken for the doctor. All this tangle is finally uncoiled by the authors with the said D. system. Jean Coquelin is excellent in the role of the simple doctor, Albert Brasseur being a life-like poilu. They are ably supported by Terka Lyon, Blanche Tourtain and Germaine Armand. Judging by the Ambigu, Paris sadly needs some up-to-date theatres. Foreign visitors were astonished at the antiquated appearance of this house, and it is only one in the ville lumiere of the same category.

"Carte d'Amour" is the new comedy by Tristan Bernard to be presented next month at the Theatre Michel, when Charlotte Lyses (Sacha Guitry) will take the lead.

"Mon Oeuvre" is already coming off at the Athenee, and will be replaced by a revival of "Bleus de l'Amour," awaiting the new work by G. de Porto Riche.

"Femme a la Caserne" is a new military farce to be given shortly at the Dejazet. This little theatre is famous for such effusions.

"Come Along" is the revue now at the cabaret theatre, Caumartin. To attract the boys it is announced as a Franco-American production, but it is more Franco, by Curnonsky and Barklett.

A new play by Alfred Capus (his first since the war), dealing with the present historical times, is to be mounted at the Porte St-Martin this winter. Felix Huguenet, Mmes. Pierny and Dorizat are listed.

English girls will be more prevalent than ever in the revue chorus in France this winter. The Olympia and Follies Freres retain the Tiller troupes, while the Casino de Paris managers have appealed to Jackson for a contingent,

and Ryner is recruiting for the Tivoli, Rouen. The English girls are found far superior for chorus and ballet purposes, while the French are necessary for small parts.

The Theatre des Arts, Paris, which was formerly the Theatre des Batignolles, is to become a picture house, controlled by the Anglo-American Amusement Co. It will be then known as the Smart Cinema.

"Carmeneta," the French operetta, now running in London, is to be revived by Mme. Rasimi at the Ba-Ta-Clan shortly.

The 3 Kratons have returned to Paris after a tour through the French provinces.

Eve Lavalliere, the comedienne, is threatened with blindness, and is about to enter a convent.

Geo. Pasquier has renewed his connection with the Nouveau Cirque and is now fulfilling the functions of administrator and ring master.

The Apollo is closing Nov. 4, the summer lease taken by L. Volterra having expired. However, the Casino de Paris will not be ready for reopening by that date. Rehearsals are taking place for the revue wherever a spot can be found.

"WILLOW TREE" CHARMING.

London, Oct. 31.

"The Willow Tree" opened at the Globe Oct. 22. It is a charming poetic play. Rene Kelly is delightful. She is strongly supported by Owen Nares, A. E. Matthews and others.

SHY ON MOONLIGHT NIGHTS.

London, Oct. 31.

Business at the theatres has been slightly affected by the recent air raids. Patrons are particularly chary of moonlight nights.

French Company on Its Way.

Paris, Oct. 31.

Jacques Copeau has left for New York with the French company which is due to open at the Garrick, New York, Nov. 20, where a series of classic French plays are to be given.

Pilcer Family Well Represented.

Paris, Oct. 31.

The Casino will reopen about Nov. 15 with a new revue. Gaby Deslys and Harry Pilcer have been engaged; also Pilcer's brother, Murray, with a troupe of seven banjoists.

PAT MURPHY DEAD.

London, Oct. 31.

Jack Bodie, professionally known as Pat Murphy, comedian, died at Aberdeen, Oct. 14.



DRURY LANE'S XMAS PANTO.

London, Oct. 31.

At the Drury Lane, Oct. 26, was given the first English performance of Mousorgsky's opera, "Khovantchina." It contains some striking scenes, picturesque costumes and quaint Russian music.

Arthur Collins, Frederic Anstey and Frank Dix have concocted an "Aladdin" pantomime production for the Drury Lane for Christmas. In the cast will be Robert Hale, Stanley Lupino, Will Evans, Harry Claff, Whimsical Walker, Madge Titheradge.

LONDON CLOSINGS.

London, Oct. 31.

R. C. Carton's "The Off Chance" was withdrawn from the Queens Saturday, followed by a revival of "Brewster's Millions."

On the same night "The Liars" closed at St. James's, and is succeeded by a revival of Ibsen's "Ghosts."

Also "Damaged Goods" at St. Martin's and "The Three Daughters of M. Dupont" at the Ambassador's have closed.

ONLY MATINEES AGAIN.

London, Oct. 31.

After the recent air raids the question of closing all theatres during the evenings was raised and no concerted action was arrived at. The matter was left to the independent judgment of the respective managements.

The Society of West End Managers failed to come to any unanimous decision. Many theatres are playing only matinees this week.

NEW AUTHOR INTERESTING.

London, Oct. 31.

At the Strand, Arthur Aldin's production of "Wild Heather," by Dorothy Brandon, although not a masterpiece, is interesting for a first play, giving great promise of future work from the authoress.

Edyth Goodall and Lyn Harding were the chief scorers in the cast.

CAN USE PIANO FACTORIES.

London, Oct. 31.

There are indications here the Government will probably commandeer all the pianoforte factories in the United Kingdom to aid in the manufacture of aeroplanes.

ARTHUR PRINCE CONVALESCENT.

London, Oct. 31.

Lieut. Arthur Prince, ventriloquist, is now convalescent and is on his way to London from Salonika.

TWO KILLED IN ACTION.

London, Oct. 31.

Herbert Darnley's son, Bertie, aged 20, was killed in action in France.

E. Gibson, formerly of the Ferguson and Mack duo, was killed in action recently. He leaves a widow, professionally known as Daisy Clifton.

CELEBRATING RUNS.

London, Oct. 31.

"Theodore and Co." celebrated its 450th at the Gaiety and "Inside the Lines" its 200th at the Apollo, both still going strongly.

"Mr. Mayfair," Touring Revue.

London, Oct. 31.

"Mr. Mayfair," a touring revue, is at the Balham Hippodrome. It was written by Herbert Darnley and Wal Pink.

In the cast are Darnley, Dan Leon, Jr., and Violet Parry.

New Number and Scene.

London, Oct. 31.

At the Palladium Ruth Vincent presented a new number, composed by Max Darewski, the composer conducting.

Billy Merson put on an amusing new scene, "The Movie Man," based on his own film experiences.

LAUDER DOES \$36,000.

The Harry Lauder week at the Lexington Avenue Opera house, ending last Saturday, reached a gross of \$30,000. Saturday night the scale went from \$2 to \$2.50, and the final three nights of the engagement the overflow was placed upon the stage.

It was the opening week of Lauder's present tour under the management of William Morris. The most sanguine had not expected the result, especially in the Lexington, considered an out of the way house.

PARIS REVIVALS.

Paris, Oct. 31.

Revivals in the Paris playhouses are as follows: "Within the Law," at the Theatre Rejane, October 27; "Potash & Perlmutter," Theatre of Varieties, November 5.

"GRANDPERE" TO GO ON.

Paris, Oct. 31.

Hertz will produce shortly Lucien Guitro's comedy, "Grandpere," at the Porte St. Martin theatre despite reports to the contrary.

NOV. 2 MEMORIAL DAY.

Paris, Oct. 31.

The French theatres will all close November 2, commemorating All Souls Day, out of respect to those killed in the war.

ELLIOTT BUYS LONDON HIT.

London, Oct. 31.

It has been announced the American rights for "The Maid of the Mountains" have been disposed of to William Elliott.

Mr. Elliott is to do the piece alone without either F. Ray Comstock or Morris Gest, his partners in other ventures.

"LAZY JUGGLER" FLYING.

London, Oct. 31.

T. Elder Hearn, "the lazy juggler," is in France with the Royal Flying Corps.

LONG DISTANCE REHEARSING.

London, Oct. 31.

C. Connell, who is in France, has put in rehearsal his musical comedy, "Turnip Tops." He hopes to secure leave shortly to appear in the production.

DUPREZ HEADLINING.

London, Oct. 31.

The headliner at the Victoria Palace this week is Fred Duprez. Others on the bill are Beattie and Babs, Kirchner Girl tableaux.

AVIATION SKITS.

London, Oct. 31.

The Six Brothers Luck are presenting a new aviation sketch, by Ernie Lotinga and Charles Baldwin, entitled "Air Birds."

A. Spencer has written an electrical aviation sketch, "Youth Carries On."

"The Prodigy" Reopening Court.

London, Oct. 31.

Charles Windmere will reopen the Court theatre with Estell Burney's new play, "The Prodigy."

Challoner's London Venture.

London, Oct. 31.

Bromley Challoner, a touring manager, has taken the Kingsway theatre for a brief term, for a revival of "When Knights Were Bold," playing the leading role.

Joe Elvin's Latest Sketch.

London, Oct. 31.

At Finsbury Park Empire, Joe Elvin is appearing in a new sporting sketch entitled "Punch and Judy," written by George R. Sims.

Also on the bill is Blanche Tomlin, accompanied at the piano by her husband, Ronald Wakley, a wealthy amateur composer.

SHUBERTS' UNIQUE SCHEME IN GARDEN'S "OUTSIDE LIGHTS"

Selling Space to Minor Principals in "Doing Our Bit" at \$25 Weekly, to Have Names in Illumination on Front of Winter Garden. Two Important Principals' Names Replaced by Ambitious Novices.

The opportunity to be featured in the house lights at the Shuberts' Winter Garden was offered all members of the cast of "Doing Our Bit," the current show at that house, this week when the management conceived the idea to charge a nominal fee of \$25 weekly for any one who cared to see their name encircled with the star of incandescents on the theatre's front, the offer being extended to chorus girls as well as principals.

The lighting feature of the Winter Garden, obviously a copy of the Century style of electrical advertising, was given free to principals during the opening week. Among those in lights were Frank Carter and Ada Lewis, the latter a Winter Garden principal for the past several seasons. When Shuberts' mercenary plan attacked them, they found two minor principals willing to part with the amount asked and through lack of space they felt forced to relieve Carter and Miss Lewis of the honor of being featured in the house lights. Beatrice Dakin's name adorned the house front early in the week. Miss Dakin being a former Winter Garden chorister who has been elevated to a small part in the current production.

Only two alterations were made necessary, otherwise the names of Frank Tinney, James J. Corbett, Ed Wynn, Henry Lewis, etc., might have been pulled down to make room for a string of lesser lights who thought more of the lighting feature than their weekly stipend.

"70 CENTS" AT LIBERTY.

Lew Cooper, who claims prior rights on the "70 cent" scene which comprises the principal comedy part of the present Winter Garden show "Doing Our Bit," proposes to offer the "bit" in vaudeville with Arthur Thornton and Dorothy Clark, notwithstanding the announcement Frank Tinney has now the sole performing rights of the scene.

RENEE ON TRIAL.

Sigmund Renee, right name Engel, and who some years ago aroused attention in Chicago when he was dismissed from the Interstate Circuit's boking office for alleged irregularity of accounts, was brought to trial Monday before Judge Mulqueen in General Sessions, New York. His name on the police records is Dr. Karl von Edwards.

The charge was the larceny of \$35,000 worth of gems from Mrs. Minnie Strangman, the widow of a Buffalo brewer.

Renee seems to have been running wild since leaving Chicago. He has sported at least six aliases since then. As "Sig. Wallace" he got away with a pearl necklace belonging to May Ward and valued at \$1,500 and as "Brooks" obtained \$12,500 from Cora Milan, an actress whose home is in Salt Lake City. In both of the latter cases he promised to "make" both women stage stars. He is indicted on those two counts also.

Although the trial will consume a number of days there was much damaging testimony against him introduced up to Wednesday. If Renee or Edwards is found guilty, he may be immediately tried on the May Ward indictment. If convicted on both he has a good chance of being sentenced for life, as the second offence for grand

larceny stipulates that as the maximum punishment.

Renee started testifying that almost everyone victimized by him and those connected with them, were concerned with him in a pro-German conspiracy.

None of the witnesses against the accused was allowed in court at first, so Renee gave free reign to his imagination. He said he had never been in court before, but it was in the same room he was freed of a white slavery charge last year. When the district attorney asked him if he was a physician Renee said he graduated as such from a university in Vienna. The prosecutor then asked how many bones were in his head, and Renee, after refusing to answer, admitted he had never practised.

It was through VARIETY's expose of Edwards as being the same individual known as Renee in the west that Miss Milan learned he was the man who defrauded her under the name of Brooks. Under this name he was indicted in Denver for the Milan offense. She was in several girls' acts and was persuaded by Renee to have her mother turn over her father's estate and prepare an act for the big time. Renee went into court with forged documents and obtained the proceeds from the estate. Then after obtaining several thousand dollars from the mother and rehearsing the girl for eight weeks he suddenly vamped with her jewelry and new costumes.

VARIETY's story, which brought out the Renee camouflage, also brought on several Chicago detectives, who stated to the district attorney there was an indictment in the Interstate Circuit matter against Renee. It is not likely the man will travel west for some years at least. Wednesday a number of the man's lies were laid bare. Jeremiah O'Leary, whom Renee claimed to have had dealings with, took the stand, testifying he never knew or heard of "Edwards."

Assistant District Attorney Sullivan was aided in obtaining evidence against the prisoner by Herman L. Roth, who represents two of the victims.

MERCEDES OFF PANTAGES.

Chicago, Oct. 31.

When "Intelligence," a mind reading act here, rushed suddenly to Los Angeles this week it was learned that Mercedes had again broken out. Mercedes some time ago went on the Pantages circuit. The local association immediately booked George Lovett, who went Mercedes several better by introducing an entire jazz band instead of a single pianist as foils for his mind reading tricks.

It is stated definitely that Mercedes is now off the Pan time. The Pantages office here refused to discuss the mix-up.

GILBERT-FRIEDLAND PUB. CO.

Tendering his resignation as professional manager for Jos. W. Stern & Co., L. Wolfe Gilbert leaves the concern tomorrow (Saturday). Shortly afterward he, with Anatol Friedland, will embark in a music publishing enterprise of their own.

Both are quite well-known song writers and of late have been making a joint vaudeville tour.

ELTINGE ASKS \$3,500.

Los Angeles, Oct. 31.

His pockets bulging with telegrams and letters offering picture contracts that a few months ago would sound incredible, Julian Eltinge, whose stage description long has been "the best dressed and most beautiful woman on the stage is a man," left here this week for New York to confer with film managers regarding his future on the screen. Eltinge is not yet entirely through at the Lasky-Paramount plant. His contract has expired, but Adolph Zukor, president of that organization, wants him to remain, and, it is said, has made him a flattering offer. Zukor is in the west now conferring with the star. However, it is not known what Eltinge will do, although his friends claim he has an idea he wants to make pictures for himself.

The star's first film productions have proved big box office winners, his popularity, gained while before the footlights, standing him in good stead, and there is little doubt but that Mr. Eltinge will before long be one of the topnotchers in filmdom.

Eltinge's love for pictures led him this week to turn down a proposition calling for a weekly salary of \$2,500 in vaudeville. "But," he explained, "I will have a little time occasionally for the stage and I would accept \$3,500. That is my price and it's final."

He expects to be in New York several weeks, after which he will return to California to resume his duties as a shining mummer.

CHICAGO PUBLISHERS MEET.

Chicago, Oct. 31.

A general meeting of all Chicago representatives of music publishers listed as members of the Music Publishers' Protective Association, was held last Saturday at the College Inn, the meeting being held after an informal luncheon had been served in one of the Inn's private dining rooms.

Regular semi-monthly meeting was planned for the future, the Chicago music men deciding to hold their affairs the first and third Saturday of each month, allowing time to receive any information from the New York meetings that may be of interest to them.

Thomas Quigley, the Chicago manager of the Witmark firm, was appointed secretary of the Chicago meetings, and will attend to the details of such gatherings as will be held there.

NO DUES FOR SERVICE MEN.

The dues of all members of the National Vaudeville Artists who have enlisted for service in the army or navy or selected for the army via the draft route will be suspended during their activity in the war, the executives of the organization deciding to carry such members in good standing pending their return.

Those professionals who have taken up federal duties will receive a card marked "Paid in full for the duration of the war," provided they notify the organization officials.

The N. V. A. will shortly decide on some form of entertainment to be held for the benefit of enlisted members, the proceeds going toward a Christmas box, which will be shipped all members in the service. Just what form of entertainment will be utilized to raise the funds has not been decided upon as yet.

BELLE MONTROSE CHARGES LIFTS.

The receipt by VARIETY of a complaint from Belle Montrose, of Montrose and Allen, which act has been broken up through the draft (Carroll A. Allen being a corporal at Camp Upton), alleging that certain portions of her act have been lifted, opened a new field for VARIETY's Protected Material Department. This specific instance may not prove to show intentional lifting, but it does serve to bring to notice a possible meaty field for piracy and VARIETY offers the services of its Protected Material Department to all acts affected by the war whether the acts have filed a transcript of material with VARIETY or not.

Miss Montrose is to appear again when she finds a suitable partner. She objects to the amateur character as done by Al Rauh, now with Olive Briscoe and formerly of the Four Volunteers, saying that the idea and business were originated by her. Investigation shows that Miss Montrose has been doing an amateur type for several seasons, but since there is a difference in the sex of the artists concerned, there has not been obtained a definite line on how much alike the two types are. Had not Rauh been doing his character for some time also, Miss Montrose would appear to have a clear case.

Mr. Rauh answered a query from VARIETY this week, stating he has never witnessed the Montrose and Allen act and that he is at present doing the same "boob" character which he did for the past three years when with the Four Volunteers, a singing quartet. Rauh's reply is legitimate enough regarding the time and performance with the Volunteers. It is possible that this is a case of coincidence and it may be a matter adjustable between the artists themselves. There is one point of sameness between the Volunteers act and that of Montrose and Allen, and that is that both display a card reading "Extra" at the beginning of their respective turns. No claim has been made for originality there. But one man enters at the beginning of the quartet turn, he asking for volunteers, two coming from the audience—one of those was Rauh in the aforementioned "boob" role.

Miss Montrose also charges that Frank Westphal is employing in his billing, her own explanatory opening lines which are "This is my first time on the stage. I am not a regular actor." Miss Montrose has been using those lines. Westphal has but lately been doing a single.

SYRACUSE CORNERSTONE LAID.

Syracuse, Oct. 31.

The corner stone of the new Keith theatre here was laid yesterday. A party of New York theatrical men, including Maurice Goodman and officials of the U. B. O. and Keith circuits, attended the ceremonies.

Julius Tannen delivered an address on behalf of the profession, and among other things placed Billy Sunday on the pan, because of the evangelist's failure to keep faith after having pledged his word not to attack the stage and its people providing Raymond Hitchcock ceased his impersonation and arraignment of Sunday.

Mr. Tannen held up the picture of the stage keeping its word while a minister of the gospel broke his promises.

WAR TAX STORY

in this issue on Pages 8 and 9

RATS' HEARING MAY GO BACK MANY YEARS IF NECESSARY

**Referee Schuldenfrei Hands White Rats Executives Body
Blow by Ruling Out One Year Period Claimed by
Latter in Present Examination—May Bring
in Evidence from 1911 to Lay Bare
Real Status of Organization.**

The first session of the investigation into the monetary affairs of the White Rats Actors' Union, held last Friday before Attorney Louis Schuldenfrei, who was appointed referee by Supreme Court Justice Mitchell to take testimony in the matter of Goldie Pemberton's claim of alleged misappropriation of the organization's funds, developed a number of important points, and before the hearing was adjourned for one week, the referee decided that the examination of the Rats' affairs did not only extend for the period of one year—May 30, 1916, to May 30, 1917—as stated in Miss Pemberton's petition, but would go back as many years as deemed necessary to arrive at a conclusion.

This is the point which Alvin Sapinsky, attorney for the petitioner and Harry Deveaux of the Actors' International Union (which is said to be backing Miss Pemberton's claim) wished to establish, for it opens an avenue for the introduction of evidence and the probability the financial history of the Rats will be laid bare from 1911 to the present.

The referee—a man of keenest perceptions—realized the importance of the ruling and advised Joseph J. Meyers, representing Harry Mountford and the Rats, that if he wanted the examination limited to a definite period, he might apply to the court, but Meyers was satisfied to note an objection in the record.

Said Mr. Schuldenfrei: "I have the right to inquire regarding the liabilities and assets prior to the time mentioned. This order is not limited to the twelve months stated in the petition. But as this ruling may open a broad line of discussion and large inquiry, and if you think the order is not properly limited, you might apply to have it re-settled."

The early half of the session was taken up over the location of the books and records of the Rats, with the final admission that the most important records were in Waterbury, Conn., ostensibly in the possession of James William Fitzpatrick. These are the membership cards, upon which are made notations of dues paid, and also in Waterbury are the "levy list" cards. Mountford, who occupied the witness chair all afternoon, said that these were the lists which "our opponents wish to obtain so that they might blacklist acts." The referee replied that was not interesting to the court, which wanted to know if there was any way of telling if the amounts entered in the ledgers and statement were correct, without inspecting the cards.

At first Mountford said there was an office in Waterbury. Later he said there was not. And towards the close of the session he said he was not sure that the membership lists were still in Waterbury, for "they may have been removed by now."

This led the referee to remark he was going to assist in compelling Mountford as an officer of the respondent corporation to produce all records and entries relating to the investigation, and that the witness should have brought them with him. Meyers was disposed to contend that the books might be examined at the Rats' present headquarters, which caused the

referee to order all books produced at the hearing. When Meyers said he would direct the witness negatively, Mr. Sapinsky asked the court to punish both the witness and his attorney, if the books were not forthcoming.

After being sworn, Mountford said he was the international secretary and treasurer of the White Rats Actors' Union, which was a "going corporation" of the State of New York, that its headquarters were at 207 East 54th Street, and that his personal address was 673 Broadway. The matter of the Rats' books was immediately broached, with the witness stating there were many books at the 54th Street address, most important, according to him, being the "controlling ledger." In this book, he said, were shown the amounts of dues and levies. The referee remarked that the book should have been brought to the hearing, and that started a controversy, with Meyers saying the examination of the books should be made at the Rats' headquarters, with the referee finally making a ruling that he would compel them being brought before him and assist in carrying out his order.

Mountford explained that there were branches which did not make direct reports, but paid a per capita tax, these being the Yiddish, German, cabaret and "bicycle trainers" branches. Few present ever knew that the latter "branch" existed. The witness asked the court if he understood what per capita tax was and the referee dryly answered that he would inquire further if he didn't.

Asked to explain how the membership list, which appears to be a card system with notations of payments, was taken out of the State, he said that on April 19, 1917, the Mutual Bank called a note for \$49,000, and upon the inability of the Rats to take up the note, insisted that they give up the lease on the club house premises at 229 West 46th Street. "We agreed to do so," said the witness, "provided we were allowed to remove all our books, papers and furniture. The next day the bank's attorneys said we couldn't take anything out of the building. I began to suspect that the purchasers were our opponents, and wanted to get a line on our membership and levy list. So I called together some Rat members and removed the lists out of the State, Mr. Fitzpatrick taking them to Waterbury. The only secret of a labor organization is its membership list."

When asked how much in levies had been collected the witness gave the amount as \$12,248.49, and that this money came into the branch offices in charge of "deputies" and "to Fitzpatrick, me and the New York office." He then said that the levies were entered on cards, and into a book called "the levy list," which, he said, was in New York.

Going into the statement of assets and liabilities submitted, the first item of \$16,239.88, listed as outstanding loans to members, was considered. The witness said he knew little of that account as some of the loans were made in his absence in 1911, 1912, 1913 and 1914. He did admit, however, that some of the vouchers for these loans were probably O. K.'d by himself.

The next asset was that of \$101,000 worth of stock in the White Rats Realty Corporation. Mountford said

the money was paid by the Rats' Union to the Rats' Realty Corporation, as shown by the controlling ledger, but the payment was not "made in my time." (Since Mountford assumed office the second time.) When asked what office he held in the Realty Corporation he said: "I was president and am now." It was over the \$101,000 item that the fight over on how far back the investigation could go was started. With the referee's ruling the order was not limited. Questions to show the relation of the Realty Corporation to the Rats' Union developed the fact that there appeared to be but four other Realty Corporation stockholders outside of Mountford, Frank North, James W. Fitzpatrick, Edward Esmond and Frank Herbert. All are directors in the Realty Corporation, and three are directors of the Rats' Union. Whether this stock was held by the White Rats' Union or personally by the directors was not made clear.

The witness testified that in addition to the \$101,000, there were \$66,000 in bonds sold and as the club had cost about \$202,000 to build, the balance had been obtained from the bank in the form of a pledged loan.

Just before adjournment Meyers said they would produce all the books. After the session Mountford rebuked Meyers for entering so many objections, saying that he was willing to "tell all he knew and that he was proud of the record of the Rats since I took office." Whether this was a frame-up designed to impress those present, remains to be seen. The referee remarked that the meaning of the investigation was to learn if there had been any diversion of the organization's funds, and that while the hearing was not a trial, if the complainant's contention was true, indictments might follow.

This led Mountford to ask whether any others who might be called for examination had the right to be represented, and when the referee said they had that right, Mountford declared he certainly would advise them to be represented.

Mountford was nattily dressed as usual. For the most part he remained cool, but several times became perturbed, once being inclined to become rattled. When taxed regarding the scope of certain books, he replied to the court: "I am not a bookkeeper, Mr. Referee: I am like an officer in a big corporation."

At the opening of the session Mr. Meyers weakly tried to have newspapermen excluded, but the referee replied that he did not care to take such action, nor would he presume to exercise such authority.

An adjournment was taken to day (Friday) at the same time.

DETROIT POLICIES CHANGE.

Detroit, Oct. 31. The Colonial, a vaudeville theatre recently opening here, will shortly change policy, playing two performances daily, including Sundays. With the switch, according to report, will be an effort by the Colonial to present big-time names at the top of its programs. These are necessary to put over the house. It has capacity, location and is a handsome playhouse, but needs headliners to attract the right patronage.

The Orpheum here starts a policy of split weeks, commencing next Monday. It will split with the Grand, Cleveland, both houses under the management of C. H. Miles.

FILM HOUSE ADDS VAUDEVILLE.

Jamestown, N. Y., Oct. 31. The Majestic, a picture theatre, will commence playing, in addition to the film, two of three acts of vaudeville, commencing Nov. 5, using a fairly good grade of turn.

The bookings will be obtained through William Delancy in the United Booking Offices, New York.

PERIOD FOR THE RATS.

When the American Federation of Labor holds its annual convention in Buffalo, starting Nov. 12, the Federation is expected to spread itself on record as washing its hands completely of Harry Mountford and the defunct White Rats' Actors' Union.

Some time ago a subcommittee of the A. F. of L., after making a thorough investigation and hearing testimony galore why the Rats' charter should not be revoked by the Federation, reported back to the Federation a very strong recommendation that the charter of the Rats be taken up.

The Executive Council of the Federation by submitting such a recommendation automatically suspended all operations of the Rats, although there wasn't enough membership at the time to consider the Rats any kind of an organization.

It appears that when President Samuel Gompers of the A. F. of L. held a conference at the Continental Hotel, New York, recently, and the Rats' leaders were given a chance to state their predicament, that Mountford was there and launched into a two and one-half hour oratorical debauch extolling his own virtues and panning everybody in general. President Gompers listened attentively and decided the best answer could be made by the Federation itself at the Buffalo convention.

In the presence of witnesses Mountford is reported as jumping with all fours into the china shop like the proverbial bull and going as far as to threaten President Gompers with injunction proceedings. Then later Mountford is understood to have made a veritable sympathy plea to Gompers to give him and the Rats' leaders another chance, etc.

I. A. T. S. E. MEETING.

When the annual convention of the American Federation of Labor is held in Buffalo, starting November 12, the officers and board of directors of the International Alliance of Theatrical Stage Employees will also go into its half-yearly executive session in that city.

Inasmuch as nearly all the executive members of the Alliance go to Buffalo as A. F. of L. delegates, the Alliance chiefs arranged for the holding of the executive session.

The Federation is expected to hear some important reports from the Alliance delegates, as the I. A. T. S. E. has become quite an active affiliation of the Federation.

REPORTED KILLED IN AIR RAIDS.

Tucker, the violinist, is reported in New York as having been killed during one of the recent air raids in which German boches bombed London.

Tucker left for London several months ago, and has been appearing over there.

PRODUCTION ENGAGEMENTS.

Joe H. Niemeyer, who closed with "The Riviera Girl" at Philadelphia prior to its coming into New York is now dancing in "Furs and Frills" at the Casino, with Billie Allen as his partner. He is also working his dancing specialty (alone) in the new Reisenber Revue.

Ray Conlin, ventriloquist, with "Over the Top" at the 44th st. Roof.

Forgotten Passports Annoying.

Lowell, Mass., Oct. 31. Through forgetting to secure passports when entering Canada, some members of the Jack Van Musical Comedy Co. were held up when leaving Montreal for this city.

The show should have opened here Monday at the Academy. But about one-half the troupe appeared. The evening was filled in with vaudeville and pictures.

GERMAN STAGE PROPAGANDA EXPOSED BY PARIS MANAGER

Berlin's Diplomatic and Consular Officials Involved in Revelations. Execution of Mata Hari, the Dancer, Brings to Light Further Machinations of Hun Government Via Theatre.

Paris, Oct. 22.

Theatredom here has been stirred by revelations that have been made regarding the manner in which the German Secret Service, diplomatic and consular departments have been furthering the propaganda of Hun Kultur via the theatre and its artists.

Since the execution of Mata Hari, the dance queen of Holland, by the French after she was tried and convicted of being a spy in the pay of Berlin, further secrets of the workings of the methods employed by the Germans have come to light. The neutral cities of Zurich and Berne are the scenes of activities at present as far as the theatre are concerned, while St. Moritz and Vevey are the resorts that are most frequented by the German stage beauties in the employ of their Government.

The mention of Max Reinhardt in the revelations brings to light that Maia Carmi, one of the most beautiful of Germany's stage stars, has been involved in the workings of the inner diplomatic service of Wilhelmstrasse. That a number of France and English officers are prone to spend short furloughs in Switzerland after having had their nerves shattered at the front has been taken under notice by the Germans and that men in this condition are extraordinarily susceptible to the charms of women has led them to employ the women of the stage in furthering their lines of information.

Firman Gemier, manager of the Theatre Antoine, writing in the Paris daily, "Le Pays," on the central powers' propanada by means of theatrical and musical troupes, usually led by Max Reinhardt, explains the assistance given by the German government through the diplomatic and consular officials, who are authorized to spend all the money necessary to make the tour successful.

Every encouragement is given in the form of tickets, supper parties and meetings (at which the officials speak of artistic matters, praising the great German kultur) to local journalists of all degrees to review the shows.

Gemier says frankly that a German consul called some music hall managers together and explained that in future they need only pay the lyrical artistes and comedians coming from the other side of the Rhine a daily salary of one dollar as the consulate would arrange to pay the artiste the remainder of his proper salary. What this arrangement between the consulate and the German vaudeville artist would be, was not further explained, but the majority of the managers went out looking for boche acts.

When Rheinhardt leased the municipal theatre at Zurich to mount German plays, he specially installed a revolving stage at his own cost and made a present of it to the city. He seemed to have unlimited funds; he recruited and paid well a hundred students to act as supers in Buchner's "Death of Danton"; he engaged Moissi, the German actor (now a lieutenant interned in Switzerland) for the leads, and extensively advertised. His press booming brought success. The Germans have offered the municipality of Berne to pay the theatre orchestra for the present autumn season, to push their own musicians and control the house. The Berg theatre of Vienna (subsidized by the Emperor) sent some of its best and made a big splash. But in spite of

all this artistic propoganda the sympathy of the Swiss are now almost entirely in favor of the Allies' cause. French, English, Italian and American artists are warmly greeted, not only because of their particular talent. The German is no longer the favored artist.

A French troupe from the Comedie Francaise has been splendidly received without the German style of boosting. André Messager, who just toured Switzerland with 83 musicians of the Paris Conservatoire orchestra, met with triumphal success. He had to follow Richard Strauss, Nikish, of Leipzig opera, and Weingartner with 150 instrumentalists from the Vienna Philharmonic. It was this band which stuffed the instruments with all sorts of food products when leaving Switzerland, which amusing form of smuggling was detected by the Swiss custom house and led to a scandal. The picture of the German and Austrian professors carrying sausages, condensed milk and such in their violins, cornets, trombones, is ludicrous but true. For once the flute player could grumble at having so little to carry.

V. M. P. A. CERTIFICATES.

Pat Casey of the Vaudeville Managers' Protective Association has arranged for the distribution of membership certificates to all managers on the roster of the V. M. P. A., the certificate (reproduced on this page) to be placed in a conspicuous place where artists can see it when appearing for weekly or semi-weekly engagements.

The certificate was issued when it became known managers of some theatres not listed on the V. M. P. A. books were misrepresenting them-

selves as members in good standing of the managerial association in order to procure desirable talent that would otherwise refuse such engagements.

The certificate also brings the question of engagements in such theatres directly up to the artist, many having hitherto been released from censure through claiming they understood the theatre was listed on the V. M. P. A. books. The members of the National Vaudeville Artists have been instructed to appear only in theatres where such certificates are on display since the artists' organization co-operated on the contract and cancellation question with the managerial organization.

In a few of the smaller New York vaudeville theatres artists have been appearing under assumed names, knowingly violating the N. V. A. and V. M. P. A. order anent appearance in those houses. One house has a set of cards used every week without change, but through inside sources the V. M. P. A. procures the artists' real names, even prior to opening days.

An instance of the vigilance exercised in this direction is that of Jack Birman, an agent with headquarters in the Strand Theatre Building. Birman booked Archer and Bell in a theatre not a member of the V. M. P. A., giving the act an assumed name. Before the opening performance the managers' association had taken action, instructing all their members not to have any business dealings with Birman until first communicating with headquarters.

SANTLEY'S PATRIOTISM.

Chicago, Oct. 31.

Greater love hath no actor! Joseph Santley loves his country, and he proved it in shining manner. History records numerous instances of men who died regretting that they had so few lives to give.

But Santley asked the management of the La Salle theatre to take his name off the electric sign, which read, "Oh, Boy, with Joseph Santley," and make it read "Oh, Boy, Buy a Liberty Bond."

It is probably the only instance in the memory of man where a player, who had reached a stage where his name was in lights, himself prompted such a deed as this.

25 VAUDEVILLE HOUSES SOUTH.

The United Booking Offices is now placing programs for 25 theatres in the South. Four opened Monday with U. B. O. bills. They are at Charlotte, N. C.; Alexandria, La.; Meridian and Hattiesburg, Miss. Raleigh, N. C., starts next week.

In former years the South was somewhat barren of vaudeville of the better kind, excepting in Texas where the Interstate has several stands, and the Orpheum Circuit two big time houses at New Orleans and Memphis.

Besides the 25 U. B. O.-booked Southern houses, the Loew Circuit is also now playing vaudeville, having given the South Loew vaudeville in some cities since last spring. At Atlanta this week the Loew house there is celebrating its first anniversary.

In two or three of the recent theatres acquired for bookings by the U. B. O., the policy of vaudeville supplanted film entertainment. This, with the noticeable increase of Southern bookings within the past year, is looked upon by the booking men of Broadway as a sign of a strong tendency in the South to take up vaudeville as its principal amusement.

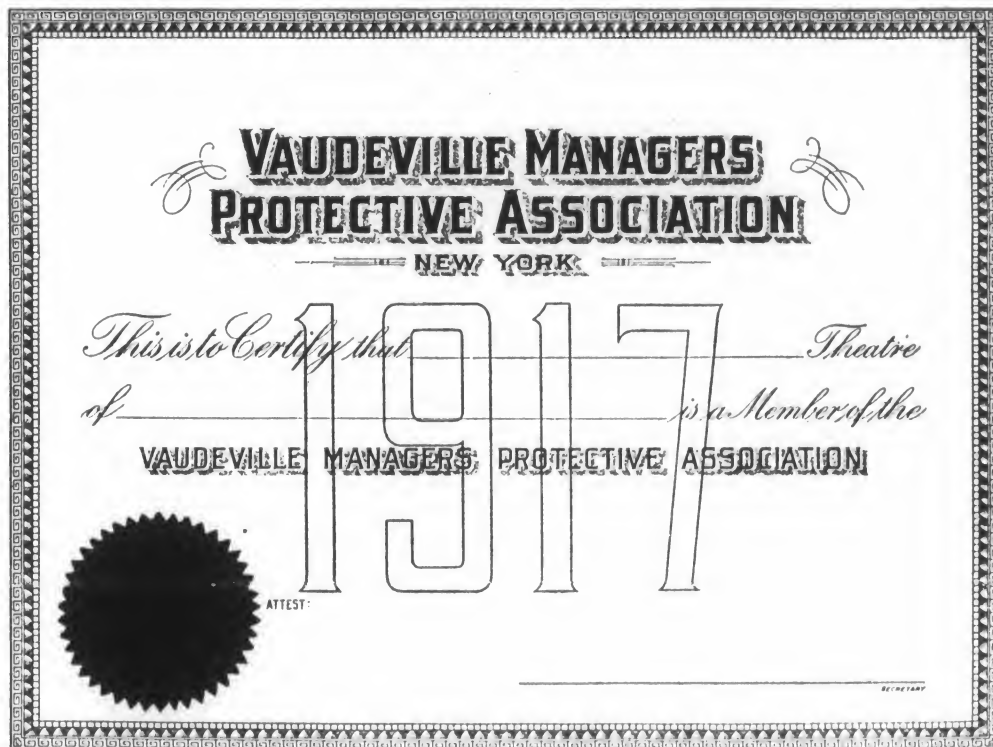
The U. B. O. Southern theatres all booked by Jule Delmar in that agency, play a split week (two programs weekly) of five-act bills, three times daily.

The cities and theatres booked by the U. B. O. are: Atlanta (Lyric); Birmingham (Lyric); Alexandria (Rapid); Meridian (Princess); Hattiesburg (Strand); New Orleans (Palace); Montgomery (Grand); Nashville (Princess); Louisville (Keith's); Chattanooga (2) (Rialto and Civic Centre); Knoxville (Bijou); Macon (Grand); Augusta (Grand); Savannah (Bijou); Jacksonville (Arcade); Charleston (Academy); Raleigh (Strand); Columbia (Pastime); Charlotte (Academy); Greenville (Grand); Roanoke (Roanoke theatre); Lynchburg (Trenton theatre); Richmond (Lyric); Norfolk (Academy).

Camps account for but two of the theatres.

Hudson May Return to Stock.

The Hudson, Union Hill, may revert to stock after New Year's. It has been playing vaudeville twice daily since the opening of the regular fall season, but has not enjoyed any large measure of success, due to the opposition with cheaper vaudeville in that vicinity.



MANAGERS' ASSOCIATION ISSUES OFFICIAL WAR TAX BULLETIN

Special Schedule of Ruling on Questions Sent to Entire Membership. Ligon Johnson, Attorney for U. M. P. A., Covers All Points for Guidance of House Managers.

TAX ON ADMISSIONS.

(Read carefully and keep for future reference both as to method of collecting tax and proper amount of tax to be collected and accounted for.)

METHOD OF COLLECTING TAX.

The tax should be collected from the purchaser of a ticket whenever a ticket is delivered by the theatre to a purchaser, and from pass holders, either when passes are issued or when used. The proper tax to be charged and what, if any, refunds can be made will be specified later under appropriate headings. This bulletin covers the matter contained in our bulletin of October 13 as well as all subsequent rulings and new matter. Keep this for reference.

ACCOUNTS TO BE KEPT.

Enclosed you will find a form of box office statement which covers all the details of present box office statements and at the same time affords all information necessary for the proper collection, accounting and return of the admissions tax. This form has been submitted to the Treasury and Internal Revenue Departments and has been approved, subject, of course, to a later change of form or method by the department.

The box office form may be varied in the matter of its caption (by printing in name of theatre, attraction, etc., if desired); by reducing the number of lines under head of boxes, orchestra, etc., where there is not such variation in the theatre's prices, or adding more lines where there is greater variation than is provided for under the enclosed form; by eliminating 2d and 3d balconies where there are none in the theatre and by adding additional detail in the blank space where such is desired. The form MUST NOT BE CHANGED, however, as to any detail applicable to the theatre or the tax. All information under each heading MUST BE KEPT and a box office statement MUST be signed by BOTH the THEATRE and COMPANY manager or every performance given in the theatre, in regular attractions, and by the house manager and treasurer of stock, vaudeville and other houses not playing traveling attractions.

Where any theatre sells annual tickets, season subscriptions and the like, covered by the provisions of the act in relation to "permanent use of box or seats or lease of same," an additional column between the column "No. Passes" and "No. Sold" must be inserted. (See under proper heading of this bulletin for tax in such case.) So few theatres have this that the column was not included in the standard form.

A separate box office statement must be made out and kept for each performance. The statement is simple and easily kept. The first column shows the capacity under each class of tickets. The additional lines under each class or seat are for the purpose of a further classification under price variation if there is any. For example, suppose prices for seats for the lower boxes were \$1.00 and in the upper boxes \$2.50. On the top line you would specify the capacity in \$1.00 seats and on the second line the \$2.50 seats. In a case where seats have been sold in excess of the box office price to speculators, as for example, \$3.00 seats were sold at \$3.25 the capacity would be entered but once to cover the \$3.25 and \$3.00 charges, this entry being bracketed to show that the \$3.25 and \$3.00 prices were covered by the same capacity item.

In the same manner if some of the \$2.50 tickets were sold to a cut rate broker at \$1.50, the capacity would be entered but once, and bracketed in the same manner, as otherwise the capacity would appear double what it actually was.

The second column gives the amount of dead wood in the rack after the sale, which when deducted from capacity would give the number sold, and afford a check on the number taken in at the door. The third column gives the number of passes to the performance. The fourth column, the number of tickets sold. The fifth column covers gross receipts of each class and price. The remaining three columns specify the admissions tax, the children's tax and the pass tax.

You will note that there is no separate column for the number of tickets sold for children, as there is for number of passes to the play and the number of tickets sold. This is made unnecessary by the fact that the tax on children under twelve is but one cent regardless of the price of the ticket. The amount of the children's tax is the exact number of children admitted. Therefore, if the children's tax under any class showed, for example, 10 cents, it would also show that 10 children had been sold the price ticket covered by that particular line of the statement. By deducting 10 from the total number of tickets sold, as shown under column four, the number of adults' tickets are shown.

Any member who desires to further enlarge the form by substituting for the Column "No. Sold" two columns "No. Sold Children" and "No. Sold Adults" is at liberty to do so, if this makes the statement simpler for him.

The NUMBER of admissions under each class must be kept as THE TAX IS ON EACH INDIVIDUAL ADMISSION and not on the total price paid. The tax on four twenty-five cent admissions is twelve cents, not ten. The tax is on the number of tickets sold and not the number taken at the door. The tax is just as much due on tickets purchased by a patron who fails to attend the performance as on the admission paid by one who does. Furthermore, box office statements MUST BE RETAINED IN THE THEATRE, subject to inspection of the Revenue officials, NOT LESS THAN ONE YEAR. Definite ruling as to the time the statements must be retained has not yet been made, but it will not be less than one year. It may be longer.

CHILDREN'S TAX AND TICKETS.

The tax on the admission paid by or for children is one cent regardless of the amount of admission paid. The tax on a ten cent ticket for a child is one cent. The tax on a six dollar ticket for a child is one cent.

Where the mature price of admission to a place of amusement is but five cents, there is no tax either as to children or adults. Where more than five cents are charged anywhere in the house, there is a one cent tax on both children and adults for five cent admission.

The tax on children's tickets is the most troublesome item to handle. Two methods have been suggested.

(a) By having a rubber stamp in the box office and stamping prominently the word "child" on the face of the ticket, when a child's ticket is purchased and a one cent tax paid. No adult or child over twelve would be admitted by a doorkeeper on this ticket. If an older person desired to use the ticket, an exchange would be made at the box office and the full 10% tax collected.

(b) By charging the full tax on all admissions sold, having the doorkeeper, in each case a ticket is presented by a child under twelve, issue a refund check for the difference between the one cent tax on the child and the original tax collected. You may use whichever method you deem best for your own needs.

Where strip tickets are used, it is wiser, in admissions over ten cents, to have double rolls, white for adults and red or other color for children. On the white full tax would be charged, on the colored one cent regardless of the value of the ticket. No adult would be admitted on a ticket colored to cover children's admissions.

THE TAX TO BE COLLECTED.

The war tax on admissions to places of amusement, including legitimate, motion picture and all other matinee, provides that a tax of one cent for each ten cents or fraction thereof shall "BE PAID BY THE PERSON PAYING FOR SUCH ADMISSIONS." This applies to all paid admissions except to those places of amusement which have a maximum admission charge of five cents and to admissions for children under twelve years of age. As previously stated, in the case of a child under twelve the admission tax is but one cent regardless of the amount of admission paid by or for such a child; where the MAXIMUM admission charge is five cents no tax is levied but there is a one cent tax on five cent admissions for both children and adults where a theatre charges more than five cents for any part of the house.

To illustrate: The tax on a ten cent admission is one cent; on a fifteen cent admission, two cents; on a twenty cent admission, two cents; on a twenty-five cent admission, three cents; on a thirty cent admission, three cents, and so on.

TAX ON EACH SEPARATE ADMISSION.

The tax is on each separate admission and not 10% on the money paid. The tax on one twenty-five cent admission is three cents; on four twenty-five cent admissions, twelve cents, not ten cents, although a single purchaser may buy the four tickets.

SEASON TICKETS, ANNUAL TICKETS AND BOX LEASES.

Where any person has permanent use of a box or seats, or lease of same, he must pay a tax each time such box or seats are used or exclusively reserved and held for a performance,

equal to what he would have paid had he purchased same at regular box office prices for the performance.

In other words, where a person has exclusive use or annual lease on a box or seats, which box or seats are held exclusively for the use of such person, then a tax must be paid for each performance where such box or seats are so USED or HELD, in the same amount that would have been paid under purchase of such seats at regular box office prices for such performance. Where, however, a person only has exclusive right to such box or seats if called for before a performance, and if not so called for, the theatre has the right to dispose of same, then tax would only have to be paid each time such box or seats are actually used, as the tickets would be sold if not so called for.

TAX ON ACTUAL AMOUNT PAID AT BOX OFFICE.

The tax is on the actual amount paid at the box office and not the price printed on the ticket or what the ticket may afterward be sold for. The Departments have ruled the tax is on the actual admission paid regardless of whether it is the regular box office price or under or over the regular box office price.

For example, if a patron should come in late and ask for two \$1.50 tickets and none were available, and he was handed two tickets for which the usual box office price was \$4.00 but for which he was only charged \$3.00 he was willing to pay, the tax would be thirty cents, not forty. The box office statement as previously indicated, must contain a statement of such sales as otherwise the "capacity," "No. Sold" and receipts will not balance.

Where tickets are sold to speculators at an advance over the box office price, the tax is on price received from the speculator and not the box office price. Where the regular box office price of tickets is \$2.00 but a speculator pays \$2.25 for them, the tax is twenty-three cents on each ticket, not twenty cents.

Where the box office sells tickets under the regular price, the tax is on the price received at the box office. If the regular price of tickets was two dollars but they were sold to a cut rate broker at seventy-five cents each, the tax would be EIGHTY cents on EACH TICKET and NOT twenty cents per ticket or 10% on the amount paid by the speculator.

RENTALS AND LEASES.

Where for one night or longer and for a flat sum, a theatre is rented to some individual, lodge or organization which gives a performance there, no tax is collected on the rent paid. The person, lodge or organization giving the performance must collect the tax from the persons attending the performance and pay it to the government. The theatre management should inform the renter of his obligations in this regard and supply box office statement forms on which records should be kept.

To prevent complications, whenever such rentals are made, the collector in charge of the district in which the theatre is located should be notified.

The Department advises that this ruling cannot be used to permit fly-by-night repertoire companies to ostensibly take over theatres and escape the payment of tax. The theatre will be held responsible for the collection and payment of the tax under such a contingency. The ruling applies solely to bona fide rentals of the character indicated. IT DOES NOT APPLY TO THE REHEARSAL OF A PERFORMANCE TO SOME LOCAL INDIVIDUAL OR ORGANIZATION.

SELL OUTS OF PERFORMANCES.

Where a local individual or organization buys a performance for some local benefit, the tax must be collected on the price received for the performance.

For example: If the Elks or some similar organization desired to buy a performance for \$300 for the purpose of reselling the tickets to its members and the public, deducting the profits to the organization, the theatre manager must collect \$80 and make proper entry on his box office statement, such as "Performance Sold to Elks Club for \$300, tax collected \$80," and account to the government for \$90 tax. The Elks Club in such case would make no tax charge on the resale of tickets, as the government tax would have been paid in the \$80 tax collected under the sale of the performance to the Elks.

BENEFITS.

The admission taxes do not apply to admissions where all the proceeds inure exclusively to the benefit of RELIGIOUS, EDUCATIONAL or CHARITABLE INSTITUTIONS, SOCIETIES or ORGANIZATIONS. They do apply to benefits for INDIVIDUALS and all benefits except those falling in the foregoing classification. To illustrate: If the Masons, Odd Fellows, Elks or similar organizations should rent a theatre and give a benefit for their sick or other charitable purpose, the admission tax should be collected, as these organizations, being fraternal bodies, cannot be classed as "wholly religious, educational or charitable organization." It is the character of the organization for which the benefit is given and not the purpose of the particular benefit which affords the exemption.

By "all the proceeds" is meant, all the money remaining after paying the actual expenses of the benefit; in other words, the net proceeds.

REFUNDS.

Where a performance is not given and a refund is made, the full amount collected, that is both admission and tax, is refunded.

Where a patron who has purchased a ticket to a performance finds he cannot attend and prior to the performance asks that the ticket be redeemed, if any refund is made, both the admission and tax should be refunded as the ticket would again be placed on sale.

Where a patron fails to attend a performance for which tickets have been sold, no refund of the tax can be made.

PASSES.

Persons using passes must pay the same tax that they would have paid if the admissions had been paid for at the regular box office price. In other words, the person occupying a fifty cent seat on a pass would pay a tax of five cents; on a dollar seat, ten cents; on a two dollar seat the tax would be twenty cents. The pass tax applies to ALL FREE ADMISSIONS to the theatre EXCEPT bona fide employees, municipal officers on OFFICIAL BUSINESS (such as firemen and policemen) and children under twelve years of age. There is no Government tax on passes to bona fide employees, municipal officers ON OFFICIAL BUSINESS, and children under twelve years of age.

All persons attending a performance other than those specified in the preceding sentence must pay the tax. Newspaper critics and reporters going into the AUDIENCE must pay.

Where a manager maintains an office so located that any person visiting him on business must pass through some portion of the theatre in order to reach the manager's office, no tax is collected, unless such visitors stop to see the show or actually become part of the audience. A person visiting a manager in his office on business is not admitted to a place of amusement but merely to the manager's office. Likewise a reporter interviewing an actor or actress back of stage is not liable to the tax. If the reporter should come from the stage into the audience, he would be liable, the ruling being that any person occupying space in that portion of the theatre set aside for the audience (not merely walking through to get to the manager's office) is liable to the tax.

A pass or cancelled ticket should go in the ticket box wherever any person other than the theatre owner, a bona fide employee of the theatre, a municipal employee on official business (firemen and policemen) and a child under twelve is admitted to any performance.

TRAVELLING ATTRACTIONS.

The TRAVELLING ATTRACTION has nothing whatever to do with these taxes except that the company manager should check and sign the box office statement as he has always done. THE TAX IS ON THE PURCHASER PAYING THE ADMISSION AND NOT ON THE GROSS. It is entirely separate from the money paid for admission in which the travelling attraction shares. The collection of the tax is made a duty of the THEATRE.

PAYMENT OF TAX BY THEATRE INSTEAD OF PURCHASER.

The tax is on the purchaser of the ticket and not on the theatre, and the purchaser must pay the tax.

If a theatre should desire to reduce its admission, or the admission on any class of seats, so that the admission originally paid would also cover the tax, the theatre must inform the public by adequate lobby signs such as "Admission on our \$2.00 seats (or whatever it is) has been reduced so that the \$2.00 charge includes the 10% war tax."

Some theatres have found it impractical to handle pennies and have advanced their twenty-five cent admissions to thirty cents and their seventy-five cent seats to eighty-five cent seats, these prices to include the war tax. Where this is done, adequate lobby signs must announce "The amount charged for a thirty cent (or whatever it may be) ticket includes the 10% war tax on the admission paid."

NOTICE TO PUBLIC OF TAX.

By appropriate lobby card and notices in the theatre programs (which notices should be carried for several weeks and until the public fully understands the tax) the public should be informed that the tax is A TAX ON THE PURCHASER OF THE TICKET, and that the money collected GOES TO THE UNITED STATES FOR WAR PURPOSES.

RETURNS OF THE TAX.

The Internal Revenue Department will shortly distribute forms for monthly returns of the tax. The forms are simple and easily made out. The returns for November must be made in December; returns for December in January and so on. These returns will be based on the box office statements.

Arrange for your box office statements immediately. In the meantime, keep the same data which the statements would show, in some permanent form, having the correctness of same certified by house and company manager or house manager and treasurer as directed.

UNITED MANAGERS' PROTECTIVE ASSOCIATION.

P. S. In the haste to get out the box office form not quite enough space was left under "Pass Tax" and too much under "Children Tax," hence black line correction. You may make your statements as wide and as long as you desire.

WAR TAX BECOMES EFFECTIVE; COLLECTIONS STARTED NOV. 1

Estimated Government Will Receive Weekly Return of \$100,000 from Theatres in New York City Alone. Final Rulings Handed Down in Washington Last Week. Film Men Get Last Minute Concessions on Footage Tax.

The collection of the War Tax on Admissions started yesterday at all of the theatres in the United States. The vaudeville and burlesque theatres with daily matinees got a flying start on the majority of the legitimate houses (Winter Garden and Hippodrome being the only Thursday matinees in New York), and in turn the picture houses, where the grind starts before noon, were the first to exact the war levy from the public. After midnight Wednesday those taking trains were also hit for the war tax and a number of vaudeville acts making the usual split week jumps had to pay.

The vaudeville, burlesque and picture theatres where practically all the sale is at the window just prior to the time of performance and not in advance to any great extent were more or less tied up with lines yesterday. The legitimate houses fared better, one of the factors being that pennies do not figure in their tax levies as much as they do in variety houses.

During the last few days prior to the day going into effect the local collectors of internal revenue throughout the country have been swamped with requests for rulings from theatre managers, particularly those having picture houses, for rulings on the law. The law being interpreted regarding the tax on films ready for projection, to mean that a tax of one-half cent per foot was to be paid each time that a film was rented was the cause of a hurried trip to Washington on the part of a number of film men Monday. By showing that the placing of a tax of \$25 on each rental of a five-reel picture, the film men said it would mean the closing of practically half of the picture theatres in the country, and the reading of the law was then so interpreted as to place a tax of that amount only on the first rental of each copy in use.

Various estimates have been made as to the amount the Government will receive weekly through the medium of the tax on the admissions to amusements. From New York City alone it is believed that the weekly revenue will be approximately \$100,000. There are at present 45 legitimate theatres in New York. From five, Winter Garden, Century, Hippodrome, Globe and Manhattan, the Government's share will be about \$17,500 weekly. Average business at the other 40 houses at \$8,000 weekly

would bring a total of \$320,000, which would give the Government \$32,000, a total of \$49,500. This is without including the vaudeville and burlesque houses. There are eight first class vaudeville houses in Greater New York, playing to an average of \$11,000, and six burlesque houses, at approximately \$5,000, will bring almost another \$120,000 gross. This still leaves the pop vaudeville houses, of which there are 20, and the picture houses, numbering 494, to be accounted for. The former will add another \$100,000 to the total, while the picture theatres will boost that \$500,000 additional. This would bring a total of almost \$1,250,000 spent in New York weekly on the theatre and the Government would get a little more than 10 per cent of this. This is figuring on admissions alone, and not counting the tax to be received from the film, both raw and produced stock.

With this as a basis it is figured the country at large spends at least \$10,000,000 a week in the theatres and the Government will boost that \$1,000,000 which it will receive in tax.

At present there is no manner of computing an estimate of war tax to be received from admissions to cabarets, as there has not been definitely laid out what the Government tax is to be based on, either the cover charges that are made or the check's total amount. This, however, will be another important item, at least as far as New York City is concerned.

The railroad tax is eight per cent. on Transportation and ten per cent. on Pullmans. In the case of the Lehigh Valley R. R., the amount of the tax is to be added to the total of the fare, thus the party rate of \$7.50 per capita for 25 tickets from New York to Buffalo becomes \$8.10 per capita. The baggage car that goes with a block of 25 tickets will travel free, but each additional baggage car will be taxed eight per cent. on its computed mileage at 20 cents per mile. An extra car from New York to Buffalo, which formerly cost \$82.20, will figure at \$88.78.

Ligon Johnson, general attorney for the United Managers' Protective Association, issued the following bulletin to all the members of the association after his return from Washington last week with a ruling on the various questions that were left open. The bulletin practically covers every question regarding

the tax that would effect the local manager of any legitimate theatre. The bulletin, as well as the Government approved uniform box office statement, is herewith reproduced:

Pat Casey of the Vaudeville Managers' Protective Association issued the following letter Monday:

New York, October 29, 1917.

Dear Sir: It has been decided by the committee in charge of the War Tax at Washington that the box office statements of each performance must be kept on file for at least one year, so that same may be examined at any time by an authorized representative from the Internal Revenue Collector.

Under this ruling it will be necessary for each theatre to use a form of statement that will show in conjunction with the regular receipts the amount collected for taxes on the different admissions and passes.

At the end of each month a tabulated statement, showing the amount of taxes collected during the month, the office of the Internal Revenue Collector together with check covering same.

In theatres where coupon tickets are used the tax to be collected from the purchaser in all cases is to cover the amount actually paid by the purchaser for admission. For instance, in case the price of admission runs from twenty-five cents to one dollar, and should you at any time sell a ticket for less than its face value, you are to collect a tax covering the amount the ticket is actually sold for.

Where any performance is sold outright for a flat sum the amount of tax to be collected is a sum equal to ten per cent. of the amount received for that special performance. This applies to cases where a society or organization might buy the house outright for one performance and then dispose of the tickets as they see fit. In all of these cases the amount of tax to be collected by the theatre should be ten per cent. of the amount received by the theatre from such organization or society.

It is important that you pay strict attention to your box office statements, for remember, the people you have to answer to regarding same is the United States Government, and at the present time they have very little (if any) time to listen to excuses, so guide yourself accordingly.

Very truly yours,
VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION,
BY PAT CASEY.

Greater New York is divided into four districts for the collection of internal revenue and the houses will make settlement to the collector for the respective district in which they are situated. The theatres below 14th street will settle at the 2nd District office, which is at the Customs House; the theatres between 14th street and the Harlem River at the 3rd Dist., at 1150 Broadway; the Bronx theatres at the 14th Dist., while the Brooklyn houses will make returns to the office of the 1st Dist.

Collector for the 3rd District, Mark Eisner, on his return from Washington last week called the members of the trade press that circulate among the motion picture exhibitors into his office and made a statement regarding the misinformation that was being spread broadcast by the "Exhibitors' Trade Review." He stated the paper's authority on tax misinterpreted the law when he stated that all five-cent admissions were exempt from taxation, and also that the monthly settlement form which carried a label to the effect that it had been approved by the Internal Revenue Department was not the approved form. The Government will issue the forms to

the exhibitors when they are printed.

As to the question regarding five-cent admissions, they are only exempted when five cents is the maximum charge that is made by a theatre, but where a house charges ten cents in one section and still has five-cent seats in another part of the house, the latter will be taxable to the extent of one cent per admission.

Providence, R. I., Oct. 31.

The problem of levying the war tax of one cent on theatre tickets sold to children in the playhouses of this city which has been perplexing local managers is believed to have been solved as the result of a plan proposed by Charles Lovenberg, manager of the Keith houses here. It is believed that this plan will operate with the least amount of confusion.

Managers here have had in mind the temptations for persons just above the age of 12 years, and some much older, to attempt to evade the war tax by purchasing a child's ticket with the one cent tax and then make an endeavor to use it themselves.

With this in mind Manager Lovenberg has devised and adopted a plan whereby a small adhesive stamp will be applied by the ticket seller to all tickets upon which the one cent tax is levied. Should this ticket be presented to the ticket taker by a person over the age of 12 it will be returned with the request that the purchaser return to the box office and pay the required tax before being allowed to enter the playhouse. This is the first time in the history of Providence theatres that pennies will have to be used at the box offices.

Los Angeles, Oct. 31.

Local managers here do not anticipate any decrease in business as a result of the war tax. The Managers' Association is printing half page advertisements in all the papers urging the public to patronize theatres, thereby helping Uncle Sam to win the war.

Boston, Oct. 31.

The theatre managers here who have prices of 15, 25, 35 and 75 cents are laboring under the misapprehension that while they are supposed to collect the extra half cent in war taxes from the public they are not supposed to make a return on the full amount collected. The law reads: "one cent on every ten cents or fraction thereof," and is very plain. The Government gets the extra half cent.

Denver, Oct. 31.

Fifty film men from this city and nearby towns met at the Albany Hotel last Thursday under the auspices of the Rocky Mountain Screen Club to discuss the method of collection. Harry T. Nolan, president of the club, presided. Opinion as to collection method was divided and need of uniformity felt to keep faith with the public. Dominant note sounded by one exhibitor de-

(Continued on page 15.)

VARIETY'S READY RECKONER

For
Admission War Taxes

No. of Tickets	PRICES OF ADMISSION													
	\$3.00	\$2.50	\$2.00	\$1.50	\$1.00	\$.75	\$.50	\$.35	\$.30	\$.25	\$.20	\$.15	\$.10	\$.05
1....	3.30	2.75	2.20	1.65	1.10	.83	.55	.39	.33	.28	.22	.17	.11	.06
2....	6.60	5.50	4.40	3.30	2.20	1.66	1.10	.78	.66	.56	.44	.34	.22	.12
3....	9.90	7.75	6.60	4.95	3.30	2.49	1.65	1.17	.99	.84	.66	.51	.33	.18
4....	13.20	10.50	8.80	6.60	4.40	3.32	2.20	1.56	1.32	1.12	.88	.68	.44	.24
5....	16.50	13.25	11.00	8.25	5.50	4.15	2.75	1.95	1.65	1.40	1.10	.85	.55	.30
6....	19.80	16.00	13.20	9.90	6.60	4.98	3.30	2.34	1.98	1.68	1.32	1.02	.66	.36
7....	23.10	18.75	15.40	11.55	7.70	5.81	3.85	2.73	2.31	1.96	1.54	1.19	.77	.42
8....	26.40	21.50	17.60	13.20	8.80	6.64	4.40	3.12	2.64	2.24	1.76	1.36	.88	.48
9....	29.70	24.25	19.80	14.85	9.90	7.47	4.95	3.51	2.97	2.52	1.98	1.53	.99	.54
10...	33.00	27.50	22.00	16.50	11.00	8.30	5.50	3.90	3.30	2.80	2.20	1.70	1.10	.60

NOTE: Five-cent admissions are included in the above because in houses where there is an admission charge of more than five cents the five-cent admissions are also taxable.

ARTISTS' FORUM

Confine letters to 100 words and write on one side of paper only. Anonymously communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who contributes a letter to the Forum, either before or after it appears here, will not be again permitted the privilege of it.

Editor VARIETY:

Chicago, Oct. 25.

In Variety Oct. 19 appeared a letter from Mr. Arthur Pearson complaining that an injustice had been done him by myself not notifying him of the death and burial of Miss Dorothy Allen, a chorus girl in his "Step Lively Girls" (in Chicago).

I wish to say that I did not notify Mr. Pearson of the unfortunate occurrence merely because I did not give him a thought as being connected with the company. I have known Arthur and his wife for years, and wish I had thought to wire him, because I have always known him to be generous to a fault. But as reported before, I did wire Mr. Muldoon, his partner and manager of the show, and got a night letter the following day, to see if the Actors' Fund would do something. Also that no one in the show knew any of her relatives. There was no time to lose in taking care of the remains, as we had a call from County Hospital that they only kept bodies a certain length of time. So not wishing to see any one connected with our own shows buried in Potter's Field, we took care of it. *William Roche.*

Camp Devans, Mass., Oct. 25.

Editor VARIETY:

Many, many thanks for VARIETY. It is a source of pleasure to be kept in touch with the outside world.

We are treated fine here. Of course discipline is strong—it makes a good soldier—and the work is hard compared to what I have been doing, but when you arise at 5.45 and get breakfast and hike about 10 miles, dig some trenches, etc., you feel great. Every one of us has a good healthy glow on our faces. I never felt better.

It is very cold here, but we work and keep warm. Our treatment is very good, food plain but of the best, plenty of warm clothing, and medical attention.

We have steam heat in barracks and up-to-date showers. All kinds of athletics are encouraged. We are having some pretty stiff football games. Everything is done on a large scale to make us feel comfortable.

The Y. M. C. A. is doing wonderful work here and deserves the patronage of every patriotic citizen. It furnishes moving pictures, piano, this writing paper, books, magazines, victrola, in fact everything.

It is a stupendous undertaking to feed all these men. There are 47,000 men, 1,600 barracks, 2,200 showers. The camp is 10,000 acres (1½ by 2½ miles). It has motor fire department, 4 trucks, fire mains, concrete sidewalks, paved streets are under construction, electric street lamps. It looks to me as built for permanent use.

As soon as things are straightened out I am going to put on a few acts.

Today is visitors' day. Thousands are thronging the streets and barracks.

Kindest regards to all and a prosperous season to them.

Clinton F. Hodder,
Co. M, 304th Inf.

Chattanooga, Oct. 20.

I am directing a number of soldier entertainments and would be very grateful for any material from any of the acts now working.

The boys here sure do appreciate the little entertainment, and are

doubly enthusiastic when they can entertain among themselves.

The soldiers in my regiment met the Liberty Bond with a punch, and outdid the citizen in this vicinity in the amount purchased.

Corporal Earl Ping
Co. L, 53d Infantry, Military Branch.

Editor Variety:

Nashville, Oct. 22.

Would like to contradict a statement in Variety concerning us. We did not "walk out" of the Palace New Orleans, neither did we "try to return later." The truth is we refused to do four shows a day on our Sunday opening. Monday the manager engaged the opening act of the previous week's Orpheum bill. *Hunting and Frances.*

IN AND OUT.

Lemaire and Gallagher substituted this week for the Boganny Troupe, billed for the Riversides.

Fox and Ward did not open at the Palace, New York, Monday. They are "breaking in" some new material around New York. Swor and Avey replaced them.

Lew Wilson was unable to appear the last half last week at the Broadway, Springfield, Mass., losing his voice. Cunningham and Marion substituted.

Cook and Stevens replaced Skipper and Kastrup at the Lincoln Square last week. The latter left the bill.

Jim and Annie Francis left the bill at the Jefferson, Oct. 26 owing to Mr. Francis losing his voice. Sid Lewis and Co. substituted.

Harry Carroll, the song writer, left the Palace, Chicago, before the Monday matinee, refusing to appear because his name was not up in lights. Elsie Janis monopolizes the sign this week. Fox and Ingram were called in.

Illness compelled Jimmie Britt to cancel the first half at Loew's Yonge street, Toronto. Jack Barnett substituted.

Chief Capoulicon reported Monday at Keith's, Washington, but had not been billed there. Capoulicon had asked that all of his vaudeville time be canceled after a certain date. He intends going on a Chautauqua tour. The Washington week was included among the cancellations, although the "Indian" retained it in his playing list.

Bennett and Richards opened at the Colonial Monday, doubling from the Royal, and replacing Al and Fanny Stedman. Al Stedman was ill.

Kurylo Laurka and Co., with their act, "In and Out," closed at the Fifth Avenue after playing the matinee performance Monday. The reason given was that the act was not ready. Angel Aldwell and Co. replaced the Laurka turn.

Wellington Cross replaced Maurice and Walton on the Palace program Wednesday afternoon. Maurice sustained a sprained ligament of a foot while dancing.

NUDE DANCE ALLEGED.

Cincinnati, Oct. 31.

A Cincinnati chorus girl is alleged by the authorities to have danced while nude before the Egoes at Ironton, O. Mayor A. J. Hannon and other officials of Ironton have been indicted through the alleged occurrence. The girl has been questioned here and will be the principal witness against them.

ILL AND INJURED.

Marie Sabott, formerly of Wright and Sabott, but now with "Puss, Fuss" (burlesque), underwent an operation in Chicago Oct. 24.

Bobby Earle while dancing at the Hippodrome, Terre Haute, Ind., last week, fell, injuring his back. He left for Chicago, to be treated.

Harry D. Blakemore, the rotund comedian formerly with "The Traveling Salesman," was bowled over by a trolley car at 42nd Street and Seventh Avenue, last week, sustaining a number of bruises. He has started action against the New York Railway for damages.

Corinne Lincoln, of "The Beauty Shop," is very ill at the home of her mother, 10509 Euclid avenue, Cleveland.

Louis Wesley returned from Lakewood last week and is now at the Bartholdi Hotel. His weak condition is blamed on excessive X-ray treatment.

Emily Howard, who was run down by an auto in Brooklyn last week, is still confined to bed, the doctors reporting that her kidneys were injured in the accident.

Mazie Lunette (Lunette Sisters), operated upon Oct. 5, is out of the hospital. The sisters will start to work again shortly.

Mrs. L. T. Kain (May Wilbur) is ill in St. Vincent's Hospital, New York.

Robert Barbaretta was called to Chicago last week on account of the serious illness of his father.

Myrtle Vane, coast dramatic stock favorite, who recently played the Pantages time with a sketch, was successfully operated on for appendicitis at the Fabiola Hospital, Oakland, last week.

Frankie Darling, of the Milton Schuster Musical Co., has undergone a serious abdominal operation at Chicago. She successfully weathered it and is expected to leave the hospital this week.

Violet Kelley, of "Hello America" (chorus) became ill while the show was at the Columbia, Chicago, last week, and was removed to a hospital. The subsequent operation was a minor one, and Miss Kelly rejoined the company.

Princess Annie Kalama, featured in "Paradise Isle," has undergone an operation for gall stones and appendicitis at Chicago, and is on the road to recovery.

Mrs. G. A. Mattice, mother of George C. Mac, the song writer, and formerly of the team of Mac and Phillips, met with an automobile accident in Chicago last week. Her injuries were serious, but she will recover.

Marie Sabott, soubret of "Puss Puss," operated on in Chicago last week, rallied quickly and will leave the hospital this week.

Primrose Semon, soubret with "Hello, America," was taken ill during the show's engagement at the Columbia, Chicago, and was left behind in that city for medical treatment. She is expected to rejoin the company next week.

Lawrence J. Goldie, of the United Booking Offices, at home for a few days with a slight illness. Jack Dempsey and Joe Wood are looking after Goldie's bookings pending his return.

Emily Howard (Howard and Santley) injured last week in an auto accident, is still in a serious condition. Miss Howard will be unable to resume work for at least three months.

H. Bart McHugh suffered an attack of acute indigestion Tuesday afternoon while attending his booking duties in New York. He recovered under immediate treatment however.

Milo Returns to Orpheum Time.

San Francisco, Oct. 31.

Whatever the disagreement between Milo and the Orpheum Circuit, through which the act canceled its Orpheum time recently, under a two weeks' notice clause, it has been adjusted.

Milo opens at the local Orpheum next week, continuing over the circuit.

NEW ACTS.

Dorothy Clark and Lillian Watson have separated, and Miss Watson will hereafter work single. Miss Clark (Mrs. Lew Cooper) has joined her husband, who, with Arthur Thornton, are rehearsing Lew's act, "Seventy Cents." Frank Tinney uses the Cooper idea in the present Winter Garden show.

Sammy Ronan and four members of the "Shore Acres" show, which is closing, are rehearsing a new sketch by Ronan, "Short Stories," which will shortly be presented in vaudeville. Ronan's support includes Frank Hersome, Fred Clements, Harold Morn and Edmund Fitzpatrick.

George Meyer of the Leo Feist staff is about to debut in vaudeville and will accompany Artie Mehlinger in a repertoire of songs which Meyer has specially composed for the event. Among other numbers the writer will offer a medley of his best numbers.

Geo. P. Murphy, formerly the star of "Follies of the Day" on the Columbia wheel, with an act of eight girls, three principals; book by Tommy Gray and the music by Stothart. It will have special scenery and called "The Food Inspector." (Arthur Pearson).

Alfred White's dramatic sketch, entitled "Pittsburg Buyers." The cast is Mr. and Mrs. Earl Ross, Bert Bernard and Hazel Wild. (Western).

Bernicia, the toe dancer, at Church-ill's for nine months, is rehearsing an act for vaudeville. It will carry seven people. (Paul Durand).

Maud Earl (formerly with Fletcher Norton) in a new act, entitled "The Vocal Verdict."

Marion Garson, formerly of "High Jinks," and Neville Fleeson, twin-act. Kathryn Hayes and Virginia Lee in a new piano act.

"Wash Money," one-act comedy by R. H. Davis, three people. (Frank Evans.)

Prevost and Brown are revising their old act after a year's absence from the stage.

Fred Miller (formerly of Niery and Miller) and Bert Capmann (formerly of Powder and Capmann) two-act.

Ned Monroe and Nellie Lawrence in a skit entitled "Somewhere Near Boston."

"At the Dansant," two people (Lewis & Gordon).

Raymond Wylie, single, scenic production of P. Dodd Ackerman.

Marion Sunshine, with Jack Squires two-act.

Ethel McDonough, new character singing act.

John T. and Jessie Powers in new two-act.

Ruth Ray, with Leo Hoyt and Sam Hyams (Lee Muckenfuss).

Hyman Adler is reviving "The Old Miser's Dream."

Walters and Kaufman in "Incorporated." (Bart McHugh).

Fred W. Taylor and Olive Le Compte in new comedy act.

Race and Edge in "London Bridge," booked by Bert La Mont.

E. Harry Adler (formerly Adler and Arline), single (Jenie Jacobs).

"Second Childhood," six people.

Jack Jarrot and a girl, dancing turn. Ida May Chadwick is in a new act.

FISCHER'S EIGHT WEEKS.

Chicago, Oct. 31.

Supplementing the announcement last week that the Pantages' circuit would handle the bookings of Edwin J. Fischer, J. C. Matthews has issued the following route list, covering eight weeks:

Billings, Livingston, Missoula, Kellogg, Wallace, Couer D'Alene, Walla Walla, Seattle, Bellingham, Everett, Aberdeen, Houquiam, Portland, Astoria, Sacramento, Stockton, San Francisco, San Jose, Modesta, Taft, Pasadena and Los Angeles.

These include five direct opposition cities to the Pantages' circuit, but the point of view of the Pan people is that as long as somebody would book these points it might as well be Pantages.

VARIETY

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John Buck, manager of Proctor's 58th Street theatre, is rotund and ordinarily happy, but he's elected to become an Elk one night next week in the Long Island City lodge. Accordingly all the managers and agents around Times Square who are Elks have been planning for the initiation. News of it reached Mr. Buck. He doesn't know whether to order an ambulance or an undertaker for that evening. The worry of deciding is removing all his pleasures in life, temporarily.

Robert Carbone, professionally known as Roberts (Roberts and Romaine) was adjudged in contempt of court by Judge Donnelly this week for failure to pay counsel fees. Roberts started action for divorce against Constance E. Carbone during the summer. She began a counter suit, the court fixing her counsel's fee at \$100, but not awarding alimony at the time. Murray Bungard is attorney for the wife.

James (Fat) Thompson, who lately played several Down East towns with a new act called "Camouflage," reports the war term hasn't seeped into the Maine towns as yet. Curious to learn if anyone around the theatre knew what it was all about, he started with the house tailor, the latter replying he didn't know what camouflage was because "he rarely went to picture shows."

The scarcity of paper and its resultant increase in price has brought about an important change in the price of printed tickets for theatres. Many houses buy thousands of feet of printed tickets on rolls, generally 2,000 tickets to the roll, and not many years ago got them in contract lots from three to six cents cheaper than they are at present.

At the New York headquarters of the I. A. T. S. E. this week it was said the theatrical union trouble in Rochester, Minn., had been amicably settled, with the Empress there agreeing to a union condition. The house had been operating of late with non-union men.

The National Vaudeville Artists sent leather bound embossed souvenir programs of its benefit performance at the New York Hippodrome June 3, with an acknowledgment of appreciation inserted. A copy was sent all those aiding in the affair, with the name of the recipient in gold letters on the cover.

William H. Stanley, manager of Loew's 86th Street, has replaced Ben Mills at Loew's Delancey Street. Mr. Mills has gone to Montreal to take charge of the new Loew house, to open shortly. Al Bernstein, from the West End, will fill the vacancy left at the 86th Street.

At the Colonial, New York, Saturday night, just before the artists on the bill were about to go into the orchestra to secure Liberty Loan subscrip-

tions, Reed Albee offered a \$50 bond as a prize to the one selling the largest amount. Janet Adair won it, selling \$22,000.

Some of the smaller road companies are reported as making sure to pick up all of the advance paper it can as well as collecting window cards following the engagement date. The advance of paper and printing had been such managers and agents are forced to exercise rigid economy.

Jim Donovan is shaking hands, in anticipation of the arrival of the stork in Jim's family around New Year's. Mrs. Donovan, professionally Marie Lee (Donovan and Lee), has temporarily retired from stage work. Meanwhile James B. is going to do a new act with a young man.

Freeman Bernstein claims he has an original film of the Italian War Pictures, secured from John Formichella at Bridgeport, Conn. The latter is connected with the Italian Red Cross.

The contract to furnish the entire production for Joe Weber's new production of "Her Regiment" with props, furniture, curtains, etc., was let this week to the John Brunton Studios, New York City.

Mildred Cecil, prima donna with the "Some Show," has severed connections with it, while Frank Mackey has been

Harry Spingold, the Chicago agent, reached Broadway this week, on one of his usual act-hunting trips. Mr. Spingold will remain 10 days or so.

Dorothy Jardon commences a tour of the New York big time vaudeville theatres Nov. 12. Cliff Hess will appear with her, as accompanist.

"The Penalty" is the title of a new play several New Yorkers are reading, with a view of producing it on the International Circuit.

The Dillon Brothers have taken over the Loomis theatre, Waverly, Mass., and have installed a show there of three acts and pictures.

Celia Bloom, booker for the Interstate Circuit, returned Monday after a tour of two weeks over the Interstate towns in the south.

Charlotte Worth, prima donna, with Rube Bernstein's "Follies of Pleasure," has handed in her notice and will leave the show Nov. 11.

James W. Greely, of Portland, Me., has been appointed manager of the Colonial, Portsmouth, N. H.

Gordon and Dalmar have abandoned their vaudevilling to take up producing.

Joe Michaels has moved to his new offices in the Putnam Building.

VARIETY'S MOVING PICTURE DEPARTMENT

is on Pages 48 to 58
in this issue.

(Variety's Moving Picture Department will hereafter
be found in that section of the paper.)

added as a principal with the "Follies of the Day," both Barney Gerard shows.

An intention to marry filed at Lawrence, Mass., this week, names Edward Leary, vaudeville actor, of 573 East Main street, Bridgeport, Conn., and Jennie Steele, of 121 Jackson street, Lawrence, a non-professional.

Cooke and Handman, a couple of New York boys who reached Australia last year as stowaways, played there for some time, then went to South Africa and are now probably in England.

W. E. Ritchie, "the tramp cyclist," has left for London, after finishing a tour of Australia. He opens shortly in Belfast, and will play a tour of the Variety Controlling houses in England.

Never in the history of local stage craft unions has there been such a demand for their brand of labor, and an idle stage hand is considered a rarity along Broadway these days.

Gordon and Merrigan have dissolved their vaudeville partnership. Eddie Merrigan joined "The Clock Shop" in vaudeville at Poli's, Hartford, this week.

A drive was made in the Cortland theatre, at Cortland, N. Y., for a Smoke Fund, and \$67.30 was realized on the two days collections were made.

Barnes and Asher, in vaudeville for the past ten years, have separated. Miss Asher has joined "The Colonial Belles."

TOMMY'S TATTLES.

Theatrical Camouflage—
"It's a pleasure to appear before such a large and intelligent audience—
Petting the trained dogs.
Off stage laughter.
Blond wigs.
Tights.

Meatless and wheatless days, but—
Beerless days?
Hokumless days?
Danceless days?
War songless days?
Jazzless days?

We can never expect to have peace while those War Song Contests keep up.

We heard of an actor who was drafted. He arrived at camp at 11:30 p. m. and went asleep about 12:00. At 5 a. m., when the bugle blew the "can't-get-em-up" call, the actor, full of sleep, and not yet "on" to surroundings, said: "Huh, this is a fine time for a guy to rehearse with a cornet."

We hope those ministers who are always knocking the stage will hear about all the Liberty Bonds the people in show business sold from the stage, and purchased themselves. Maybe those one-cylinder preachers won't believe it.

We finally saw a "useful" sign in a theatre. The back stage side of the front drop in the Empire, Albany, has a large sign reading "All Smile," and how those chorus girls do obey it.

If they darken Broadway nights to save coal, the ladies will not have to wear so much make-up on the streets. That will also save rouge, eyebrow pencils and powder.

RELEASED.

"Just as I feared, you have a spouting kidney." "Can you imagine a big steak, gravy oozing all around, French friend potatoes, etc., all for 15 cents?" "Where? I don't know, but just imagine it."—("Liberty Belles.")

"I was in an auto accident; a jitney turned over in my pocket." "The City Hall is a stable; that's where they keep the mare (Mayor)." "There was an explosion in the City Library; they found dynamite in the dictionary." (She) "I'll meet you Friday." (He) "No meet Friday."—(Markey and Montgomery.)

"The spinal column is something that has your head on one end and you sit on the other."—("Jack O' Lantern."—Globe).

"I want to join the infantry." (Q) "Why not the cavalry?" (A) "Well, when the general orders 'retreat,' I don't want to be dragging a horse around with me."—(Winter Garden show).

"I'll pay you what you're worth." "I wouldn't work so cheap."

"He proposed to me in a hurry the other night." "Was he drafted?" "He's a photographer on an express wagon. The other men carry in the furniture and trunks, while he takes only pictures." "He kisses me 60 times a minute. While I am a conscientious objector I am not a slacker." (Moriarty Sisters.)

"I met you on the board walk at Atlantic City last summer." "I never was on the Atlantic City board walk." "Neither was I." "Where do you think I got this tie? Around my neck." "I feel so superfluous." "I don't like watermelon; it wets my ears." (Lee and Bennett.)

"Those kisses are intoxicating." "Let's get soused." "Lace up your shoe; your tongue is out." "You saw the necklace she had; I gave her that. You saw the handsome diamond ring she wore; I gave her that. Did you see the little boy she had; that was her brother." (Gardner and Hartman.)

"There'll be flowers in your house, but you won't smell 'em."

Woman—"I guess I have a perfect right." Man—"Yes, and a peach of a left."

"Take my advice and marry the poor girl, and save the rich one for me."

"I don't drink beer for my health; it's Teutonic" (too tonic).

"They're off!"
"Who's off?"
"The hairs on that man's head."

"Do you know George M. Cohan, the actor?" "No! I haven't been in a Jewish theatre for years." "What should a fellow do if he takes a girl to a theatre, then supper and home in a taxi when she asks him to kiss her?" "He shouldn't do anything. I think he has done enough for her." (Crawford and Broderick, Royal.)

"Before we were married you said you were well off." "Yes, but I didn't know it." "Can't you stumble for a joke?" "Yes, I married you." "My uncle left me \$50,000, but I don't know where he left it." "Well, there was something nice about me you liked." "Yes, you spent it all." (Jones and Greenlee, Fifth Ave.)

"I had to kill nine Germans before I got a helmet to fit me." (Gallagher and Le Maire, Riverside.)

"Bet you \$10 you can't recite the Lord's Prayer." "Now I lay me down to sleep —" Give him the money, I didn't think he knew it." (Billy Gould, Riverside.)

K. & E.'S COAST STOCK VENTURE CLOSED, AFTER STEADY LOSSES

Klaw & Erlanger's Western Stock Company Wound Up in Sacramento, with "Sick Abed." Only One Winning Week. Firm Expected to Supplant Morosco as Coast's Leading Legitimate Producer.

Los Angeles, Oct. 31.

Following instructions from Klaw & Erlanger's office in New York, Joseph Montrose in Sacramento Sunday closed Klaw & Erlanger's western stock company playing "Sick Abed."

The reason announced for disbanding is continued poor business. It is known that the circuit has not been making money since its inception and it is said the company has had but one winning week—the opening one in San Francisco.

The players will return to Los Angeles and general manager Montrose will leave shortly for New York to discuss affairs with K. & E.

The K. & E. Coast stock was organized according to reports at the time to combat this territory with Oliver Morosco, the largest Coast producer of legitimate attractions.

Members of the K. & E. firm traveled over this section making elaborate announcements of their intentions and engaged Mr. Montrose from the Morosco forces.

AMERICAN SPECTACLE IN LONDON.

Boccaccio's "Decameron" written by an American is to be produced in London for the first time on any stage by an American, also. A combination of six of the stories of the "Decameron" have been evolved into a stage spectacle by Robert McLaughlin, who wrote "The Eternal Magdalen."

William J. Wilson, the stage director and producer, is taking the script abroad in the near future for production at the Drury Lane next spring in association with Arthur Collins and the J. L. Sachs Syndicate.

The London Syndicate with the success of "Chu Chin Chow" in mind has been casting about for a spectacle along similar lines and during the current week decided the work of the Cleveland author was just what was wanted.

Mr. Wilson will sail for London early next month and take with him a revue to be produced at the Alhambra by the Sachs people. He will carry with him the rights for "In Shanghai," a comic opera fantasy by Isador Witmark and Ernest Duncan, Cohan & Harris' "Going Up" and "The Lilac Domino." The latter is to be placed in rehearsal during November.

The production of an American piece at the Drury Lane will be a most radical departure in policy for that theatre. For almost two score of years all of the big productions for the Drury Lane have been written by Cecil Raleigh and Henry Hamilton.

Vincent Sullivan, the American tenor, has been specially engaged for "The Lilac Domino," and will sail in a few weeks.

Robert Emmett Keane has been placed under contract for "Going Up" when it is produced in London.

OLA HUMPHREY STILL MINUS.

An insignificant suit involving \$26 begun by Elsie Ulmann against Ola Hassan, brings to light some data regarding the defendant, who is really the beautiful Ola Humphrey. Miss Humphrey, who at times, supported Sir Henry Irving and more latterly for Beerbohm-Tree, was married in London in 1911 to Prince Ibrahim Hassan, nephew to the Khedive of Egypt and heir-apparent to the throne. A year later the royal mate deserted her, and

she returned to America, her home being in Oakland, Cal.

Letters to "Iba," as she called the Prince, brought no succor, and she resorted to legal recourse. Letters through her lawyer to the royal family finally brought about an agreement, and in the spring of 1914 she prepared to go abroad with her attorney, Herman L. Roth. They were to go to Cairo, where, it had been agreed, she was to be given \$250,000 in settlement. With Mr. Roth she was then to go to Paris and arrange for a divorce.

The war broke out on the eve of their departure, and the trip was never started. Prince Hassan was arrested in Paris at the beginning of hostilities, since it was known that the house of Ottoman was favorable to Germany. Hassan was accused of being a spy and is at present held in an English detention camp. It is known, too, that the prince, when acting in the British consular service, was really working against England, and made many trips to Berlin long before the war broke out. His estate in Paris was confiscated. Miss Humphrey, who had a Paris mansion in her own name, turned it over to the French Government for hospital purposes. Lately she has been working in pictures.

DIED FROM WEIGHT REDUCING.

Marjorie Lane, a chorus girl with "Doing Our Bit" at the Winter Garden, died Oct. 31 at the Flower Hospital, New York.

The cause of her sudden death was attributed to a patent medicine in pill form which she took to reduce weight, the medicine turning her blood to water and eventually resulting in death.

The remains were shipped to her home in St. Louis.

"HITCHY KOO" CLOSING SET.

The closing date for "Hitchy Koo" at the 44th Street Theatre has been set for Dec. 16, through Raymond Hitchcock, the star of the attraction, assuming the lead in the new revue Mr. Hitchcock and Ray Goetz will present at the same theatre for the first time Christmas Eve.

"Hitchy Koo" is the first of the Hitchcock & Goetz joint productions. It opened in the summer and has been phenomenally successful.

Among those already engaged for the new revue are Sam Bernard, Wellington (Duke) Cross and the Dolly Sisters.

STUDEBAKER OPENING.

Chicago, Oct. 31.

The Studebaker, entirely redecorated and invested with dignity and beauty, will open Nov. 5. Louis Juda, now auditor of the Princess and Garrick theatres, was appointed manager of the Studebaker, notwithstanding the tidings from the Shubert offices that Charles Grenaker would officiate. Juda will also continue his auditing activities. The maiden production of the reborn Studebaker will be William Gillette in Clara Kummer's "A Successful Calamity."

It is reported that after seven weeks of Gillette, the Studebaker will go in for musical comedy, and will be devoted to that branch of theatricals thereafter. The first of the musical attractions will be "Maytime," expected to remain through the winter, when the Raymond Hitchcock show will come in for the summer.

ERRATIC ONE-NIGHT BUSINESS.

Chicago, Oct. 31.

There is an erratic brilliancy to the one-night stand business in the mid-western territory that defies analysis. Those that are going are going in a record-breaking style. Those that are not are dying suddenly. The strange feature is that some city hits are being neglected and some that never saw a city are strong.

Sunday, October 21, at the Orpheum, Sioux Falls, "My Soldier Girl" hung up a mark when it drew \$1,632. At the Metropolitan, two days previous, the show got \$1,187. It plays \$1.50 top. Fiske O'Hara, with his "Man from Wicklow's," received with comparative apathy at the Olympic, Chicago, some weeks ago, is playing capacity at \$1.50 top in the one-night stands at Green Bay, Appleton, Oshkosh and other Wisconsin points. At La Crosse one night last week the show got \$2,200.

Bernhardt has been selling out at the Illinois stands—at Springfield, Jacksonville, Peoria and Galesburg; in Iowa, at Danville, Iowa City and Clinton. In two towns—Cedar Rapids and Dubuque, October 26-27 respectively, the vaudeville houses gave up their regular bills to accommodate her, and in each instance the house was sold out.

Gaskell & McVitty's "End of a Perfect Day" has been playing capacity at Sterling, Savannah, Janesville, Monroe, Waukesha and Kenosha. "Soldier's Bride" is having the same kind of business in such stands as Neenah, New London and Two Rivers.

Two companies of Ralph Kettering's "The Marriage Question" are now rehearsing in Chicago, preparatory to taking to the road. The one destined for the east will open in South Bend and the company which will play the International Circuit in Milwaukee.

On the other hand, Stern's No. 2 "Good Gracious Annabelle" closed November 1 in Joliet, the company disbanding. The No. 1 company is playing eastern city time. Harry Segall's "Make Yourself at Home" is finding the going very rough after four weeks. The show opened at Michigan City. Last week five members of the company came back to Chicago with very discouraging reports. John Bonero's "Going Straight" closed Saturday after a seven-week run on International time. The title didn't seem to draw.

SELECTION FOR BLANCHE BATES.

With the choice of her next starring vehicle narrowed down to two manuscripts, Blanche Bates will not make a final selection before December. Miss Bates will again appear under the direction of Joseph Conoly, who expects to open the new Bates play about December 15.

Conoly already has out "Pals First," with Tim Murphy and Glenn White playing the two pals. William L. Malley is managing, with Henry Penny-packer in advance.

COMMUNITY OPERA.

At the Lambs Club Sunday is expected to be a meeting for the placing afoot of a movement for opera along American lines. Attending the meeting are announced John Philip Sousa, Raymond Hitchcock, DeWolf Hopper, C. E. Le Massena, editor of "The Musical Advance," and William G. Stewart, stage director of the Hippodrome.

The plan is to promote a season of the better known light operas in a New York theatre, to be secured, with the venture made co-operative through community subscriptions, with any profits reverting to those subscribing.

CLOSED IN YONKERS.

"Leave It to Me" was short lived on its road tour, the show ending abruptly last Friday night in Yonkers, N. Y. The distance back to New York was short.

"STAR SPANGLED" INSISTED UPON.

Providence, R. I., Oct. 31.

The concert by the German-born prima donna, Frieda Hempel, booked for Fay's next Sunday night has been put under ban by the board of police commissioners of this city. Under one condition only will the noted soloist be allowed to appear here and that is that she sing "The Star Spangled Banner" at some time during the evening.

Frieda Hempel was booked to appear under the management of Albert M. Steinert, president of a big piano firm here. It was Mr. Steinert himself who brought to the attention of the police commissioners rumors of Mme. Hempel's indifference to patriotic American music.

Mr. Steinert says: "I have sent Madame Hempel an ultimatum. I want to know definitely whether she will or will not sing 'The Star Spangled Banner' I have told her manager in New York both by special delivery letter and day letter that there will be no concert unless the prima donna sings 'The Star Spangled Banner.'"

The "Star Spangled Banner" was not played last night at Infantry Hall by Dr. Karl Muck's Boston Symphony Orchestra, although its rendition had been requested by society women representing eight clubs in this city.

The society women were refused admission to the hall (where Geraldine Farrar also sang at last night's concert). They were informed all seats were sold, although several rows of seats in the hall remained empty during the evening.

The orchestra members hurried from the city after the concert and it is believed their hasty action avoided serious trouble for them.

Major F. Lee Higginson of Boston and a prominent financier of that city is patron for the orchestra. He came here when the trouble started to brew.

The Boston Orchestra is booked to reappear in Providence several times this winter. Unless the National anthem is played by it the next time, an outbreak is looked for.

POLICE SHOW DOES \$22,000.

Chicago, Oct. 31.

The first week of the Policemen's Benefit show, "Stop, Look, Listen," at the Auditorium, ending last Saturday, did a gross of \$22,813. The Saturday night business was \$3,146.

The production, belonging to Gus Hill and Martin Sampter, is said to have gone into the Auditorium on a \$10,000 guarantee. Perrin Kelly is also interested, according to the account, he having been declared in through having secured the Police Benefit date. The latter is for two weeks, ending this Saturday.

TWO SHOWS BIG ON ROAD.

From different parts of the countryside come glowing reports of big business at the box office, with several companies laying claim to outdoing the other.

Perhaps the biggest business done in nearby towns so far have been registered by Arthur Hammerstein's "Katinka" and Charles Dillingham's "Chin Chin" (with Doyle and Dixon).

The exact takings of these two shows since opening are not known along Broadway, although both are way ahead on the season.

CARLE THROUGH ON COAST.

San Francisco, Oct. 31.

Richard Carle completes his eight weeks' contract with the Alcazar Producing Co. this week and retires from the cast. According to reports Carle's engagement has not been a successful one from a financial standpoint so far as the management is concerned. In his final production, "Nobody Home," Carle's opportunities were limited. Though supposed to be starred his name was not used in the lights nor in the newspaper advertisements.

SHOWS AT THE BOX OFFICE IN THE FOUR BIGGEST CITIES

Reports on Current Attractions in New York, Chicago, Philadelphia and Boston. Broadway Attractions Hurt by Pre-Election Slump. Few Big Hits, But Business Generally Reported Good. Out-of-Town Receipts Holding Up.

Where are the hits? That is the question buzzing in the bonnets of the New York theatre managers at the present moment. There are really no hits in the legitimate drama outside of the two Belasco successes now in town, and as for the musical shows, "Jack o' Lantern" is the only big bet. The two spectacles "Chu Chin Chow" at the Manhattan and the show at the Hippodrome are big money getters, but it is looked for the Century, which opens next week, to top them all.

Since VARIETY's last box office estimate (Oct. 12), Broadway has been cluttered from end to end with failures. Seven shows have been laid to rest in that time, out of 12 new arrivals, including the half dozen openings this week.

Among the failures, that of Henry Miller in "Anthony in Wonderland" stands out as the most spectacular, although a great many admire that actor-manager for his nerve in closing less than a week after his opening. It was believed that no matter how bad the play was Miller's name would have sufficient strength to attract for at least four weeks, but this theory was exploded. Another star who has failed to attract any great business is Billie Burke in "The Rescuing Angel."

The other failures include "The Claim," "The Barton Mystery," "Land of the Free," "The Scrap of Paper," Saturday to Monday" and "Furs and Frills." The latter was to have gone to the storehouse last Saturday, but it was bought by outsiders whom the author interested and will be sent on the road.

Last week witnessed a falling off at every house around town, the drop being anywhere from \$100 to \$300 nightly. The managements figure that the usual pre-election depression, coupled with the fact that it was the last few days of the second Liberty Loan drive, caused the falling off in receipts.

The cut rate market this week reflected the slump the New York houses suffered. On the list posted in the Public Service Ticket Office where the house "regulars" are to be had were "Hitchy-Koo," "The Rescuing Angel," "Here Comes the Bride," "The Very Idea," "A Successful Calamity," "Eve's Daughter," "Misalliance," "Romance and Arabella," "Lombardi, Ltd.," "Leave It to Jane," "Maytime," "De Luxe Annie," "The Torch," "Broken Threads," "On With the Dance," "The Old Country."

Of the shows that closed last week "Furs and Frills," which was at the Casino, played to about \$4,500 and "The Land of the Free" at the 48th street got \$3,500.

VARIETY's estimated returns at the box offices for the current attractions are as follows:

"A Successful Calamity" (William Gillette, Plymouth, 3d week). Last week of this revival, playing to about \$4,200. Leaves Saturday to make room for Marie Doro.

"A Tailor Made Man" (Cohan and Harris, 9th week). Nights and Saturday nights practically capacity. Wednesday matinees off. \$12,000.

"Broken Threads" (Fulton, 1st week). Opened Tuesday night. Notices fair.

"Business Before Pleasure" (Eltinge, 12th week). Getting almost \$12,650 weekly at \$2.50 scale. Had been playing to \$2 top and doing capacity.

"Cheer Up" (Hippodrome, 11th week).

Dropped to \$51,000 last week after show had averaged \$55,000 right along, with occasionally \$57,000 and \$58,000 weeks and one of almost \$70,000. The corresponding week last year the house played to \$34,000. The continued big business accounted for by management because of local interest in show, they figuring New Yorkers as two-thirds of their audience, basing figures on straw vote on election.

"Chu Chin Chow" (Manhattan O. H., 2d week). Titanic spectacle brought to New York by Elliott, Comstock & Gest after two years' run in London. Opened strong to glowing notices, with business the first week almost touching \$36,000; will do better this week. Indications are that it will run into the warm weather.

"De Luxe Annie" (Cort, 8th week). Now playing its third theatre in New York, having opened at the Booth, played a week at the 39th Street and moving into the Cort Monday. Guaranteeing the house \$3,000, playing to about \$4,200; \$3,600 at the 39th last week.

"Doing Our Bit" Winter Garden, 3d week). Show generally reported as weak. The opening at \$5 a seat was pretty much a flop. Now playing at a \$3 top scale without any great demand. Gross at this scale about \$24,000.

"Eyes of Youth" (Elliott, 10th week). Show plugging along and getting about \$8,750 with outside aid through cut rates.

"Hamilton" (George Arliss, Knickerbocker, 6th week). Getting ready to move, having about exhausted the stars following. Reported at \$9,800 gross last week.

"Here Comes the Bride" (Cohan, 6th week). Holding on with week end business very big. Around \$4,700.

"Hitchy-Koo" (Raymond Hitchcock, 44th Street, 22d week). With the closing in New York set for the middle of December, show is going along at a \$11,000 gait. A drop of about \$4,000.

"Jack o' Lantern" (Fred Stone, Globe, 3rd week). Capacity, \$23,000.

"Leave It to Jane" (Longacre, 10th week). With the show somewhat revamped since opening, it is running about \$7,300, dropped a little below that figure last week.

"The Land of Joy" (Park, 1st week). A combination Spanish and American operetta opened last night. Portion of company brought from Spain, played three weeks in Havana before coming to New York and touted as a novelty hit.

"Lombardi, Ltd" (Morosco, 6th week). Show picked up steadily until it is almost playing capacity on nights late in the week. With a little outside aid, the show is doing about \$8,885.

"The Love Drive" (Criterion, 1st week). Played under title of "Under Pressure" out of town. Opened Tuesday night with the notices light.

"Eve's Daughter" (Playhouse, 4th week). Here is another star, Grace George, not attracting unusual business. Show getting about \$4,200.

"The Masquerader" (Booth, 8th week). Moved over from the Lyric, now in its second week at this house. Played to about \$7,400 last week; \$600 off previous week.

"Misalliance" (Broadhurst, 6th week). Leaving next week, business down to practically nothing; \$6,400 last week.

"Maytime" (Shubert, 11th week). Hanging on in the hope a sudden spurt

may place it in the big hit class; \$11,500 last week.

"Oh Boy" (Princess, 33d week). \$6,100 last week and still going strong.

"The Old Country" (William Faversham, 39th Street, 1st week). Opened Tuesday night. Notices not strong.

"On With the Dance" (Republic, 1st week). Opened Monday, receiving bad notices. Cast exceedingly strong.

"Out There" (Laurette Taylor, Liberty, 6th week). Has but another fortnight; will be followed by "The Wooing of Eve"; \$4,400 last week.

"Peter Ibbotson" (48th Street, 9th week). Show moved from the Republic this week. Hotel buy at that house expired. With this the business held up to \$8,580, but at the new house this week the business will drop way below that figure.

"Polly With a Past" (Belasco, 9th week). Doing capacity, getting \$12,800 a week; demand so big a series of extra Tuesday matinees are to be given during this month.

"Ramblin' Rose" (Empire, 9th week). About \$11,000.

"Riviera Girl" (New Amsterdam, 6th week). Down to \$14,500. Outlook is that "The Rainbow Girl" will follow later. Current show is charging \$2.50 and paying the tax to the Government.

"Romance and Arabella" (Harris, 3d week). In for four weeks, guaranteeing the house \$2,500 weekly. Notice up for closing Nov. 10. Played to \$1,640 last week.

"The Rescuing Angel" (Billie Burke, Hudson, 4th week). Closing in New York Saturday. Will be sent on the road. Miss Burke has failed to attract. Last week the show got \$4,900.

"Pipes of Pan" follows in.

"The Tiger Rose" (Lyceum, 5th week). Playing to the house capacity, \$10,680 last week.

"The Torch" (Bijou, 2d week). Opened last week and on four days got \$3,100. Looked upon as a hit.

"The Very Idea" (Astor, 11th week). Running a little over \$9,000.

"The Country Cousin" (Gaiety, 9th week). \$7,400 last week.

— Chicago, Oct. 31.

There are five hits in Chicago at present. Three are dramas and the other two musical comedies. The latter are "Miss Springtime" at the Illinois, and "Oh, Boy," at the La Salle. The drama hits are "Mr. Antonio," "The Man Who Came Back," and "Seventeen."

The estimated takings at the local box offices for last week are:

"Canary Cottage" (Olympic, 5th week). With the war tax going into effect tomorrow this house is going to cut admission to \$1.50. The show got \$6,900 last week.

"The Judge of Zalamea" (Leo Ditrachstein, Cohan's Grand, 5th week). Closes Saturday. Played to \$5,800 last week. Selwyn's "Why Marry" with Goodwin, Daly and Breese due here Monday.

"The Man Who Came Back" (Princess, 6th week). With a limited capacity, getting \$2.50 Saturday night, played to \$13,400 last week.

"Miss Springtime" (Illinois, 3rd week). Show is getting \$2.50 Saturday nights and a flat 50-cent advance on all tickets to agencies and hotels. \$16,800 last week.

"Mister Antonio" (Powers, 8th week) \$2 scale and not giving Sunday performances. Otis Skinner is a hit. Last week's gross hit \$10,600.

"Oh Boy" (La Salle, 11th week). \$2.50 Saturday and Sunday. Doing heavy billing out of town. \$12,895 last week.

"Parlor, Bedroom and Bath" (Colonial, 10th week). One of the shows that seems to be slumping. \$7,800 last week at a \$1.50 scale with \$2 Saturdays.

"Seventeen" (Tiny Playhouse, 5th week). Stuart Walker's company got \$5,800 last week; considered phenomenal, considering size of house.

"The Thirteenth Chair" (Garrick, 9th week). About \$8,000.

"Upstairs and Down" (Cort, 10th

week.) Included in the slump; \$7,500 last week.

"The Willow Tree" (Blackstone, 1st week.) Playing Sundays is against the usual policy of this house. Show won't do over \$6,500.

— Philadelphia, Oct. 31.

The opening of the "Follies" at the Forrest here Monday night knocked the business at all the other houses into a cocked hat. The "Follies" pulled \$2,800 the opening night. "Eileen" at the Lyric was second best with \$1,585, while Ruth Chatterton in "Come Out of the Kitchen," got \$600 and "The Boomerang" drew \$800. "Mary's Ankle" in its third week got \$480.

Several of the shows here for a run last week passed away Saturday night. Of those remaining the box office reports are based on last week's business while the new attractions are figured on possible business for the current week.

"The Boomerang" (Garrick, 1st week). Opened to \$800 Monday night. "Cheating Cheaters," which closed last Saturday, played to about \$7,000 on the week.

"Come Out of the Kitchen" (Ruth Chatterton, Broad, 1st week). Opened to \$600 Monday night. Maude Adams, in "A Kiss for Cinderella," closed here Saturday to \$7,000 on the week. Considered light for that star.

"Eileen" (Lyric, 1st week). Was the second best in point of receipts, opening Monday night. Looks like it is in for a run. "The Brat," which closed, played to \$6,000 the last week.

"Follies" (Forrest 1st week. Show opened to \$1,100 better on the first night than it did a year ago. Is in for two weeks only. Looks like the Forrest record will fall this week. "The Grass Widow," closing last Saturday after two weeks, played to \$6,900.

"Lonely Soldiers" (Margaret Anglin, Little, 3d week). Miss Anglin, in a series of short plays, is attracting business. Show warmly praised and playing to about \$6,800.

"Mary's Ankle" (Adelphi, 3d week). Played to \$8,100 last week.

"So Long, Latty" (Walnut, 1st week). Didn't open strong.

"The Wanderer" (Opera House, 7th week). The engagement has been extended two weeks, which will bring the stay here to nine and one-half weeks, a record for a legitimate attraction at this house. Last week the show played to \$19,500, but looks like \$24,000 this week. Leaves November 17.

— Boston, Oct. 31.

"Captain Kidd" (Park Sq., 2nd week.) A little less than \$5,000 last week. Leaves Saturday to make room for "The Grass Widow."

"The Gay Lord Quex" (John Drew, Margaret Illington, Hollis Street, 1st week.) Notices great; big week's business looked for. "Come Out of the Kitchen" closed last Saturday to a \$6,000 week.

"Kitty Darlin'" (Majestic, 1st week.) In for one week only; notices fair. Business should go over \$9,000 on the week. "Seven Days' Leave," the new Daniel Frohman show which closed Saturday got \$4,500 on the week. "The Star Gazer," a new Shubert production, opens at the house "cold" next week.

"Love o' Mike" (Wilbur, 2nd week.) Holding its own at about \$6,000.

"The Music Master" (David Warfield, Colonial, 1st week.) The "Follies" closed here Saturday after an average business of \$23,000 for each week. The advance for Warfield not as strong as expected.

"Oh, Boy" (Plymouth) on its last two weeks here. Captured about \$6,500 last week.

"Passing Show" (Shubert.) Last week here. Played to \$16,500 last week. "The Show of Wonders" next Monday.

"Turn to the Right" (Tremont.) The run of this piece has been extended until Christmas. About \$11,000 last week.

SHOWS OUT OF TOWN

Philadelphia, Oct. 31.

All but one of the legitimate houses provided new openings for their patrons this week. Despite the unusual force of conflicting attractions, business was generally good. "Mary's Ankle," still at the Adelphi, has been doing well and Monday night held a two-thirds filled house. This is the final week. "Good Gracious Annabelle," Nov. 5.

The principal opening was "The Follies," which got away to a flying start at the Forrest. In the past "The Follies" has opened good and then picked up, but Monday night's audience crowded the theatre and the show went over with splendid results.

"The Boomerang" opened very well at the Garrick and made a favorable impression. The press comments were generally good. Ruth Chatterton in the comedy, "Come Out of the Kitchen," received a warm welcome at the Broad. This show appeared to be the only one to suffer greatly through the conflicting openings, but the house was fairly well filled. Miss Chatterton is a great favorite here and business should improve steadily, particularly at the matinees.

Victor Herbert was given an enthusiastic reception here at the opening of his Irish opera "Eileen," which began a four weeks' engagement at the Lyric. Mr. Herbert directed the orchestra for the opening. The piece scored and received favorable comment.

"The Wanderer" continues a steady draw and the extension of the run for an extra two weeks is announced this week. This will hold the big spectacle here until Nov. 17.

"The Lily" this week at the Knickerbocker by the Emily Smiley Stock Players.

"The Fascinating Widow," with Thomas Martelle featured, moved to the Orpheum this week. It was planned to close the show here, but the piece will continue with bookings at Baltimore, Washington, Pittsburgh, Cleveland and Detroit. "So Long Letty" is at the Walnut.

Harry Lauder opened at the Academy of Music Tuesday afternoon. The Scotch comedian is here for five performances with a heavy advance sale reported. A heavy rainstorm hurt business, but the show had a fair audience considering the conditions.

San Francisco, Oct. 30.

Stella Mayhew predominates throughout in "Broadway and Buttermilk," which opened to good business at the Alcazar.

"Potash and Perlmutter in Society" opened at the Columbia, with Jules Jordan as "Potash" receiving a number of laudatory press notices. Business downstairs was very good, with bright prospects ahead.

The La Salle Grand Opera Co. in its second week at the Cort is slightly falling off, undoubtedly due to the large Italian clientele remaining away. Last week they registered close to \$14,000.

New Orleans, Oct. 31.

The Chicago Grand Opera is attracting good business this week at the French opera house.

"Pom Pom," again with Mizzi Hajos, is getting real returns at the Tulane. The Al G. Fields Minstrels with Billy Beard and Lassies White cornering the comedy honors, is doing capacity this week at the Lafayette.

Los Angeles, Oct. 31.

The week opened strong at the Mason with "The Thirteenth Chair," drawing a big house, with indications from advance sale that the thriller is setting a record for the season. It is here for two weeks.

The other houses report steadily increasing receipts.

SHOW INDIFFERENTLY PLAYED.

Atlantic City, Oct. 31.

"We Should Worry," a new musical comedy at the Apollo Oct. 25-27, was a somewhat puzzling production. Presented by Elizabeth Marbury and Frederic McKay, written by Henry Blossom and A. Baldwin Sloane, it had flashes of ability, but there was much that seemed extraneous and a good bit of dancing of the kind that didn't flatter the producers.

The fun that flashed through the lines "carried" the play. The opening scene, showing a few skulking Mexicans in a haphazard dance, occupied a perfectly useless ten minutes before the first musical number.

The first act, saved by a well directed finale, had but one song of striking melody, but this was all but spoiled by the posing of the singer—in fact throughout the entire show there was a lack of natural action by most of the cast. Ray Raymond, as George Copwell, and W. L. Romane, as Senator Bellows, were perhaps the only members who seemed thoroughly at home on the stage, and much of the humor and action was the result of their efforts.

As it stands, the production will make a good road show, but needs considerable subtraction and addition before it will please New York.

IN THE SERVICE.

Sergt. Barney Toy, assistant bandmaster of the 23rd Regimental Band, New York National Guard, now encamped at Spartanburg, has written the words and music to a new marching song, "Hip, Hip, Hooray! We Are Marching Away." Headed by Sergeant Tellington, 20 members of the Quartermaster's Corps, including George Sofranski, Jack Crisp, Willie Cohan (Gordon Bros.) and former assistant Stage Manager Levine of Proctor's 125th Street, made nightly rounds of theatres and restaurants for the benefit of the Liberty Loan.

Capt. Gardner Crane, at Camp Upton, Yaphank, L. I., motored to Philadelphia last Sunday to see his wife, at present over there with "You're in Love." It was the first time in three months the couple had met. They were formerly in vaudeville.

Frank O'Brien, the Wilmer & Vincent booker at the U. B. O., entered the navy Monday, assigned to the U. S. transport "Madagascar," with the rating of coxswain, because of former experience. His book has been taken over by Jack Hodgdon.

B. D. Berg, a producer of vaudeville acts, states he will not engage any men for his production of draft age. Arthur West, Luther Yantis and Alf Bruce, who were in Berg acts, have been called by the draft.

Earl Carroll Wednesday passed the highest in competition with 27 others in his examination for admission to the United States aviation corps and was accepted. He expects to be sent to Texas shortly.

C. Carroll Clucas is a corporal in the Quartermaster's Department at Paris Island, S. C. (Last week under this same heading Mr. Clucas' name was misspelled.)

Cliff Stirk (Newport and Stirk) rejected by army physicians after enlisting in Denver, the examining doctor refusing to overlook his flat feet.

Alex. Guber enlisted in the Quartermaster's Corps and is stationed at Governor's Island, N. Y.

Bill Rose is a member of the machine gun battalion at Gettysburg, Pa.

STOCKS OPENING.

Jay Packard signed a contract Monday to resume former stock operations in the Orpheum, Newark, reopening November 10. Packard is reported having unloaded his Jersey City stock to devote all his time to Newark.

"The Scrap of Paper" has found its way into stock.

Charles Reno is on the road with a revival of his old stand-by, "Human Hearts," playing New England territory.

Eddie Cuddy has organized a new company, including leads, to replace his present one at the Lowell, Mass., Opera House, Nov. 5. The opener for the new troupe will be "The Silent Witness."

Alice Clements was engaged last week as leading woman for the new stock that opens at the Auditorium, Manchester, N. H., Nov. 5, the first production being "The Silent Witness," staged by E. J. Blunkhall. William O'Neill is the company manager.

William O'Neil and Peter McGuire have selected "The House of Glass" as the opening attraction of their new winter stock in Manchester, N. H. Harry Clay Blaney, who with his brother, Charles E., is operating the Cecil Spooner stock, Grand, Brooklyn, is planning to establish a new stock in Baltimore.

Unless other arrangements are made for Winifred Claire, she may play winter stock season in Newark.

Lowell, Mass., Oct. 31.

The Emerson Players, at the opera house since Labor Day, will be reorganized by the Emerson-Site Co. Unsatisfactory business is the reason.

DRAFTED.

Bud Murry with "Doing Our Bit," has been drafted, but obtained a month's furlough in order not to interfere with the earlier performances of the show.

Jimmy Cooper (Cooper and Steppe) has gone to Kansas City to report at the camp there. Steppe will probably head a new "girl act."

Charles Fleming (The Flemmings) was notified to report for examination last week. Claims exemption; dependents.

Little Billy, 23 years of age and 36 inches high, was called before the examining board. The board was finally convinced Little Billy was the person called.

Wesley Ruggles, the Vitagraph director, who had just started producing "The Agony Column" for Vita, has been ordered to Camp Upton, L. I.

Some of the boys from the show ranks now at Camp Upton, L. I., are expected to be transferred to Tenafly, N. J., until time to go overseas.

A. P. Waxman, last ahead of the "Italian Battlefront" film, is with Battery E, 306th Field Artillery, Camp Upton, N. Y.

Frank P. Lea, with the Quartermaster's Corps, Hoboken, has obtained a long leave of absence to attend to some theatrical work.

Foley and O'Neil enter a denial that Foley had been drafted and the act dissolved, as a result of the draft.

Jeanne Wentz is with the 322d Field Artillery (Headquarters Co.), Camp Sherman, Chillicothe, O.

Tom Dooley, formerly chief usher at the Columbia, New York, at Yaphank, L. I.

Charles Hunt, treasurer of the Great Richards circus last summer for a time, will report to Camp Dix, N. J.

Weston (Weston's Models) accepted. Mrs. Weston will work the act with a substitute in Weston's place.

Harold Victor Arnold, at Camp Upton.

Jim Barton, of burlesque, exempted at Cincinnati; physical disability.

George Poli exempted at New Haven; dependents.

Joe Brown, exempted, dependents.

ST. PAUL BUSINESS OFF.

St. Paul, Oct. 31.

Business for legitimate shows is decidedly off here. The Lyceum and the Metropolitan have not been getting the returns the shows playing here warranted.

Among the attractions lately have been "His Bridal Night" and "When Dreams Come True," at the Lyceum, and "Springtime" and "Pollyanna," at the Metropolitan. One of the local papers has been making a direct editorial appeal for business for the theatres, saying that good shows will cease to come here unless they get business.

"RED CLOCK" TRYING AGAIN.

"The Red Clock" is to go out again. Ernest B. Slade, reputed to be a munitions man, has incorporated a company for that purpose, with Sylvio Hein as general manager. The latter composed the music for the show. When it suddenly stopped in Boston several weeks ago, Mr. Hein supplied the money to bring the company back to town.

Edwin Perkins, the first producer of the show, has dropped from sight. One week's salary due the company was paid last week.

REWRITING ACT FOR SHOW.

"A Trip Around the World" is reported being rewritten as a musical comedy in two scenes, to travel as a show over the International Circuit.

It was originally produced about three weeks ago by Leo Edwards as a vaudeville act, "breaking in" at Jersey City.

DITRICHSTEIN AT COHAN.

Leo Ditrichstein, in his foreign adaptation, entitled "The King," is slated to succeed "Here Comes the Bride" at the Cohan theatre November 12.

CHICAGO BOX OFFICE MOVES.

Chicago, Oct. 31.

Many box office shifts are taking place in Chicago.

Ross Behne, treasurer of the Palace, has resigned because of failing eyes, and is succeeded by Bob Bevering, his assistant, whose place is taken by Walter Clark, formerly of the Cort, recently of White Sox Park.

Fred L. Steward moves from the Princess to become treasurer of the Studebaker, and Dave Itzel, assistant at the Garrick, succeeds Steward. Charles Thanouser, formerly at the Illinois, takes Dave's place as assistant at the Garrick.

\$6 Weekly Not Enough to Live On.

Cincinnati, Oct. 31.

After released from the workhouse, where he was detained for 30 days, owing to having connected with a strange watch, Harry Wilkins was arrested here yesterday charged with stealing an overcoat from Dr. S. S. Bush.

Wilkins is 19 years old, and an actor who has played in stock and road companies. Upon his release he secured a position at \$6 weekly, but couldn't save enough from it to buy an overcoat.

Frank Lalor Going to London.

In two or three weeks, Frank Lalor will sail for England, to appear in the production of "The Lilac Domino" (American) to be presented there.

Willie Edelman, who placed the engagement of Mr. Lalor, will also sail about the same time upon one of his several trips abroad since the war started. Mr. Edelman goes over to book and engage.

Hammerstein-Friml Peace.

Arthur Hammerstein and Rudolf Friml are speaking once more. Otto Hauerbach acted as peacemaker. Mr. Hauerbach had a book, to which Friml set music, and it will now be produced by Mr. Hammerstein.

THEATRES DROPPING 75c SEATS TO AVOID HANDLING PENNIES

**Second Balconies to be Scaled at Fifty Cents and a Dollar.
Wednesday Matinees at 75 Cents Only, Doing Away
With Eight Cent Tax Levy.**

DROPPING 75c. SEATS.

The War Tax on Admissions is responsible for the dropping of the 75c. theatre ticket into the discard at practically all of the legitimate (\$2) theatres in New York. It is the question of handling the 8c. tax on those seats that is causing the theatre managers for the greater part to pass up the 75c. admission price. The majority are making a \$1 charge for the front rows of the second balconies which formerly sold at 75c.

A couple of years ago the Globe theatre switched its second balcony price from 50c and 75c to \$1, while "Chin Chin" was the attraction. With "Jack o' Lantern" they have again scaled the upper tier at that price. The Eltinge theatre was the first to announce the passing of the six bits seats with the coming of the tax and already several other houses have fallen in line. The Longacre announced its change this week. Hereafter 75c. seats at that house will only be available at Wednesday matinee performances.

SHOWS OPENING.

Gus Hill's newly organized minstrel show, with two bands, George Wilson as one of its principal burntcork artists, Charles Williams managing and carrying 50 people, according to present claims, will open Nov. 12, the place yet to be definitely selected.

Richard Lambert's new show, featuring Eleanore Painter, opens its season Nov. 9 in Portland, Me. Lambert plans to bring the show into New York if it shows Broadway strength.

"For The Love O' Mike," direction Leffler Bratton, Inc., opened Saturday in Binghamton, N. Y. J. D. Jameson is handling the advance.

The Createore Grand Opera Co., which opened a road tour two weeks ago and to all appearances, is doing exceptionally well, opens an indefinite engagement in Boston, Nov. 5.

An arrangement was made within the past few days whereby all of the road territory, with the exception of certain "big city" time, will be played by two "Mary's Ankle" companies under the direction of Sam H. Blair. The former New York company of the May Tully piece has extended engagements underlined for Philadelphia, Boston and Chicago. Blair's companies are now being formed and both are expected to get under way in nearby towns on Thanksgiving Day. Blair recently returned to New York after having personally directed the tour of "Good Night, Boys," which was backed by William Sherry, the picture man. 'Tis understood that Sherry, who dropped something like \$30,000 on his theatrical plunge, is also in on the "Mary's Ankle" proposition.

"Barbara," produced by Arthur Hopkins and starring Marie Doro, opened at the Playhouse, Wilmington, Del., last night. The cast in support was John Miltern, Frank Bacon, Margaret Fealy, Helen Tracey, Lillian Dix, Robert Hudson, Walter Greene and Eva Baker. This play by Florence Lincoln, has its Manhattan premiere at the Plymouth next week.

"Why Marry?" opens tomorrow (Saturday) night at Hartman's opera house, Columbus. An all-star cast is announced including Nat Goodwin, Arnold Daly, Edmund Breese, Beatrice

Beckley and Estelle Windward. The show goes into Chicago, playing Cohan's Grand.

"Losing Eloise" with Charles Cherry and Lucille Watson was presented by the Selwyns in Wilmington, Del., Monday. This show may come into the Harris theatre, New York, succeeding "Romance and Arabella."

Arrangements have been set for "Princess Pat," under the direction of

Fred Mayer and William Sweskind, with Mayer personally managing and Sam M. Dawson in advance, to open a road tour Nov. 7 in Somerville, N. J. Some of the principals are Annette Ford, Genevieve Vernard, William H. Sloan, Neil Moore, John Reinhard.

"The Three Bears," by Edwards Childs Carpenter and staged by B. Iden Payne, opened at Detroit Monday night. Ann Murdock is starred, this being her first stage appearance since "Please Help Emily," which failed early last season. The Charles Frohman office is producing the new show, Miss Murdock's main support being Jerome Patrick and Rex McDougal.

"The Pipes of Pan," by Edward Childs Carpenter, produced by the Selwyns, opened at the Playhouse, Wilmington, last week. The show has Norman Trevor and Janet Beecher featured. The same firm has two additional openings within the next week. "Mme. Cecile" opens in Wilmington next week and "Why Marry" is scheduled to open in Columbus Nov. 1, jumping from there to Chicago.

WAR TAX EFFECTIVE.

(Continued from page-9.)

claring it was not a time when picture men should seek to gain profit through a war measure by raising the admission a nickel and paying the tax from their receipts. On a motion "to make the war tax a separate item collected from the individual purchaser on the basis of the price of the ticket purchased," the vote was unanimous.

FOUR WRITERS COMPETING.

The first production this season by Winchell Smith and John L. Golden will be from one of four authors who are supplying the producers with as many plays, and as the firm intends to present the first piece finished, there has developed a sort of race for that honor. All four are playwrights of note, and each has promised delivery of manuscript by Nov. 7th or 11th. Salisbury Field is writing "Love and Let Love"; Langdon Mitchell is doing a play called "The Picnic"; Austin Strong is calling his piece "Three Wise Men," and Winchell Smith is completing "You'd Never Believe It." That Mr. Smith is interested in the producing end of the firm is no reason why his newest effort will be given precedence in production.

A larger suite of offices is being taken by Smith and Golden, the top (third) floor of the Hudson theatre building. This space has up until now been a living apartment occupied by Howard Schnebbe, general manager of the estate of Henry B. Harris, and has a separate outside entrance. The firm would not move elsewhere through superstition, admitted by one member.

"PAUL" STOPS.

"Good Night Paul" closed in Albany Saturday, after backing the one-nighters for a week. Ralph Herz preceded the company to this city.

The show which opened in Chicago as "Oh So Happy" was also known as "Thin Ice," has reverted to its author, Charles Dickson. Negotiations to produce it as originally written were on early this week, the author having received several offers.

Originally "Paul" had musical numbers, composed by H. B. Olson, but only a few were employed in the Herz presentation. When the piece was brought to the Hudson, New York, it was awarded good newspaper notices and for a time, the prospects were that it would develop into a success. H. H. Frazee first had "Paul" for production. Jack Welch was concerned with Herz when it was first put on, but lost interest following Herz's methods.

"ODDS AND ENDS" DELAY.

It is stated that despite all official reports to the contrary the new Norworth theatre will not be ready for occupancy November 19; in fact, won't be completed before December 15.

It is understood all financial difficulties, supposed to be responsible for the delay in completing both the Rush & Andrews playhouses in West 48th street, have now been cleared away. A "downtown" man named Moran has interested himself in the enterprises.

"Odds and Ends," the Norworth show, continues to do excellent business on the road, and could come into another New York house if not waiting for its own theatre to be finished.

Mrs. Foster Krake Divorce Bent.

Milwaukee, Oct. 31.
Mrs. Viola Ellis Krake, of this city, has filed suit in Grand Rapids, Mich., for divorce from Foster Krake, whom she married in 1915 while both were in musical comedy in San Francisco.

After the wedding the couple engaged in concert work, but later became estranged. The husband is said to be in the officers' training camp at Fort Sheridan, Ill.

UNITED MANAGERS PROTECTIVE ASSOCIATION									
Standard Box Office Statement									
City.....		State.....		Theater.....					
Attraction.....				Theater Management.....					
Date.....				Weather.....					
Performance.....									
	Cap.	O. H.	No. Passes	No. Sold	Price	Receipts	Admission Tax	Childs Tax	Ass Tax
Boxes									
Orchestra									
1st Balcony									
2nd Balcony									
3rd Balcony									
Gallery									
Admissions									
Exchanges									
Totals									
						Total Tax			
						Certified Correct			
						_____ Theatre Manager.			
						_____ Company Manager.			

OFFICIALLY APPROVED BOX OFFICE STATEMENT

Above is a reprint of the form of statement approved by the Treasury and Internal Revenue Departments. The form was drawn by LIGON JOHNSON, attorney for the United Managers' Protective Association, and submitted by him and PAT CASEY (of the Vaudeville Managers' Protective Association) to the heads of the departments in Washington last week.

NEWS FROM THE DAILIES

(Below is news matter not collected by VARIETY but rewritten in condensed form from the items relating to theatricals appearing in the New York daily newspapers between the dates of VARIETY's weekly issues.)

"Mr. Jubilee Drax," with Walker White-side, opened at Stamford Monday. It comes to New York in a few weeks.

"Papa" will be produced shortly by Elliot, Comstock & Geat. It has been produced in the west.

The cast of "Good Morning, Rosamond," includes Lowell Sherman, Lily Cahill, Annie Hughes, Mrs. A. E. Eberle, Pauline Whitson.

"Cinderella Jane," Marjorie Benton Cooke's novel, is being dramatized and will be produced in the spring.

"Kitty Darlin'" opens at the Casino Nov. 5. It is a musical comedy adapted from "Sweet Kitty Belairs," by David Belasco.

"Good Morning, Rosamond," recently done in stock by Jessie Bonstelle in Buffalo and Detroit, will soon be seen in the east with Annie Hughes.

Approval has been given by the War Department to Ignace Padewski's project of raising a Polish Legion in this country for service in Europe.

Mme. Schumann-Heink has become a Red Cross nurse and will leave May 1 for France. She has cancelled all engagements after that time.

Leo Ditrchstein's New York season will start with "The King" and not with "The Judge of Zalamea" as originally planned. "The King" is now being rehearsed in Chicago.

Cohan & Harris will produce a comedy by Harry James Smith shortly. Mary Ryan and Curtis Cooksey have been engaged for the leading roles.

Mrs. Flske opened her season Oct. 29 at the Academy, Baltimore, with her in the title role of "Madame Sands," a piece which deals with the life of George Sands, the French novelist.

"The Star Gazer," the new musical piece by Franz Lehar, Cosmo Hamilton and Matthew C. Woodward, will open at the Majestic, Boston, Nov. 5, with John Charles Thomas and Beth Lydy in the stellar roles.

Grace George's next production at the Playhouse will be Henri Bernstein's "L'Elevation," which ran at the Comedie Francaise, Paris. Holbrook Blinn and Lionel Atwell will be in support of Miss George.

The Theatre Work Shop will present a series of plays monthly at the People's House, 7 East 15th street, beginning Nov. 1. Tolstoy, Maeterlinck and Giacosa are among the authors represented.

"Service" and "A Night at an Inn" both one-act plays will be done out of town shortly on a double bill. Harrison Grey Flske and Madison Corey are making the production.

A. E. Anson will be Laurette Taylor's leading man in her forthcoming "The Wooing of Eve" at the Liberty. The piece will have its premiere Nov. 9. "Out There," the present play with Laurette Taylor, will close Nov. 6.

Mme. Carrero Biots, of New Rochelle, a concert pianist and daughter of Teresa Carrero, is on her way to New York after being held by the French as an accomplice in the bombardment in August, 1914, of Bona, Algeria, by the Germans.

Passports have been given to Jacques Copeau's company of actors that will appear here shortly at the French theatre and are on their way now. Some of Copeau's men have been released from war service in France.

"Anthony in Wonderland," after one week's run at the Criterion, closed Saturday. "The Love Drive," a comedy by Sydney Rosenfeld, opened at that house Tuesday night. "The Love Drive" was originally known as "Under Pressure," and will have Fred Niblo, Violet Hemming and Hilda Spong at the head.

The Shubert's announce the following cast for Marla Thompson Davies' "The Melting of Molly," which will open shortly. Alma Tell, James L. Crane, George Trimble, Maude Turner Gordon, Nellie Fillmore, Jeanette Horton, Evelyn Duncan, Gladys Wilson, Freeman Wood.

Grace George will appear in Henri Bernstein's play about the present war, "L'Elevation," despite a warning from the Estate of Charles Freeman, who claim that they hold the rights for the United States under an agreement with the author.

Arthur Hopkins' supporting cast for "Barbara," the romantic fantasy by Florence Lincoln, in which Marie Doro will appear at the Plymouth Nov. 5, is John Minters, Margaret Feeley, Lillian Dix, Frank Bacon, Helen Tracy, Robert Hudson, Walter Greene, Edna Baker.

"The Pipes of Pan," a comedy by Edward Childs Carpenter, will be produced at the Hudson, Election Night, succeeding "The Rescuing Angel" with Billie Burke. The cast includes Janet Beecher, Norman Trevor, Rita Stanwood, Reginald Mason, Florence Pendleton and Rosalie Mathieu.

"What's Your Husband Doing?" the new farce by George V. Hobart, presented by the Hobart Jordan Company opened at Parson's, Hartford, Conn., Oct. 29. In the cast are Hale Hamilton, Virginia Hammond, Charlotte Ives, Jane Cooper, Clara Mackin, Allice Lloyd, Jed Proudly, Walter Lewis, Joseph Connors.

"Hero Land" is to be given at the Grand Central Palace for 19 days, beginning Nov. 24. Every available floor in the building has been leased. The French Government have taken the larger part of the fourth floor for its official war exhibit. Reproductions of dug-outs and trenches made by the aid of Allied officers will be in the basement.

Josephine Cohan-Niblo, wife of Fred Niblo and sister of George M. Cohan, left a gross estate of \$3,855, with net assets of \$3,316, all of which goes to her husband according to the transfer tax report filed in Surrogate's Court. Mrs. Niblo died July 12, 1916. The assets consist principally of property at Southold, L. I., appraised at \$3,750, and cash \$5,020.

A pass of solid gold presented to the late James (Diamond Jim) Brady years ago and entitling him to free seats in any of the Klaw & Erlanger houses anywhere and at any time, was never used by Mr. Brady. It formed an interesting item in his notable collection placed on exhibition at the American Art Galleries, and was sold for \$230.

Two actions have been brought by Frances Aida against William C. Antwerp, formerly member of the Board of Governors of the Stock Exchange, to recover \$135,875 lost in Wall street through the operations of and advice of the defendants. The brokerage firm state that it is a case of a customer losing money through speculation and who seeks to recover by charging the broker with her losses.

The case of Joseph Eckel against Max Hart, which was brought before Justice Gavegan in the Supreme Court last week, was settled out of court after one day's hearing, the consideration being \$7,500. Eckel, husband of the late Clara Inge Eckel, alleged alienation of affections, and sued for \$75,000. Special counsel was obtained to argue the trial, as is the case in important suits, David Podell appearing for the plaintiff and Edward L. Mooney for the defendant.

Samuel McCracken, general manager of the Barnum & Bailey Circus, is arranging a circus tournament which he will stage at the armory of the 1st Field Artillery, New York, Nov. 14-17. The show will be conducted under the auspices of the 8th Coast Artillery, N. Y. Guard, for the benefit of the 8th Coast Defense Command, N. G., U. S. His organization will be called "The Great American Circus," a title utilized by Mr. McCracken when he conducted performances in the Garden for Anne Morgan and the organized Irishmen of the city. Among the acts engaged are Lupita Paris, Joseph DeKoe Troupe, May Wirth, Hart Sisters, and clowns. An elephant act has also been arranged for. A parade Nov. 14 will inaugurate the festivities.

CRITICISMS.

THE TORCHES.

A drama in three acts, by Henry Bataille. Adapted from the French by Charton Andrews. Produced by the Shuberts at the Bijou, Oct. 23.

There was not an amusing line or character in the play, and it is difficult to imagine that it will greatly appeal to local playgoers.

Unquestionably "The Torches" is the finest drama which has come out of Paris since Henri Bernstein's "The Thief," which was effective in an entirely different way. It is certainly the biggest play acted in New York since Galworthy's "Justice," though in its pure idealism it contains no propaganda to tie it to definite contemporaneous events. —World.

ON WITH THE DANCE.

A drama in four acts, by Michael Morton. Produced by A. H. Woods at the Republic, Oct. 20.

There is a limit to the Broadway appetite for Third Avenue melodrama. And it is to be feared that this is the limit.—Times.

Mr. Morton and Mr. Mason were the culprits responsible for the most hilariously funny seriously intended play of the year. A. H. Woods, who cannot resist a periodical inclination to hark back to the glad old days of "Bertha the Sewing Machine Girl," was the public benefactor who made so much amusement possible to the first-nighters.—World.

THE OLD COUNTRY.

A comedy in three acts by Dion Calthrop, produced by William Faversham at the 39th street, Oct. 30.

At the worst estimate, the play tells an amiable, agreeable, and wholesome story about people one would quite love if one met them in real life. On the stage, however, it may seem rather sentimental and thin, and all in an English manner that has never been appreciated here as it no doubt deserves.—Times.

But as a whole, "The Old Country," even with its undercurrent of conflict between the narrow prejudice of English village life and the broad-minded liberality of the American point of view, was a little hard to take seriously.—World.

BROKEN THREADS.

A drama in a prologue and three acts by Ernest Wilkes. Produced by the Pacific Producing Corporation at the Fulton theatre Oct. 30.

The ending of the play was as happy as that of any novel, and the presentation and acting put life into the dangerously fictitious plot.—Times.

The play, written by Ernest Wilkes, has no pretensions to greatness, but is told in simple and straightforward manner, and is excellently acted.—World.

THE LOVE DRIVE.

A comedy in four acts by Sydney Rosenfeld, produced by Klaw & Erlanger at the Criterion, Oct. 30.

It is comedy which is never very robust and generally dull, and the case is aggravated by the fact that the hero is such a thorough nuisance that it is a distinct disappointment to see him fold the heroine in his arms as the final curtain falls.—Times.

If the frequent dull moments in the first two acts can be eliminated, the piece may achieve its purpose of supplying light entertainment. The first, in fact, might be omitted.—World.

JUDGMENTS.

Judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of judgment.

Peoples Moving Picture Corp.—N. Y. Tel. Co., \$82.53.

Freeman Bernstein.—J. Golomb, et al, \$40.65.

Harry Tighe.—E. J. Fortoons, \$136.55.

ENGAGEMENTS.

James L. Crane ("The Melting of Molly"). Beverly Sitgreaves, John Blair ("Service"). Lynn Pratt ("A Night at an Inn").

CARRIE REYNOLDS RETURNING.

Carrie Reynolds will appear soon in a new single turn, comprising exclusive songs by Jean Havez. She opens November 12 and will be in New York later.

Miss Reynolds was in vaudeville for a brief spell some time ago, leaving to join a production. She is a musical comedy girl.

MAGICAL SHOW BENEFIT.

What could be billed as the greatest galaxy of magical stars ever gathered in one place for exhibition purposes will occur Sunday evening, November 11, at the Hippodrome, New York, when a monster benefit is to be given for the families of the missing and the survivors of the "Antilles," the torpedoed transport.

The benefit will mark the final appearance of Harry Kellar, of world renown as a magician. Mr. Kellar came east from the Coast to be present, as the American Society of Magicians will supervise the entertainment, which is to be given under the auspices of the Junior Patriots.

All the best known of the magicians, including Harry Houdini, will be present. Raymond Hitchcock, who is to preside as chairman, will be mystifyingly produced from a cabinet.

CARROLL LEAVES VAUDEVILLE.

Harry Carroll, arriving in New York Tuesday morning, after withdrawing from the Palace, Chicago, program because his name had been taken from the canopy lights at the demand of Elsie Janis, immediately canceled the balance of his vaudeville time. Tuesday night Carroll signed a contract with the Shuberts to collaborate in the musical end of the next Winter Garden production.

Carroll's contract also calls for his appearance in the show which will feature Al Jolson. He will be on the Sunday concert bill at the Garden Sunday night.

Harry Fox has collaborated with Harry Carroll in the composition of a new ballad which is titled "The Prettiest Story Of All." It is Fox's first attempt at writing. The number will be added to the catalogue of J. H. Remick & Co.

N. V. A. SUSPENSION.

Paul Barron, formerly of Barnes and Barron, was suspended from all the privileges of the National Vaudeville Artists this week as the result of his participation in recent meetings said to be held under the supervision of Harry Mountford.

Barron was one of the men reported on the undesirable list because of his interest in the recent strike, but was removed from the list with several hundred others after the settlement of difficulties. Barron is said to be in the Middle West now, where managers holding membership in the Vaudeville Managers' Protective Association have been advised of his suspension.

OBLIGED TO CANCEL.

Omaha, Oct. 31.

Katherine Murray, appearing as a single turn at the Orpheum this week, will end the Orpheum tour Saturday, returning to New York, pressed to the step through an attack of appendicitis.

Miss Murray has had a successful Orpheum trip, but has been obliged to cancel every other week or so of late through the ailment. She goes to New York for immediate treatment. The artiste will play the remainder of the Orpheum time following the completion of her Interstate engagements.

ROUGH STRONG MAN.

Boston, Oct. 31.

Mrs. Ethel Azadian, wife of Paul Azadian, the professional strong man playing under the name of "Samson," had him in court in a divorce suit this week.

She weighs about 100 pounds and testified her 250-pound husband hit her across the face with a milk bottle and told her Armenians do not regard women as their equals.

The wife is an American and has been appearing with her husband in his vaudeville engagements.

The case was taken under advisement.

VARIETY'S MOVING PICTURE DEPARTMENT

is on Pages 48 to 58

in this issue.

(Variety's Moving Picture Department will hereafter be found in that section of the paper.)

AMONG THE WOMEN

BY "PATBY" SMITH

If there is a sure-fire act in vaudeville, it's Phina and her Picks, at the Palace, this week. Miss Gassman, who can still put over a rag as well as anyone, is standing aside for her clever grown up proteges and it is well she should, as she has devoted years of care and training to these same apparently grateful Ethiopians. Phina has gone back to a brown make-up. The baby "pick" appears in a lace ruffled bridal gown and does an "impression" of Nan Halpern. Blanche Dayne in blue net and sequins and the other woman in the Cressy act, in rose and gray taffeta, looked as provincial as the New Hampshire lawyer himself. Miss Dayne should visit a smart dressmaker and hairdresser if she wants to look the part she is trying to play—a newly rich New York woman, formerly a stage celebrity. Carmela Ponillo is still wearing the velvet gown with the shockingly bad lines for her figure—a full tunic chopped off just below the knees, and sister Rosa is wearing her dresses shorter. Blossom Seeley's creations improve on acquaintance. Helen Clement in the Marquard and Dooley act first appears as a nurse, then in an oddity in clyamen taffeta and mellow sequins. It has a separate high collar or ruff that is quaintly effective.

Florence Walton, always the idealization of all that is smart in dancing frocks, wore two glorious real French adaptations. Adaptations, as they still retain the outlines that have for a few seasons been identified with her—the tight girdle bodice and full circular skirt. The first is of the new "wireless" blue, which is a tone lighter than Copenhagen, and has many ostrich feathers in the exact shade as the faille gown, sewed flatly on imaginary horizontal panels. Silver designs trim the skirt, running down in narrow points between the rows of feathers. The bodice is of flesh pink, as well as the slippers, which have blue toes and heels, making them look like "mules" from the front. Two feather ends fastened with a rose directly in front and a narrow shaped sash of the silver, starts at the narrow jeweled neckband or suspender at back. The other silver lacy gown has huge bunches of berries and leaves fastened on the skirt like flounces, at waist and half way down the skirt. A small dark tam is worn. Maurice seemed so happy at her reception that he told the audience what a dear wife Miss Walton had been to him while he was at the front.

At the Riverside on dull, rainy Tuesday afternoon, the Mankichi Company's brilliant scarlet drop cheered one up. Mrs. Mankichi's cheery, friendly smile also helped. Two sister acts were on the bill, the pretty Cameron Sisters, happily minus the awful jazz band they had at the Fifth Ave. last week, and the clever Campbell Sisters. Honey Campbell looked doll-like in a gold net and gold lace frock—made with the new bustle drapery and just about the shade of her hair. Her talking feet were encased in spic and span gold shoes and stockings. Georgia wore peacock blue net with sequin panels let in the skirt in blue, violet, green, gold, red, and brown sequins. Nora Bayes, in her china blue tucked voile, bespoke smart simplicity and did the cleverest thing she has done for weeks—cut her act, giving her audience "just enough." Clare Kummer's "Choir Rehearsal" has lost none of its sweet appeal, nor has dainty Sallie Fisher.

Gertrude Cogut, billed as the American the first half as the "dainty magnet of song," looked too young to have dug up that old time appellation, so blame it on the press agent. Miss Cogut opened in a coat trimmed with white

fur (who don't, these days, if they listen to their dressmaker?) and wore a puffed bustle dress that looked well with her fair curls. The women in the Gordon Eldrid act were dressed for small time. The Beaumont Sisters might discard that old "props." They are good looking women, who, with unusual gowns and an unusual sketch, might "come back."

Regular burlesque, with comedians making good on material that had not been used in every previous show this season, men who can entertain, and really pretty girls, describes Jack Reid's "Record Breakers" at the Olympic last week. The youthful, pretty chorus back of exceptionally good looking principals only enhanced their attractiveness and the costumes throughout the show were fresh, up-to-date and becoming. Mildred Howell is a round-faced blonde whom Broadway or at least vaudeville, will hear from next season. In her specialty she wore a doll of a coat that deserves special mention. It's a sleeveless gold cloth belted model, just to the knees. A ten-inch band of black fox trims the bottom, forms cuffs on the bare arms, and a straight sailor collar of the fur almost twice as deep falls down the back. A gold tight fitted cap with a pom-pom of fox and gold shoes and stockings made a tout ensemble, plus the girl, worth the price of admission alone. In a number called "Exercise" the chorus dressed in rompers, deserves judicious praise, for real "romping" and no attempt at "rowdyism." Lucille Ames, who undoubtedly has the show figure of the production, leads the finale of the first act, in a striped one-piece jersey union suit with bands of brilliants running the full length of each black stripe. For the "Fashion Show" number the Misses Ames, Howell, Jerome, Medart and Bell showed up well in tights, each advertised a necessary article of ladies' finery, garters, parasol, shoes, etc. The company as a whole, and as individuals, display a genuine look of illuminating intelligence.

Half the show was over before anything really happened at the Fifth Avenue last half last week—which made it easy for Warren and Templeton to break through; then came Willing and Jordan! The woman of this team is good to look at, knows how to dress and is clever. An apricot satin coat worn at the opening was trimmed with white fur. A wild rose and silver striped bodice and polonaise over a net petticoat sparkling with tiny brilliants showed a smart color contrast in a strip of beryl blue velvet under one arm. Gertrude Gravet sang and dressed like the average concert singer. Fresh, good gowns lacked chic and her fresh, good voice lacked that appealing quality. She was animation with no depth. Whipple and Huston are not keeping abreast of the times. Their old act had as good a background as this new one, both being full of good material and situations, but they will insist on draggy music without pep. A little exertion might give the audience the impression they were trying to entertain them. Miss Huston's clothes were unbecoming without being stylish. A tall, pointed, rolled brim hat lacked the touch of a smart milliner, and a gray belted-in Russian blouse type coat trimmed with brown marabout just missed fire. The shoes displayed were the smartest part of the act.

In "The Dawn of Power" Ethel Clayton jumps from the environment of her unhappy western prairie life to a Fifth Avenue home, elaborate gowns and negligees with a mental elasticity commendable to say the least.

AMONG THE WOMEN

BY THE SKIRT

A. H. Woods is about two years too late with "On With the Dance" at the Republic. A couple of seasons ago this new play might have brought comment along the way, but the "lounge lizard" has passed away, for want of the support he once enjoyed among the female attendance at the restaurant "dansant," otherwise the dancing matinees. And while women may be still enthusiastic on the dance thing in public, where are the native men who will stand for the restaurant checks it is necessary to pay, if escorting a woman to a cabaret restaurant? I don't know any. The certain kind of "man" the dancing cabaret elevated from the slums to evening clothes no longer has an opportunity to partially hide his sneaky, sneering look above a clean collar, and the women who could have been his prey are now dancing among their own circles. It's best for them and best for their circles. The play is so admirably acted it will undoubtedly go into a nice run. The matinee girl and women will enjoy every minute. In the first act Eileen Huban arises from bed in a pink satin nightie trimmed with two lace flounces of ecru lace at the hem. Miss Huban darily dances all over the stage without troubling to throw a robe around herself. A negligee of pink satin combined with lace and mauve ribbons was soon donned, however. A dinner dress was of pink velvet made with a crystaled topped bodice and a huge bow of the velvet forming the bustle. Julia Dean was the bright particular star of the evening. Miss Dean made a disagreeable role intensely interesting. Her first costume, a sort of combination suit and dress, shrieked extravagance. The material was cloth of silver with black threads interwoven. It was made in one long line and belted. The bottom of the skirt was edged with a wide band of baby lamb slashed to show a plain underskirt. Cuffs and collar were also of fur and a black velvet turban was trimmed with two sprays of paradise. In a restaurant scene Miss Dean wore a handsome costume of gold and red brocade. The narrow petticoats were of gold lace made quite short. The skirt was draped to form a bustle. Corinne Barker dressed better than she acted. Her one gown was of purple velvet made in lines clinging to the figure. It was elaborately jeweled in purple stones and had a mantle of mauve chiffon. A wrap worn over this gown was of black and silver brocade trimmed deeply in beaver. The settings and costuming were sumptuous. One thing was missing in the dance place, however. Not one of the girls brought forth powder or lipstick.

Winifred Allen, a good looking girl of the brunet type, evidently a new picture heroine, does very well in a film play called "The Man Hater." The role calls for little or no dressing, the girl rising from the depths to the wife of the village blacksmith. As the wife, Miss Allen wears several house dresses of the gingham variety.

Three o'clock Monday afternoon found the Rialto packed to the roof. Geraldine Farrar's newest picture, "The Woman God Forgot," will undoubtedly do the same business wherever shown. Miss Farrar has lost considerable weight, looking all the better for it. The costuming is very much the same as worn in the "Cleopatra" picture. Theda Bara would do well to watch Farrar. She could learn much. Miss Farrar was at all times bare of waist with the inevitable breasplates. The skirts all made full were transparent. Head dresses were mostly of uncurled plumes. One white costume of pearls proved the most becoming.

Billie Burke in her newest picture, "Arms and the Girl," is oddly dressed for a motor trip in bloomers, jacket

and aeroplane helmet. The picture doesn't call for many changes of costume, inasmuch as Miss Burke wears but one simple dress and a fur trimmed coat. On a steamer a most unbecoming hat is worn. The picture proved too short. Another half hour would have been greatly enjoyed.

Marguerite Clark is winning an enviable place in the hearts of film fans with her "Bab's" series. For real legitimate laughs Miss Clark has it on Chaplin and Fairbanks. "Bab's" as a picture is much more interesting than the book. The book grew tiresome towards the ending, and I have yet to meet one who finished it. The dressing of the women in the cast is right up to the minute. In fact the "Bab's" film version spells class. I wonder what the idea of the Strand management is giving the one hour of concert. The program is of the heaviest music and I noticed several women and men fast asleep. A lighter program would prove more enjoyable and might evoke some enthusiasm.

At the 23rd Street theatre the woman of Green and Parker in brown makeup was the best dressed woman on the bill. Her one-piece dress was of white cloth trimmed with buttons. Miss Crutchfield (The Crutchfields) wore a raspberry tunic over a white skirt. A large black velvet sailor was oddly inserted with lace. The woman of Norwood and White was in cherry red chiffon and hat to match. Dagmar Dalgreen did some aesthetic dancing in the conventional scanty robes. Dressed as a Grecian youth in cloth of silver and mantel of purple chiffon, she did a dance to patriotic airs. Herbert's Review brought forth two misses in indifferent dancing frocks.

Mae Murray, in the picture called "Princess Virtue," now at the Broadway theatre, does too much posing. Her role is a frivolous girl, but Miss Murray's actions aren't human. In a crying spell the tears are allowed to remain on the cheeks until they dry. Miss Murray's clothes are extreme and all darily cut. One velvet evening gown had the faintest excuse for a bodice. A sequin dress made Miss Murray appear elderly. There was a tiny sailor hat in which this young woman couldn't have taken a good look at herself.

"OVER THE TOP" DISSENSION.

Internal dissension in the cast of "Over the Top" threatened to leave that Shubert production without a comedian early this week. T. Roy Barnes abruptly leaving the show after announcing his decision to permanently retire from the ranks of Shubert employees. At the same time Leo Beers also left the show.

Barnes was induced to return Wednesday morning and adjusted his differences with the management, but Beers will not be among those present when the production opens. His part was given to Craig Campbell.

"Over the Top" has given the Shuberts more trouble than any production they have sponsored in years, the rehearsals being held up temporarily several times. During the periodical delays several of the principals have taken short vaudeville routes, which further inconvenienced the producers when they endeavored to resume rehearsals.

The show is now officially announced to open Nov. 15, but report says it will not be ready before Dec. 11.

"Over the Top" has at present about the record for long rehearsals and the people engaged for it are perplexed regarding the outcome.

A travesty on "Peter Ibbetson" is in rehearsal for the piece, which is intended for the 44th Street theatre roof.

BALTIMORE'S ROTTEN BURLESQUE APPEALING ONLY TO CITY'S BOYS

Disgusting Dialog and Filthy "Cooch" Dancer Permitted at Folly Theatre, Baltimore. Stock "Turkey" Productions Labeled "Burlesque." Police Must Be Protecting "Performance." A Menace to Youth.

Baltimore, Oct. 31.

This city probably has the rottenest performance ever given under the name of "burlesque." It may be seen twice daily at the Folly theatre, where a stock musical company of incompetent principals and 20 chorus girls always aided by an added attraction of a questionable nature is appealing only to the young boys of this town.

The theatre (formerly the Monumental) is now under the management of the Hon. Nickels Amusement Enterprises. It is surmised by the knowing of the local theatrical group that Hon. Nickels must have a strong political connection and police protection to perpetuate this sort of a performance in a southern city.

Nickels lately purchased the Folly, paying \$90,000 according to report, \$10,000 of which was in cash. Unable to secure a franchise to secure regular burlesque attractions from either of the two recognized burlesque wheels, the Nickels management organized its present stock company, changing the program and the name weekly.

Nickels operated the Halliday Street theatre with stock burlesque, leasing it from the city at \$100 weekly, before the authorities ordered that house demolished. Nickels at one time ran a hotel in this city, and his political influence is said to date from that time, but he became more strongly entrenched politically after dabbling with the Halliday Street house.

This week the billing at the Folly is "The Sunshine Girls," with Louie Dacre as extra attraction. Last week it was "The Folly Burleskers," with La Belle Sultana, "fresh from the Orient" as the drawing card. La Belle was announced as making her first appearance in Baltimore. If the police had been on the job she would have made but one appearance. The girl did the coarsest kind of a "cooch" dance, making it as vulgar as her limitations allowed, causing it to become a filthy exhibition. The principals of the show, with no ability, are dependent upon disgusting remarks for laughs, with oaths composing the main portion of the dialog.

The Folly stock looks to the unclean for its drawing power, as there is nothing else to attract. The chorus girls are allowed to take any sort of liberties in their actions. The costuming is atrocious.

The Folly stock is now in operation for its third week. Admission is 75 cents in the orchestra and one dollar in the boxes. The attendance is mostly young boys. The other evening several sat in a stage box and one of the boys addressed the girls upon the stage repeatedly.

The Folly with its present type of performances is a menace to the youth of the city. It is also a menace to the good name of burlesque, since the Folly's shows are given under that heading. They are as far removed from the burlesque of the present day as the people in the show are away from being real performers.

The Folly holds a prize fight in the theatre one night weekly.

The two local theatres playing standard burlesque attractions from the regular circuits are the Gayety (Columbia Amusement Co.) and the Palace (American Wheel).

Pittsburgh, Oct. 31.

The Pittsburgh "Leader" has refused the advertising of the Academy, which

is playing a stock burlesque troupe (independent). The character of the performances given there is said to be responsible for the action of the "Leader."

CARLOAD OF SCENERY BURNS.

The first big burlesque loss of the new season was reported around the American Burlesque Circuit offices Monday when word was received that Morris Wainstock's "Military Maids" car, hauling the baggage, props, scenery and costumes, had been burned while being transferred from St. Louis to Chicago, where the show opened last Sunday afternoon at the Englewood.

The Wainstock equipment had been consigned to the Chicago & Alton Railroad, and this road will be expected to make good Wainstock's loss.

The company reported in Chicago and played the matinee despite the lack of costumes and scenery.

BURLESQUE CHANGES.

As a result of visiting the new "Gay Morning Glories" Charles Baker has made a number of changes in the general order of the performance and more evenly distributed the dialogue and bits among the principals.

William Val, who has "Grown Up Babies" on the American Circuit, has placed an order for three new sets of wardrobe for the show.

Rube Bernstein hit Broadway this week, his show playing Yonkers, Rube jumping over here to engage several new people. Phil Jaffrey, formerly with "Follies of Pleasure," now in Chicago, rejoins Rube's show in Brooklyn next week. He replaces Dancing Shoff.

ELSMERE NOT ACCEPTED.

Negotiations were under way last week whereby the Elsmere theatre (176th street and Southern Boulevard) might become a spoke in the American burlesque wheel later this season or next season perhaps.

The Elsmere is just outside the burlesque territorial restrictions of the two circuits and can only be added to the American upon the final consent of the circuit executives.

Later officials of the American decided that the Elsmere would not be added this year at any rate.

The Elsmere is practically a brand new house, having had more of a picture regime than anything else.

GOODMAN IN ADVANCE.

Dannie Goodman, once rated at the top as a featherweight fighter, is to become a theatrical agent, having signed with Rube Bernstein to go ahead of his American burlesque show, taking the place vacated by Charles (Kid) Costar.

The latter goes to the advance of the Mike Kelly show, "The Cabaret Girls."

Diving Girl Couldn't Dive.

Montreal, Oct. 31.

The management of "The Hip Hip Hooray Girls" endeavored to arrange to have one of the diving girls of the show make the leap from the central span of the new Quebec bridge at Quebec last week, but after arranging all details, including the publicity attending the stunt, the police interfered and refused permission for the jump.

PACIFIC COAST WHEEL.

Seattle, Oct. 31.

The formation of a Pacific Coast burlesque wheel, with headquarters in this city, seems assured, the circuit carrying houses in Seattle, Portland, San Francisco, Los Angeles, San Diego and at the American Lake Cantonment Camp. A meeting of theatrical and business men of these towns was held here this week when final details for the formation of the wheel was discussed.

The shows will carry thirty people and will play each stand five weeks, the casts to be selected in the east. The promoters propose to play clean shows only and will avoid anything resembling the suggestive.

This is the first burlesque wheel ever formed to play this territory exclusively, although the eastern burlesque interests made the coast for a short time some years ago, eventually deciding the jumps made it too expensive a route. Coast musical "tabs" have been playing this territory for years, several companies having made that line a specialty, the majority making weekly changes of material and in some cases weekly changes in casts.

The Tivoli here will reopen November 11 as the Gaiety, with Edward Armstrong in charge. The Lyric, Portland, also added to the list, is now playing musical comedy. The theatre under construction at the American Lake Cantonment Camp will be ready for occupancy December 1.

As yet the California houses have not been announced, but it is understood all details have been perfected for taking over houses for the wheel in the towns listed above.

SPiegel BUYS "FRILLS."

Max Spiegel has purchased "Furs and Frills" from Arthur Hammerstein. The deal was closed Monday. Spiegel is to recast the production and send it on tour. Eddie Clark, with an author's pride in his own works, is said to have become financially interested in the piece and put up the greater share of the money to save it from going to the storehouse. The show closed at the Casino Saturday.

ROSE ORGANIZES.

Lew Rose, in New York for 10 days or so, organizing a stock burlesque company he intends playing in New Orleans, leaves with the troupe tomorrow (Saturday) for the southern city. The stock opens there Nov. 11.

ELECTION POSTPONEMENTS.

The regular monthly meeting of the Vaudeville Managers' Protective Association, held the first Tuesday of the month at the organization headquarters, was declared off this month because of Election Day falling on the coming Tuesday. The executives decided not to hold the meeting on a postponed date, but will wait until the regular meeting, scheduled for December.

The Music Publishers' Protective Association likewise postponed its semi-monthly meeting, scheduled for the same day, and will hold it on a day later in the week.

THREE ACTS DOUBLING.

Three acts, each a comedy turn, are doubling around New York this week, playing two big-time houses.

The acts are Swor and Avey (Palace and Alhambra), Milt Collins (Palace and Riverside), Bennett and Richards (Colonial and Royal).

"Lombardi" Drapery Scene Questioned

Chicago, Oct. 31.

Word was received here last week that Hugo Jansen will bring suit against Oliver Morosco for alleged copy of a stunt used in Jansen's act. Jansen has an act he calls "Fashions a la Carte," which is playing vaudeville. The stunt referred to is a drapery number, which Jansen alleges is copied in "Lombardi Ltd."

"DARLINGS" IN NAME ONLY.

Chicago, Oct. 31.

An individual high up in burlesque circles dropped into the VARIETY office last week, and delivered himself of two or three mouthfuls. He said:

"There's a show over at the Gayety theatre this week which is entitled to the honor of being the worst regular burlesque offering ever shown on any stage. It hasn't got a single meritorious feature. The book is a nightmare, the chorus puts the harm in harmony, the lyrics have been patched together from half a dozen sources, most of them from the output of 1901.

"The scenery has been resurrected from some dime museums. The comedy is so venerable it hurts.

"Please go over and review the show. Then tell me and tell the world if what I have said isn't true."

A VARIETY representative went over and reviewed the show. The name of the show is "Darlings of Paris." It features Matt Kolb and is presented by Charles E. Taylor.

There are neither darlings nor Paris. The show is neither flesh, fowl nor good red herring. There is neither mirth nor melody in it. People walked out in the middle of songs.

After the show, the original complainant met the VARIETY representative.

"What have you got to say?" he demanded.

"Nothing," said the VARIETY representative.

"Was I right?"

"You were mild."

DOLLY SISTERS CANCELLED.

The Dolly Sisters, when opening at the Hotel Knickerbocker Monday night as the cabaret feature of the Knickerbocker's restaurant, lost all of their vaudeville engagements. They were to have appeared at Keith's Riverside next week and Keith's Palace the week following, at a weekly salary of \$1,550. Upon the Hotel Knickerbocker contract becoming known the tentative placing of the Dollys for those houses was erased.

Around the United Booking Offices Monday it was said the Dollys stood a very good chance of never walking upon another Keith theatre stage through their cabaret appearance. It was also said the Dolly girls were warned before accepting the hotel's offer, the latter being all the cover charges collected by the Knickerbocker, which guarantees them at least \$2,000 weekly.

PORTER KNEW WHAT HE'D DO.

Chicago, Oct. 31.

The colored porter employed in the Majestic Theatre Building barber shop for the past several months was drafted for the army last week. To show their appreciation for his past favors the agents who had headquarters in that building collected a purse of \$50 as a parting gift.

The Ethiopian received the money at a formal gathering, at which Johnny Simon made the presentation speech. In conclusion Mr. Simon suggested the recipient would turn white if he ever saw a German, whereupon the porter promptly replied that in such an event he would return at once and become a ten per cent agent in Chicago.

Elizabeth Murray Reopening in Chi.

Chicago, Oct. 31.

Elizabeth M. Murray, lately with "Good Night, Paul," reopens in vaudeville November 12 at the local Palace, booked by Alf T. Wilton.

Charges Wife With Desertion.

Chicago, Oct. 31.

A. L. Lyles, of Miller and Lyles, colored vaudeville act, has brought suit against his wife in this city, charging desertion.

BEHMAN SHOW.

Jack Singer's pet production, for many seasons justly held up as the ideal of burlesque, the show which provided a contrast for all brands of competition, has finally applied the lever and slid backward into the stereotyped classification of plain burlesque, the silliest passing back behind the average line into the channel which would bring it into the pale of poor burlesque where it is hoped a "Behman Show" will never step.

This show is stupidly written, stupidly constructed and played with a listlessness that almost approaches the barbaric point—for a "Behman Show." It's simply a conglomerate of bits, borrowed from its predecessors and thrown together in such amateurish fashion the connection plainly suggests an attempt to "dike" on the book. Mr. Singer has given the show a production that is positively foreign to the Singer trade-mark, for it suggests the "penny-wise-pound-foolish" method to which Singer has never been known to subscribe.

With one or two exceptions his lineup of principals are of the second speed specie, his comedy department running away back of expectations. The featured comic is Harry Lang, whose forte is whistling. He whistled one number into the encore division, otherwise dishing out a string of ancient dialog that failed designed to earn anything resembling the amount a "Behman Show" should carry. Lang aims toward eccentric comedy. He just aims, missing continually. Opposite him is William Waldron, whose sole asset is a rather laughable appearance. Waldron is small, rotund and apparently always under pressure for laughs.

George Douglas in a semi-comedy role produces the best results. Mr. Douglas is natural and with some good lines he registered the nearest thing toward a comedy hit the show boasted of. He handled a situation well, so well in fact he always crowded the comedians for laughs during his presence.

Vic Casmore in a French character played the role perfectly. Casmore is a capable character and in this cast stands out prominently. His ability and experience combine to insure his success in any burlesque cast, and this is no exception. He builds up a scene in excellent fashion and leaves little work for the comics to gather laughs, but the comic here were so obviously helpless his best labor went for little.

Of the women principals Lucille Manion shone the brightest from a standpoint of reward. Miss Manion has an excellent appearance and carried a straight part through the show nicely. Ameta Pynes is a hard worker and is good in number leading. She had the tie to do otherwise. Freda Florence displayed some promise in the burlesque during a scene with Lang, but the hit ("The invisible husband") was too old to procure any noticeable comedy returns.

The courtroom scene in the opener, popularized some years ago by Will J. Kennedy, was poorly handled by Lang and his support. Lang's comedy falls from the bench, losing the only punch the idea carries through his inability to properly fall. Singer must have been sorely pushed for scenes to add this "chestnut" to the procession, for it has long since lost its burlesque usefulness through over use. And the scare-crow-in-man affair in the second part was poor as well. Ed Morton and Moore, who first introduced it in a "Behman Show" some eight or nine years back. Casmore and Douglas tried, but failed in this.

The show is given in two acts with nothing approaching a novelty in either. One Tilton with a specialty kept them guessing for a short while, but the crudeness of the malimpressionation "crimpen" the specialty. Tilton might construct a novelty with the right material, but the present routine is impossible.

Glancing back over past seasons when the arrival of a "Behman Show" invariably guaranteed something "big in burlesque, one must register a disapproving disappointment with the current season's show. Perhaps too much was expected. At any rate, little was forthcoming, for "The Behman Show" of 1917 is just a burlesque show, and a poor one at that. Wynn.

THE SOCIAL FOLLIES.

Business has been very good at the Olympic this season, but Tuesday night it wasn't capacity. The approaching election, however, is a good alibi, for any of the Tammany headquarters bunch who might have been in the habit of gracing the theatre downstairs were out on the street corners. "The Social Follies" given in two sections. The first is called "Up in the Air," the setting supposed to be a roof garden, while the second act is dubbed "All Aboard," with happenings aboard a sleeping car.

The "Up in the Air" portion proved pretty much of a lightweight affair. The comedians were unfunny and there was very a laugh save from a "blue" line or two. It is very probable Tom Grady, who directed the show, recognized the weakness and hence the employment of a tank specialty to "close intermission." Six girls, none of special cleverness, participated in the equities.

"All Aboard" was much better entertained. Not only were the comics allowed to go to it but there was a snap not present in the first act. Here too the chorus were given some duds, there being several colorful and effective costumes, whereas in the first act the gals, who failed to live up to the billing of "Spiegel Beauty Chorus," were anything but well dressed and understood.

Miss Schall, Flo Owsen and Madlyn, the first named being the prima donna, made up the feminine part of the cast. All were dis-

posed to sport tights, and in the case of Flo, she never did cover up. But there was good reason for it—her agger. If nothing else impressed, the house at least went away with the satisfaction of having many a look at Flo. Burlesque shows as a rule place a shape like Flo's on a pedestal and give the house a stinky peek now and then. In this case Flo is brought down to "one" for five minutes' dialog with Harry Syon with Flo garbed only in full fishings—and shape.

The second act was preceded by a three "turn" olio. One act had Miss Worth singing several numbers with the choristers as a backing, and she got something with "Miss-si-pi-pi," the girls doing a bit of specialty; Charles Cole and Harry Woods as "tarts" amused a number of satiators given an evening out, and scored strongly with parodies. Miss Owen teamed with Dick Hahn. The latter indulged in hard shoe dancing, but the house again teased on Flo's shape.

Miss Schall presented a very nice blonde appearance and is a good looking woman for her age. Flo is brought down to "one" for five minutes' dialog with Harry Syon with Flo garbed only in full fishings—and shape. Thanks to them is due for the resultant speed. Lee.

BROADWAY BELLES.

"Broadway Belles" is undoubtedly a financial success as a title. It should be by this time, for it has been well enough established for any show to pass under its name. But it generally happens most of the productions to live up to the billing, and this troupe is no exception. It's a commendation of hits and business that dates back some time. The American Censor Committee should have been present at the Gayety, Brooklyn, last Thursday night and heard the "amut" used by the comics, with Joe Marks the worst offender. There was a special collection of Brooklyn cutes in different sections of the house. Marks continually pined to the "hit," "comedy" not only often bordered the undesirable, but ran beyond it. Some of his gags were so passe the house yelled out the punch line while the comic were going through the routine talk. Marks used good judgment in stating in a kidding way when it occurred that the party saw the show for the first time that night.

The show has evidently been recostumed this season, for the dressing, even to the chorus, who make a number of attractive changes, looks neat and clean. Some of the creations were really stunning, but failed to gain the proper recognition through the producer apparently being possessed of a limited ability for staging. If this were possible to overcome the production would gain through it, but in its present condition shows little for a good standing on the wheel this season.

The opening is entitled "Cohan's Night Out," with "The Fortune Hunter" the closer. The opening selection somewhat resembled a bit of the story (that is as far as the story ran), but otherwise had no direct bearing upon the business. Ed Cole, opposite Marks, was hindered through a cold. Like Thomas, who filled in as an olio specialty, experienced the same difficulty. Will Lewis showed to advantage, handling a light juvenile part in good style. He, too, endeavored to inject some "zizz" at times, but Marks evidently wouldn't stand for it, and when Lewis tried, Marks took it upon himself to get it across. Marks seems a finished comic in that respect, notwithstanding he might do justice to regular material.

The female contingent included Pearl Lawler, good sized prima donna, who looked more so when leading a number in tights. She was rather shy on voice, but Della Clarke made up for that with a voice above the general average. Jane May is the soubrette, and packs around a goodly amount of "pep" that at times leads her a little too far with the result being boldness in attempting to get away with something. She has an ordinary voice, but a passable appearance in a number of good looking short skirted effects.

The chorus runs along the usual, with a few that need taming. They broke out a couple of times for the benefit of the boys down front. A rather good looking collection, and appear to know how to dance, but haven't been given sufficient opportunity.

"The Broadway Belles" needs fixing, and should be attended to immediately.

SOME SHOW.

"Some Show" That goes double, and when you see it you say a mouthful regarding the Barney Gerard affair with Edmond Hayes as the star. It is more than some show, it's a wonder of a show when one considers the lack of principal women in it, but the chorus makes up for all of that and then some.

Mr. Gerard has gone in for production, costumes and chorus, slighting on principal women and trusting to his comedians to carry the burden of the show. They do all of the show girl type, but they can sing and dance, and Gerard has them doing just that thing at every possible moment. They have specialties and deliver as capably as a great many other burlesque principals do. This goes for songs, dances and lines and there are times when girls out of the chorus are utilized for lines that are delivered so well one has to look twice to make sure that they

are the girls from the chorus delivering them. The show is one of the regulation musical comedy type with enough semblance of story to hinge three scenes on in each of the two acts. The first act has a very imposing set of the Hotel Astor Roof with the Hudson and the Jersey shore in the distance. The opening is virtually a minstrel semi-circle with the girls handling a medley of numbers. The show continues all numbers until the advent of the comedians, in their familiar roles of piano movers, and the greater portion of the first scene from that point on is devoted to the piano moving scene. A bathing number is the only other interruption up to the final of this scene.

The section in "one" following this is before a drop of the exterior of the Strand theatre with Juanita Swan and Charles Lewis offering four numbers and then Walter Pearson, the straight, and two comedians filling in a few minutes with laughs. The final scene is a section of times square with the "Times" building and the Radio theatre forming the background. This scene has a trio of numbers and a full measure of comedy, with a series of poses of a number of the girls in lingerie filing in for extra good measure. During the act the girls make six changes.

The second act opens before a cyclorama of a tiran with 14 of the chorus and the comedians, three of the girls from the chorus coming in and running through a routine of dance not unlike the Maucaps work. It scored. Another scene in one was the end of the 5th street bridge, and then to the final set a rather overly done interior with much gingerbread elaboration. There are in reality but four numbers in this act, but there is one in which Snyder and the chorus work with a series of comedy dances that was the hit of the entire performance.

Of the principals it is natural that the greater part of the work fell on the shoulders of Hayes and Snyder. After their piano moving in the first scene they had a laughable bit about getting a job in "one" and then in the final scene of the first act their efforts at getting into jail were a howl from start to finish. Snyder as Bozo, the shadow of the huge Hayes, is the real laugh winner of the two. This comedian with his pantomimic art down to the point of perfection for burlesque has but to turn his face on the audience at any time during the show to get a howl of laughter. In the last half of the show he has not so much to do and Hayes manages to handle several scenes with corking results.

Mr. Pearson is the straight man and leads several numbers. He has class for burlesque and proves an actor handling lines with natural ease. Mr. Lewis has hardly more than a bit, but manages that real well.

Of the women, there is a prima donna, Marie Jensen, who has but one number; Miss Swan is the soubrette. Neither is up to the mark when judged with the rest of the show. The soubrette is a particularly weak spot. There is opportunity for a girl with pep to handle numbers and with the right girl in the cast it would make the show a mighty hard one to follow.

In the last half the girls have four changes of costume, this bringing the total changes to ten. For the greater part they run to tights and in this case it seems to be a shame that run to so many various shades of pink from a deep rose to an almost white, for it does detract of the harmony of the color scheme that the general run of the costumes carry out.

There is one thing that Barney Gerard should be thankful for—his C. & C. (comedians and chorus). Fred.

JACK CLIFFORD'S ACT.

Jack Clifford husband and former vaudeville partner of Evelyn Nesbit, is preparing to present an act of his own.

Appearing with him in songs and dances will be two girls. The turn is to be given in three scenes. H. B. Marinelli is handling the act for bookings.

Miss Nesbit is now in vaudeville with Bobby O'Neil.

STRIKE TIES UP PRESSES.

The strike which called out the feeders of presses in and around New York resulted in the closing down of the Robert Teller Print Co., which for the past decade has printed practically all music, in regular and professional copy sheets, published by eastern publishers.

This means that future work contracted for all eastern publishers will be temporarily delayed pending the outcome of the strike.

ALL-GIRL BILL.

The Proctor houses in Albany and Troy are playing this week an all-girl show for their respective halves, booked through Carlton Hoagland in the U. B. O.

The program has Evelyn and Dolly, Four Chicks, Maleta Bonconi, Josie Flynn's Minstrels, Shattuck and O'Neill, Santi.

THEATRICAL DAY, DEC. 7.

Red Cross theatrical day which was to have been observed throughout the country on Oct. 26, has been postponed until Dec. 7. The entire receipts throughout the country as well as the salaries of many actors for that day will be contributed to the Red Cross war relief fund. A number of theatres are planning special performances for the occasion. A committee of New York managers have been organized, and include Marc Klaw, David Belasco, Lee Shubert, George M. Cohan, Sam H. Harris, Henry W. Savage, Oliver Morosco, Charles Dillingham, Arthur Hammerstein, Florenz Ziegfeld, E. F. Albee, Marcus Loew, Martin Beck, Alf Hayman, A. H. Woods, Comstock, Elliott and Gest, Selwyn and Co., John D. Williams and Sam Scribner.

SOLD \$60,000—ALL CASH.

A record in Liberty Bond selling may have been made last week at Keith's Royal, Bronx, when the local manager, C. C. Egan, issued instructions that bonds subscribed for in the theatre were to be paid for. The Royal force sold \$60,000 worth, with the cash all in when the week ended.

Other theatres receiving subscriptions for the bonds permitted the subscribers to take the usual course, signing an application for future deliveries.

TROUBLE OVER PASSPORTS.

The Government measures regarding the issuance of passports for England have been materially tightened. During the last week several acts wishing to sail were turned down.

The London Board of Trade is also reported as tightening on permission to enter the United Kingdom. The restrictions are particularly directed against women.

CAMP WHITE CITY.

Seattle, Oct. 21. A new White City, to cost approximately \$1,000,000, is to be built on the military grounds at Camp Lewis, American Lake, Washington. The contract providing for amusement for the army encamped here has been let to Harry J. Neely of Spokane.

A local architect is providing the plans for the buildings.

XMAS MAIL TO THE BOYS.

Christmas mail posted not later than Nov. 15 will be received by members of the American Expeditionary forces in Europe and on board of naval vessels not later than Christmas morning.

Every package must bear the words "Christmas Mail," the complete address of the person to whom sent, and in the upper left-hand corner the name and address of the sender.

Every package must be so packed to admit easy inspection by the postmaster. Parcels containing prohibited articles will not be dispatched.

Men serving aboard vessels in the Atlantic fleet should be addressed U. S. S. _____ care of Postmaster, New York.

Pacific Fleet, U. S. S. _____, Pacific Station, via San Francisco. Asiatic Fleet, U. S. S. _____, Asiatic Station, via San Francisco.

SUNSHINE ACT OFF.

Marian Sunshine who was to have opened next Monday in a two-act (Jack Squire assisting) was compelled to abandon her vaudeville plans through a contract with Cohan & Harris. The producers, who are paying her a weekly salary, intend using her in George M. Cohan's next revue, due to open at Christmas time.

Ruby Raynor is out of "Going Up," replaced by Miss Sunshine.

ELSIE JANIS' FAREWELL.

Elsie Janis' farewell to vaudeville for the present will be for a week commencing Nov. 5, when Miss Janis will appear at the Palace and Riverside.

BILLS NEXT WEEK (NOVEMBER 5)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit.
Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit; "U B O," United Booking Offices; "W V M A," Western Vaudeville Managers Association (Chicago); "P," Pantages Circuit; "Loew," Marcus Loew Circuit; "Lester," Lester Circuit (booking through W. V. M. A.); "Sun," Sun Circuit; "A. H.," Astor, Manhattan & Harris (San Francisco).
SPECIAL NOTICE—The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions.

New York
PALACE (ubo)
Evelyn Nesbit
Maurice & Walton
Beatrice Herford
Moore & Whitehead
Fox & Ward
6 American Dancers
Van & Belle
(Two to fill)
ALHAMBRA (ubo)
Blossie Kelley Co
Ford Sis & Marshall
Rooney & Bent
Mignon
Bonny & Nelson
Bobby & Woods
Robbie Gordone
Apollo 3
CORONIAL (ubo)
Sallie Fisher Co
Moore & Whitehead
Lydia Barry
Gene Green
Garry McCarthy Co
J & M Harkins
Lockett & Brown
Mecham's Dogs
WESTSIDE (ubo)
Harry Fox
"Forest Fire"
Chas Grapewin Co
Morton & Glass
Whiting & Burt
Cameron Sisters
Phina & Picks
Burns & Frabeta
Seabury & Shaw
ROYAL (ubo)
Adeleide & Hughes
Sarah Padden Co
Piloer & Douglas
Cole Russell & D
Edith Clifford
Rockwell & Wood
Stanley & Burns
Allanson
4 Theatrons
AMERICAN (loew)
Howard & Simmons
Oden & Holland
The Skatelles
Mabel Harper Co
"Lincoln U S A"
Elizabeth Mayne
Mildilton-Spellmeyer
Adrian
Kramer & Cross
Connors & Foley
Murphy & Klein
C & M Cleveland
Richard the Great
Jessie Stanish
Edward Farrell Co
Frank Terry
(Two to fill)
VICTORIA (loew)
Connors & Foley
Bud & Nellie Heim
The Prescotts
Demarest & Doll
Tehow's Cats
(One to fill)
2d half
Chong & Moev
Herman & Henley
"Lincoln U S A"
Weber & Elliott
Ruth Howell 3
LINCOLN (loew)
Yorke's Dogs
Dorothy Roy
Ward & Pryor
Hal Stephens Co
C & M Cleveland
Ed & Lottie Ford
Cook & Stevens
The Brissons
Jim & Anna Francis
Williams & Mitchell
Billy Elliott
"Heir for Night"
GREILEY (loew)
Bennington & Scott
Howard & Hurst
Yess Osman
Ryan & Richfield
Lane Plant-Timmons
Helene Trio
2d half
The Parsleys
Morlarty Sisters
Milton-Spellmeyer
Lander Bros
Harvey DeVora 3
DELANCEY (loew)
Sutter & Dell
Marcella Johnson Co
Green & Miller
Laurie Ordway
7 Sammys
Jolly Johnny Jones
(One to fill)
2d half
Adams & Mangies
Ethel Costello
Dow & Dale
Salk & Stephens Co
Adrian
Ed & Lottie Ford
NATIONAL (loew)
The Brissons

2d half
McGee & Anita
Brown & Taylor
"Neglect"
Eddie Foyer
Sutter & Dell
Albany, N. Y.
PROCTOR'S (ubo)
(Troy split)
1st half
Adlon Co
Venita Gould
Lozar & Dale
Maude Durand Co
B & L Miller
Hogarty Troupe
Alexandria, Minn.
RAPIDS (ubo)
Kornan
Rose & Moon
Wm Sisto
Roy & Arthur
2d half
Leona Gurney
Clover Leaf 3
Clark & Lavin
Paul LeVan & Dobbs
Allentown, Pa.
ORPHEUM (ubo)
The Parsleys
Morlarty Sisters
Williams & Mitchell
Dow & Dale
Willia Holt Wakefield
2d half
Marshall & Welton
Marcella Johnson Co
Ryan & Richfield
Laurie Ordway
4 Valdres
AVE "B" (loew)
Flying Henrys
Brown & Taylor
"Vampire Woman"
The Leightons
(One to fill)
2d half
Concertos
Harry Grey 3
Gordon Eldred Co
Lane Plant-Timmons
2 Waiters
Brooklyn
ORPHEUM (ubo)
Belle Baker
Lyons & Yosco
Sanley & Milership
Billy Gould
Mildilton-Spellmeyer
Adrian
Kramer & Cross
Connors & Foley
Murphy & Klein
C & M Cleveland
Richard the Great
Jessie Stanish
Edward Farrell Co
Frank Terry
(Two to fill)
BIJOU (loew)
Chadwick & Taylor
Herman & Henley
Jack Kennedy Co
Weber & Elliott
Arturo Bernardi
2d half
Yorke's Dogs
Vess Isaman
Mabel Harper Co
The Prescotts
Cook & Stevens
LYRIC (ubo)
1st half
(Birmingham split)
Vim Beauty & Health
Embs & Altoon
"Garden Belles"
Steve Frieda
Symphony Girls
GRAND (loew)
Rose & Ellis
Julian Rose
Denkins Everett Co
Gray & Granville
Musical Chrysties
2d half
A & G Terry
Florence Timponi
Joe De Zee Tr
T & S Moore
(One to fill)
Angueta, Ga.
GRAND (ubo)
1st half
Mr & Mrs Allison
Conkley & Irving
Eckoff & Gordon
Corb Shep & Don
Princess Mapella
MODJESKA (loew)
Joe De Koe Tr
T & S Moore
Florence Timponi
A & G Terry
(One to fill)
2d half
Taktia Japs
Burke Toubey Co
Dolce Sisters

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CONTINENTAL HOTEL

LOS ANGELES and SAN FRANCISCO
Shanley and Farness ("Fifty-Fifty")

Altoona, Pa.
ORPHEUM (ubo)
Joe Bernard Co
Greater City 4
(Two to fill)
2d half
Rogers & Wood
Dufin Redway Tr
(Two to fill)
Anacosta, Mont.
BLUE BIRD (ah-wva)
(4)
(Same bill playing
Hip, Spokane 7)
Hahah & Pardner
5 Young Americans
McCormack & Shannon
George Evers
Aerial Bartletts
Carle & Ines
Ann Arbor, Mich.
MAJESTIC (ubo)
(Jackson split)
1st half
DeLuxe Trio
Johnson & Wells
"Lincoln U S A"
Madison & Winchester
Ellis Knowlin Tr
Los Angeles, Ca.
LYRIC (ubo)
1st half
(Birmingham split)
Vim Beauty & Health
Embs & Altoon
"Garden Belles"
Steve Frieda
Symphony Girls
GRAND (loew)
Rose & Ellis
Julian Rose
Denkins Everett Co
Gray & Granville
Musical Chrysties
2d half
A & G Terry
Florence Timponi
Joe De Zee Tr
T & S Moore
(One to fill)
Angueta, Ga.
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1st half
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Eckoff & Gordon
Corb Shep & Don
Princess Mapella
MODJESKA (loew)
Joe De Koe Tr
T & S Moore
Florence Timponi
A & G Terry
(One to fill)
2d half
Taktia Japs
Burke Toubey Co
Dolce Sisters

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COLUMBIA (loew)
McGinnis Bros
Frederick & Palmer
(One to fill)
2d half
Nelson & Castle
3 Gowell Bros
(One to fill)
Bridgeport, Conn.
FOLIO (ubo)
Joe Barton
Maud Rockwell
Aunt Newman & A
Kahn & Boone
"Out and In Again"
2d half
Emmett's Canines
Wallace Galvin
Musical MacLarene
Olson & Johnson
Barney Williams Co
PLAZA (ubo)
Trennell Trio
Sam J Harris
Taylor Edward
Cassor River Co
2d half
Le Belle & Lillian
White Steppers
Lewis & Chapin
"Blacksmith Shop"
Buffalo, N. Y.
OLYMPIC (sun)
Standard Bros
Lee Barth
Primrose Trio
Sextet DeLuxe
LYRIC (sun)
Jack Dresner
Emil Koch Co
Dorothy Brenner
Holt & Rosedale
Kanasha Japs
PALACE (orph)
G Hoffmann Co
"Hit the Trail"
Jas C Morton Co
Hufford & King
Edwin George
3 Varsity
KEDZIE (wva)
Low Hoffman
Stevens & Hollister
"A Real Pal"
Casting Lamys
2d half
Folly & Massimo
"The Blacker"
Morley & McCarthy 3
Pernikoff & Ballet
WINDSOR (wva)
Dale & Mejia
Ray & Emma Dean
"Honor Thy Children"
Ward & Raymond
4 Ankers
(Same bill playing
Blue Bird, Anacosta,
7; Grand, Wallace,
7; Idaho, 9)
Artane
Carmella Duo
Foster & Foster
"Ten Dark Knights"
F Howard & Tooton
Randow Trio
Calgary, Can.
ORPHEUM
"Four Hard Coats"
Raymond Wilbert
Allen & Francis
Patricia & Myers
Golet Harris & M
Mr & Mrs McBurne
Bert Hughes Co
PANTAGES (p)
"Cycle of Mirth"
Nayson's Birds
Dorothy Brenner
Van & Carrie Avery
Byal & Early
Camden, N. J.
TOWER'S (ubo)
2d half (1-3)
Cook & Rothler
Kenne Day & S
Goldsmith & Lewis
Doree's Singers
Cedar Rapids, Mich.
MAJESTIC (wva)
The Van Camps
Harry Rosen
Herbert Clifton
Hucker & Winifred
Geo Damarel Co
2d half
Rex
Chabot & Dixon
Sampson & Douglas
Girl in Moon
"The Vac Cleaners"
Champaign, Ill.
ORPHEUM (wva)
Bertie Ford
"The Slacker"
Wilson & Wilson
"1917 Revue"
Raines & Goodrich
2d half
W S Harvey Co
Danny Simmons
"Harry"
Demarest & Collette
Myral & Deolmar
Charleston, S. C.
ACADEMY (ubo)
(Columbia split)
1st half
LaVina
Nelson Allen
Montana Five
Weber & Riden
Keno & Wagner
Charlotte, N. C.
MAJESTIC (ubo)
(Greenville split)
1st half
Ruth Belzer
Elliott & West
Leonard & Whitney
Adans & Griffith
Fred LaReine Co
Chattanooga, Tenn.
RIALTO (ubo)
(Knoxville split)
1st half
Ferry
McCormick & Irving
Frank & Toby

B H & Gordon
Kirshing & Blum
CIVIC CENTRE (ubo)
(Macos split)
1st half
Chuck Haas
Mario's Orchestra
Gaylord & Laneton
Hunting & Francis
4 Miller Sisters
(Corbett Sheppard &
Donovan replaces
Rita Mario's Or-
chestra in Macos)
LYRIC (loew)
Schwarz & Clifford
W E Whittle
L & G Harvey
Zanara
Howard's Bears
2d half
Musical Chrysties
Rose & Ellis
Julian Rose
Denkins Everett Co
Gray & Granville
Chicago
MAJESTIC (orph)
"Naughty Princess"
Lew Dockstader
Stan Stanley 3
E Welch's Minstrels
Gifford & Willis
Dorothy Brenner
Holt & Rosedale
Kanasha Japs
PALACE (orph)
G Hoffmann Co
"Hit the Trail"
Jas C Morton Co
Hufford & King
Edwin George
3 Varsity
KEDZIE (wva)
Low Hoffman
Stevens & Hollister
"A Real Pal"
Casting Lamys
2d half
Folly & Massimo
"The Blacker"
Morley & McCarthy 3
Pernikoff & Ballet
WINDSOR (wva)
Dale & Mejia
Ray & Emma Dean
"Honor Thy Children"
Ward & Raymond
4 Ankers
"Back to Elmira"
Empire Comedy 4
Emmy's Pets
(Two to fill)
AVENUE (wva)
Fate & W
Luelle & "Cookie"
Morley & McCarthy 3
Roth & Roberts
Rettler Bros
2d half
DeBour Sisters
Low Hoffman
Stevens & Hollisters
Cusmin & Seaman
WILSON (wva)
Folly & Massimo
"Back to Elmira"
Hampton & Schriener
(Two to fill)
2d half
"Honor Thy Children"
Wood's Canines
(Three to fill)
NORTH HIP (wva)
Paul Potelung Co
Billy Kilgard
The Gladiators
Daniels & Walters
Hans Robert Co
Dorothy & Clark
Walman & Barry
Duval & Silver
Shaw's Circus
7 Blacks
(Four to fill)
AMERICAN (wva)
Duvall & Simmons
Otto Koerner Co
Richards & Kyle
"On the Atlantic"
2d half
Balancing Stevens
Musical Nosses
Al Shayne
Harry Langdon Co
(One to fill)
Dayton, O.
KEITH'S (ubo)
Darling Sis
Genaro & Gold
LaFrance & Kennedy
Olga Mielksa Trio
Burns & Klassen
Lee Kohlar Co
Idea
(One to fill)
Decatur, Ill.
EMPRESS (wva)
(Sunday opening)
DeBour Sisters
Dunlay & Merrill
Ed Blondell Co
Gus Erdman
"Temptation"
1st half
Karlton & Klifford
E & I Lowry
Morgan & Gray
Wilson & Wilson
"1917 Revue"

James Carroll Co
Kearney & Fitzpatrick
6 Cornellas
Cincinnati
KRITH'S (ubo)
Lamb & Marton
Fox & Ingraham
Bert Levy
Gulran & Nowell
Sam Hearn
Paul Dickey Co
Cullen & Coogan
Camilla Bird
EMPRESS (abo)
LaVonna Trio
C & R Simpson
Capt Sorcho
F & B Lucier
Newport & Stirk
Litt & Nolan
Cleveland
HIP (ubo)
Juno Salmo
American Comedy 4
"Tango Shoes"
Walter C Kelly
A Bergen Co
Embo Conn & C
Eva Tangany
Everest's Monks
MILES (loew)
Fritz Masten
John & Mae Burke
Resista
Ben Smith
Ward & Shubert
Eakimo & Seal
GRAND (loew)
Girl from Holland
Bert Howard
C & L McDonald
DeFace Opera Co
WUI & Mary Rogers
Osaki Duo
PRISCILLA (sun)
Forrester & Lloyd
Rothrock & McGrade
Marcelle
Johnson & Lee
Keno Keyes & M
COLUMBIA, S. C.
PASTIME (ubo)
(Charleston split)
1st half
Marie Dreams
Muller & Conell
Frank Rae Co
B Kelly Forest
Selbini & Grovini
Denver
ORPHEUM
Mack Walker
7-Incess Kaina Co
David Saperstein
Kerr & Emsign
Mang & Snyder
Mrs G Hughes Co
PANTAGES (p)
Venetian Gypsies
Early & Laitch
Clare & Wood
Owan McGilvery
Frank Morell
Reeder & Armstrong
Des Moines
ORPHEUM
(Sunday opening)
Leona Lemar
Kathryn Murray
Lovenberg Sis Co
Eva Taylor Co
Milton & Delongs
Toots Pata Co
Detroit
TEMPLE (ubo)
J B Hymer Co
Hans Kronold
Connolly & Wenrich
Duffy & Ingils
Alex O'Neill & S
Morris & Campbell
Merian's Dogs
Sterling & Marguerite
MILES (abo)
Geo Paul Co
Petzel & Carroll
Lachman Trio
"Fe-Mail Clerks"
M Denis & Gibson
Carroll McManus
ERBERT (loew)
Cedera
Frank Mullane
"Wanted a Wife"
Schooler & Dickinson
"Lots & Lots"
Will & Kemp
ORPHEUM (loew)
Booth Leander
Rich
Wilkins & Wilkins
Hooper & Burkhardt
Leona Graham
(One to fill)
COLUMBIA (sun)
Leoni Duo
Pearl Trio
Carter Co

FACES IN THE FIRE

Columbian
KEITH'S (ubo)
Arnold & Florence
Valerie Sis
Moon & Morris
Joe Jackson
G Aldo Raudegor
Emmet Devoy Co
Big City 4
Vallettas Leopards
Dallas, Tex.
MAJESTIC (inter)
Weber Girls
Vernie & Baker
Baker & Girls
Doo O'Neill
"Peacock Alley"
Medlin Watts & T
German Film
Danville, Ill.
PALACE (wva)
Degoon & Clifton
Cliff & Chapelle
"Echoes of B'way"
Pat Barrett
Vernon 5
2d half
"Merry-go-Round"
Davenport, Ia.
COLUMBIA (wva)
Carletta
Duvall & Simmons
Otto Koerner Co
Richards & Kyle
"On the Atlantic"
2d half
Balancing Stevens
Musical Nosses
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"1917 Revue"

HOTEL APPLETON

SAN FRANCISCO
(Next to Alcazar Theatre)
The new home of the theatrical profession.

Edmonton, Can. PANTAGES (p) Hill & Ackerman Marie LaVarre Burns & Lynn Chauncy Monroe Co Jackson & Wahl "Courtroom Girls"

Erle, Pa. COLONIAL (ubo) Rev Frank Gorman "Midnight Rollickers" Leavitt & Lakewood Pizar & Panlo (Two to fill)

Evansville, Ind. GRAND (wva) (Terre Haute split) 1st half Wilfred DuBois Mitchell & Mitch Ed F Reynard Co Al Abbott Mile Bianca Co

Fall River, Mass. ACADEMY (loew) Archie Dunbar 3 Warner & Astor "Some Sleuth" Bevan & Flint Zelaya

2d half Breakaway Barlows Russell & Evans Billy Hall Co 8 Perones (One to fill)

Fargo, N. D. GRAND (abc) Scamp & Scamp LeGrand Sisters Yank & Dixie Francis Murphy (One to fill)

2d half Jessie Sutherland J B Totten Co Stagpoole & Spler Belle Oliver Walter & Cliff Sis

Film, Mich. PALACE (ubo) (Lansing split) Paul Kleist Co Zeno & Mandel "Fashion Shop" Mae Curtis Azard Bros

3 Lordens Lucie & Yost McCormack & Wallace Hahn Weller & Marts Sherman's Circus

Ft. Wayne, Ind. PALACE (ubo) Chyo & Chyo Force & Williams Valada & B' Nuts Al White Co

Lewis & Leopold Song & Dance Rev 2d half Nolan & Nolan 3 Weston Sisters F Bunce & Harding Ed Blondell Co

American Comedy 4 Casting Lenays Ft. Williams, Can. ORPHEUM (wva) (5-6)

(Same bill playing Strand, Winnipeg, 2d half) Lorraine & Mitchell 3 Melody Maids Marshall & Covert Kelly White Co

(10-10) Musical McDonalds Harry Mason Co Ogden & Bendson Swain's Cookators

Ft. Worth, Tex. MAJESTIC (inter) Valnova's Gypsies Haruko Onuki Pict & Cushing Edwin Arden Co Ruth Royce German Film

Galveston, Tex. MAJESTIC (inter) (4-5) (Same bill playing Beaumont 6-7; Austin 9-10)

"Fly of Clubs" Scarpioff & Vavara Beaumont & Arnold Stone & Hayes Alan Brooks Co Grace Demar German Film

Grand Forks, N. D. GRAND (wva) (5-10) Thompson & Marshall Frank Gardner Co Sweeny & Newton

Mumford 3 Thompson Johnson Dean Rev Herbert Brooks Co 4 Readers PALACE (ab-wva)

(Same bill playing Hip, Butte, 7) Fisher's Circus Byrad & Harvey Eastman & Moore Capt Kidder Co Dan Ahern "Mary's Day Out"

Green Bay, Wis. ORPHEUM (wva) P & P Houlton Berrick & Harry Ray Snow Musical Lunds

Greenville, S. C. GRAND (ubo) (Charlotte split) 1st half Nell O'Connell Alexander & Fields B Harris & Brown Boudlin Bros DeWitt Young & Sis

Hamilton, O. GRAND (sun) Aerial LePears Wanser & Palmer Monarch Dancing 4 Lovett & Dale

Norris' Baboons 2d half Abbott & White Gray & Graham Cook & Oatman Ambler Bros

Harrisburg, Pa. MAJESTIC (ubo) McNally & Dunis & De Barry & Wolford 6 Virginia Steppers (Two to fill)

2d half Farrell & Saxton Harry Buiger "Storyland" (Two to fill)

Hartford, Conn. POLI'S (ubo) Labelle & Lillian Harvey & Francis Eddie Carr Co Man On Ice Wagon Monroe Bros

2d half Orbanay Cockatoos Hayes & Neal "Tale of Coat" Murray Bennett Caesar Rivoli Co PALACE (ubo)

Emmett's Canines Lewis & Chapin White Steppers Olson & Johnson "Getting in Soft" 2d half

Dingley & Norton Earl Brucke Anthony Andrea Co Arthur Guy Trio Six Imps & Girl

Hastingsburg, Miss. STRAND (ubo) (Meridian split) 1st half The Faynes Devin & Barlow Thomas & Hall Hibbert & Mozart La Joy Bros

ANTONMENT (loew) Howard Sisters Evans & Newton Derenzo & Ladue Dave Thurbay "Apple Blossom Time" 2d half

Adeline Lowe Co Harris & Lyman Wm Schilling Co Leonora Simonson Brandt & Aubrey

Hazleton, Pa. FEELEY'S (ubo) 2d half (1-3) The LeRays Kelson & Arline Little Jerry "Fashions a LaCarte" 2d half

Hoboken, N. J. LYRIC (loew) Chas & Lambert Lloyd & Whitehouse Harry Grey Trio (One to fill)

2d half Thanhauser Kid Ward & Pryor (Two to fill) Houston, Tex. MAJESTIC (inter) J C Williams L & M Hunting Eddie & Ramsden Horn & Ferris Four Marx Bros Bowman Bros German Film

Huntington, W. Va. ORPHEUM (abc) Bennett & McIntyre Cabert & Thornton Anna Eva Fay (Two to fill)

2d half Anna Eva Fay Larry Simpson Co (Three to fill)

Indianapolis Keith's (wvo) The Fleming's Clayton & Lenny "Corner Store" Frances Kennedy Cronin's Novelty Fern & Davis Prevoist & Brown

LYRIC (ubo) Moran Sisters Tabor & Green D DeSchelle Co Jas Lichter Intern'al Rev Jackson, Mich. ORPHEUM (ubo) (Ann Arbor split) 1st half

"Paradise Valley" BIJOU (abc) Musical Belles Cecil Engle Hadji Sambalo Beeman & Davis "Intelligence" 2d half

Seabury & Price J & M Custer 6 Royal Hussars Nixon & Sans Stroud Trio

Jacksonville, Fla. ARCADE (ubo) (Savannah split) 1st half Meroff & Sonia Alice Nelson Co "Movie Girl" Wood Mel & Phillips Polzin Bros

Jersey City, N. J. KEITH'S (ubo) 2d half (1-3) B McNamara Co Baker & Rogers Amoros Sis & Co Elsie White

Johnstown, Pa. MAJESTIC (ubo) (Pittsburgh split) 1st half Delano & Pike The Doherty's Russell Quintet Jimmy Hussey Binns & Bert

Kalamazoo, Mich. MAJESTIC (ubo) (Battle Creek split) 1st half "Naughty Princess" Kansas City, Mo. ORPHEUM (Sunday opening)

Billie Reeves Ziegler & Band Senor Westony D'Avigneaux' Duo Le Grohs Clara Howard Scott Lads & L PANTAGES (p) (Sunday opening)

Kane & Herman Nelson & Nelson Abeam Troupe Godfrey & Henderson Gullian Trio

Knoxville, Tenn. BIJOU (ubo) (Rialto, Chattanooga split) 1st half Chas Gibbs Willing & Elaine Frank Stafford Co Sherman Van & Hy Paula

Lafayette, Ind. FAMILY (ubo) "Merry-go-Round" 2d half Degnon & Clifton Pat Barrett Wm Armstrong Co Fay Cooleys & Fay Song & Dance Rev

Lima, O. ORPHEUM (sun) Rome & Wager Sam Harris Co Violet McMillan Co Ambler Bros 2d half

Miller & Lyles Tom Kyle Co Lovett & Dale Lincoln, Neb. ORPHEUM George Kelly Co Ben Osley Co Asahi Troupe Heikler T & P Aus McLeans LYCUM (loew)

Maide De Long Howard & Ross Alvin & Kenny Andrew Kelly 2d half Vespo Duo Phunplunds Randalls Holden & Herron

Meridian, Miss. PRINCESS (ubo) (Hattiesburg split) 1st half Deenzer Charlotte Meyer Cameron Dewitt Co Klass Reynolds & Donegan

Milwaukee MAJESTIC (orph) Harry Green Co "Rubeville" Thornton & Thornton Corty Slates Fred Rogers 3 Rianos

Los Angeles ORPHEUM "The Night Boat" Frankie Heath Gonne & Alberts Wm Ebs Co Jordan Girls Kitzner Hawasky & M PANTAGES (p) Dumitrescu Dunham T Lane & Harper "Friendly Call" Neal McKinley "Oh You Devil" HIP (adh) Davett & Duvall Watson & Little E Page Players LaFite Bros Kruger & King 3 Melvins

Louisville, KEITH'S (ubo) (Nashville split) 1st half Evelyn Cunningham "Little Miss Flirt" Kuter Klare & Kuter Lucy Gillette

Lowell, Mass. KEITH'S (ubo) Keeley Bros Co Mason & Gwynne Dooley & Nelson Skely & Sauvain Staley & Birbeck Quigley & Fitzgerald

Lynchburg, ACADEMY (ubo) (Roanoke split) 1st half Kinzo Josephine Davis 7 Little Darlings Dickinson & Deagon The Clown Seal

Ma on, Ga. GRAND (ubo) (Civic Center, Chattanooga, split) 1st half Will Lucifer Elliott & Mora "Cabaret DeLuxe" Walters & Walters Alex Bros & Evelyn

Madison, Wis. ORPHEUM (wva) Pollard Owen & Moore Claude Tracey "The Bride Shop" (One to fill)

2d half Rekoma Anderson & Golnes "Corner Store" Ward & Raymond Ernesta Asoria Co

Manchester, N. H. PALACE (ubo) Herbert Sis Jennings & Mack McDevitt Keley & L Chas Bradley "Liberty Bells" ROBERT (ubo) Lockhart & Laddie Weston Sisters F Bunce & Harding Yates & Reed Emmy's Pets 2d half

Chyo & Chyo Gaston Palmer Al White Co Grant Gardner Vernon 5 Nashville, Tenn. PRINCESS (ubo) (Louisville split) 1st half John LeClair Co Ford & Goodrich Harry Keene Co 3 Hickey Bros 4 Mevskos

Newark, N. J. PROCTOR'S (ubo) 2d half (1-4) H Miles Co Warren & Templeton Hedges & Hedges MAJESTIC (loew) Ovanos Rae & Wynn Maud Tiffany Edward Farrell Co Smith & Troy 2d half

Bennington & Scott Dorothy Roy Bud & Nellie Helm Lloyd & Whitehouse & M Cleiland Tom Phillips KEITH'S (ubo) Eddie Leonard Co Wellington Cross Macart & Bradford Florence Tempest Allen & Howard

Montgomery, Ala. GRAND (ubo) (New Orleans split) 1st half Dell & Gliss Fred Weber Co Howard & White Victoria 3 Shrapnel Dodgers

Mt. Vernon, N. Y. PROCTOR'S (ubo) 2d half (1-3) E Clifford Co "In the Trenches" Moore & Gerald Gypsies Songsters Julie Ring Co Mills & Tully Stanley & Burns Muskeron, Mich. ROBERT (ubo) Lockhart & Laddie Weston Sisters F Bunce & Harding Yates & Reed Emmy's Pets 2d half

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Josie Heather Co Stuart Barnes Patricia & Meyers 2 Eddies Regina Florigny Montambo & Wells PALACE (wva) (Sunday opening) P & P Houlton Berrick & Hart Musical Lunds Burke & Burke Jimmy Lyons B Asoria Co 2d half

Bertie Ford Lottie Williams Co Morris & Allen "Whirl of Girls" Herchel Hendler (One to fill)

Minneapolis ORPHEUM Brice & Barr Twins Wm Gaxton Co Rice & Warner J & B Morgan Chas Olcott Herbert's Dogs Harry Girard Co PANTAGE'S (p) (Sunday opening)

Wilson's Lions Bert Touhey Co Lewis Lake Grindell & Esther Arno Antonio 3 GRAND (wva) Spanish Goldinis Ruth Edell Wm Traher Co Coscia & Verdi Herbell Hendler Prince Kar-Mi 2d half

Retter Bros Roth & Roberts Geo Demare Co (Two to fill)

Moline, Ill. PALACE (wva) Lonzo Cox C & M Dunbar L Frazier Co Herbell Hendler Prince Kar-Mi 2d half

Retter Bros Roth & Roberts Geo Demare Co (Two to fill)

Oakland, Cal. ORPHEUM (Sunday opening) E Foy Family L Frazier Co Libonati G Earle Co Juggling Nelson A Havel Co PANTAGES (p) (Sunday opening)

3 Mori Bros 5 Sullys Lucy Shannon & D Trevitt's Dogs "Winter Gar Rev" Willie Solar HIP (ab-wva) (4)

Tossing Austins C Simons & White Brian Earle "Fountain of Love" Lamey & Pearson Aerial Bartletts Omaha, Neb. ORPHEUM (Sunday opening)

"Holiday's Dream" Spencer & Williams Joe Towle The Le Volos F & L Bros The Bobs Conelle & Craven Ogden, Utah PANTAGES (p) (8-10)

Bert Wheeler John Small & Sis Al Wholman "Oh Doctor" Myrtil Vane Co Passale, N. J. PLAYHOUSE (ubo) 2d half (1-3) Barnes & Jose Elyester "The Runaway" Brown & Jackson Musical MacLarens Paterson, N. J. MAJESTIC (ubo) 2d half (1-3)

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Trennel Trio Sam J Harris Gilmore & Lemoine Novelty Minstrelas New Orleans ORPHEUM Mrs. Whiffen Co Anna Chandler Ed Lee Frotte Co Bert Swyer De Leon & Davies Hubert Dyer The Gaudemidts PALACE (ubo) (Montgomery split) 1st half

Voltaire & Lloyd Warren & Frost "Honey-moon Isle" Bert Kenny Casting Campbells CRESCENT (loew) Adeline Lowe Co Harris & Lyman Wm Schilling Co Brandt & Aubrey Leonora Simonson 2d half

Maldie De Long Manning & Hall Andrew Kelly Alvin & Kenny Howard & Ross New Rochelle LOEW (loew) Concertos Eddie Foyer "Neglect" 2d half

Chas & Lambert "Vampire Woman" Norfolk, Va. ACADEMY (ubo) (Richmond split) 1st half Alex McFayden "I Love the Ladies" Shaw & Campbell B Bouncer's Circus No. Yakima, Cal. EMPIRE (ab-wva) (4)

(Same bill playing Hip, Tacoma, 8) Hyde & Hardt Wright & Earle Jerge & Hamilton Fletchell's Troub'ers Wellington Trio King Bros

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Jack Laylor Russell Ward Co Dancoy Lavars Simmons & Bradley KEYSTONE (ubo) 2d half (1-3) M Hamilton Co Billy McDermont "The Wedding Party" Pittsburgh DAVIS (ubo) Silbon Sis 3 Chums Gue & Haw Great Lester Percy Haswell Co Sam Bernard Kitara Japa SHERIDAN SQ (ubo) (Johnstown split) 1st half

Eugenie LeBlanc Riley & Lester Hawthorne & Anthony "Intelligence" Rosser's Pets Portland, Me. KEITH'S (ubo) Lamb's Manikins Joyce West & S Herman & Shirley Juliet Dika Perla Sextet Lydell & Higgins Portland, Ore. ORPHEUM (Sunday opening)

Nan Hairpin Jean Adair Co Delro Koums Sisters McCarty & Faye "Act Beautiful" German Film PANTAGES (p) Goldberg & Wayne Mercedes 4 Holloways Cook & Lorenz Van Celio Julia Curtis HIP (ab-wva) (4)

(Same bill playing Redding, Redding, Cal. 9) Hip, Tacoma, 8) Hyde & Hardt Wright & Earle Jerge & Hamilton Fletchell's Troub'ers Wellington Trio King Bros

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Countess Verona "The Corner Store" O'Connor & Dixon Harry Langdon Co 2d half Hampton & Schriener Burke & Burke Espe & Dutton "Echoes of B'way" (One to fill)

Rock Island, Ill. LYRIC (abc) The Verhones Billie Hill Co Jimmy Green Jack & Marie Gray 2d half James & West Mullin Duo (Two to fill)

Sacramento, Cal. ORPHEUM (4-5) (Same bill playing Stockton 6-7 and Fresno 8-9) Edw "Bandbox Rev" Santly & Norton Gallagher & Martin Al Herman Fern Bigelow & M Capes & Snow EMPRESS (adh) Mann & Evans Fiddes & Swain Williams & Calver 4 Southern Girls Kafka Trio 2d half

The Halkings Hunter & Shrw James Carroll Co Peggy Worth Kennedy & Fitzpatrick 6 Cornaliss Saginaw, Mich. JEF STRAND (ubo) (Bay City split) 1st half

Kremka Bros June Mills Co Chief Elk Co Archie Nicholson 3 Robinson Duo Salt Lake ORPHEUM (7-10)

J Busle Co Chas Howard Co Marie Stoddard "Prosperity" Norwood & Hall Diamond & G'daughter Frank Hartley PANTAGES (p)

Belle & Mayo Maur Leone Co Geo M Rosser American Mins Maids (One to fill) 2d half Adele Oswald "Lulu's Friend" Tommy Haydn Co Fred Barrett Frear (Two to fill)

Rafelsh, N. C. STRAND (ubo) Cowboy Williams Johnson B & J Frayley & West (Two to fill) 2d half Adroit Bros Tyler & Crollus Frances & Ross Lala Selbino Co (One to fill)

Redding, Pa. HIP (ubo) Hendricks & Padula Farrell & Saxton Duquesne Comedy 4 "Storyland" 2d half

Newhoff & Phelps O Virginia Steppers O'Neal & Watsmeyer Hip & Napoleon Reno, Nev. MAJESTIC (adh) (4-6)

Sam Otto Robinson Duo (7-8) "Salesman & Model" Kranz & LaSalle Richmond, LYRIC (ubo) (Norfolk split) 1st half

Mile Nadl Green & Parker "No Equivocal" Conrad & Conley Wheeler Trio Roanoke, ORPHEUM (Lynchburg split) 1st half

Allen Clifford & Barry Raymond & O'Connor Armanda Gray & Boys Klein Bros Weiser & Reiser Rochester, N. Y. TEMPLE (ubo) (Hipp opening)

Winston's Lions Bert Leslie Co Browning & Denny Bert Hanlon Bernard & Scarth Moon N & Gerald Gilding O'Mearas 3 Escardos Rockford, Ill. PALACE (wva) (Sunday opening)

(Same bill playing Hip, Oakland, 7) Gallion

(Same bill playing Hip, Oakland, 7) Gallion

(Same bill playing Hip, Oakland, 7) Gallion

(Same bill playing Hip, Oakland, 7) Gallion

(Same bill playing Hip, Oakland, 7) Gallion

BRADY and MAHONEY The Cruise of the Doughnut Pantages Circuit TOM JONES

Madison, Wis. ORPHEUM (wva) Pollard Owen & Moore Claude Tracey "The Bride Shop" (One to fill) 2d half Rekoma Anderson & Golnes "Corner Store" Ward & Raymond Ernesta Asoria Co

NEW ACTS NEXT WEEK

Wifful Frivolities, First Appearance or Reappearance in or Around

New York

Edith Clifford, Royal.
Allamson, Royal.

Rube Marquard and William Dooley.
Songs, Dances and Comedy.

17 Mins.; One.
Palace.

'Tis the same Rube, for the past two seasons enrolled with the Brooklyn team. Rube has been in vaudeville before, but this time, instead of appearing with his wife, Blossom Seeley (also at the Palace this week), he is hooked up with William Dooley of the Dooley family from Philadelphia. Rube at the Palace this week does not disport himself in a baseball uniform nor is mention made at any period of his diamond career. About the only attention given to Rube's ball tossing confections are in the lobby photographs which has Rube in his field toggery. Rube, in the present formation, is nothing more than a foil for the rough comedy antics and grotesque acrobatic diodes of the runtish Dooley. It is Dooley who Atlaslike carries the act on his shoulders. Dooley is the type of vaudeville comic who runs roughshod around the stage, keeping a straight face and takes all sorts of slides, bumps, falls and throws in a few eccentric acrobatics to help his buffonery along. Rube's work in the main consists of walking on at the opening in a khaki uniform, with Helen Clement, who is dressed as a Red Cross nurse, doing some dialog with Dooley, who is in nondescript uniform, with rifle on shoulder and clanking sabre scabbard at his heels, does his bit with several numbers and then dresses in exaggerated female attire for a burlesque scene. At the Palace Dooley's makeup, natural comedy monkeyshines and acrobatics were surefire all the way, and with Dooley working as only Dooley can, the result of the Marquard-Dooley turn was never in doubt. Only once did Rube show any speed on the try for the low comedy and that was on the finish, where Rube dons the feminine low-cut dress that showed off Rube's angular chest bones prominently. Miss Clement dresses well and sings effectively. The act will stand up for comedy purposes with Bill Dooley and his short, squatty outlines funnily contrasted with the tall, sharp-featured Marquard. The men were assigned the closing spot at the Palace and with the show short on comedy, more than held their own. *Mark.*

Jones and Greenlee.
Singing and Talking.
17 Mins.; One (Special Drop).
Fifth Ave.

Man and woman in a talking skit, the greater portion of which borders on the familiar family squabble and contains aged "gags" about mother-in-law, etc. The talk is sufficiently consistent to gain laughs, but hardly in the better grade houses, through the combination looking just a trifle shy of the required "class." What recognition was gained could be laid directly to the comedian who works just the opposite to the woman. He had more experience probably, working his points slowly and seeming to make sure they are planted before going after the laugh. If the woman would study a more easy manner, it would be of aid to her. A medley of patriotic airs passed them away nicely.

Herbert's Revue.
10 Mins.; One and Full Stage.
23rd Street.

Herbert's Revue has one virtue, a special drop. The act appears to have been formed to give an impression of a cabaret. If securing small time with the six or seven people carried, it will be lucky. *Sime.*

Rooney and Bent.
"Up Town" (Comedy).
25 Mins.; One (Special Drop).
Royal.

Pat Rooney became his own best critic Monday evening at the Royal, when, in a speech at the conclusion of the new turn Rooney and Bent are presenting, Mr. Rooney mentioned it was only the eighth time they had played it; that before long they expected to have it shaped up for laughing purposes like any of the other former Rooney and Bent acts. It was almost miraculous, a new act admitting faults in a big time house, but Pat was right. And his own acknowledgement softened the blow, besides installing confidence into those of the audience that a chap with sense enough to admit shortcomings had sense enough to remedy them. The new Rooney and Bent act carried no author's name on the program. It is placed via a special drop before an apartment house, somewhere uptown in any town. Marion Bent is the daughter of a physician. His sign, Dr. Bent, is in a window on the ground floor. Marion and Pat arrive from opposite directions, but reach the door simultaneously, each with a grip. There the plot seems to end and it is as much of a mystery where it commenced, or why it happened at all. The principals address each other by their given names, have some inconsequential dialog (it could be said pointless dialog), and the best line in the turn (about dresses being cut shorter or sidewalks lowered), has been retained from the couple's last act. When the turn was over there remained only Pat's dancing, a couple of songs and Marion's dresses to be remembered. One of the songs, sung by Pat, on "Exemption" is in a comedy vein, dwelling upon the reasons for exemption claims. It started off like a world beater in a novel scheme for a war comic, but the second verse killed the number as though it had been bombarded. That second verse was in bad taste in these days, and Pat should have it rewritten altogether. The other number was "I've Got An Idea," written especially since "Little Pat and Mabel" were mentioned, with Pat answering in the lyric that they had Little Pat but where was Mabel? In the act is a nut chorus song on "The Queen of the May" that Pat started to "plug" for funmaking but the affair wasn't worth the effort and the audience declined to become interested, even after the sheet with the chorus was let down. A bit with a couple of stage hands or "company" had a laugh or so and this can also be worked up. It was Pat's dancing that pulled the turn over and Pat had some dancing to do, following by a few minutes only the Bennett and Richards turn which holds one of the best eccentric dancers on the stage. But Pat got away with it and he will get away with this act, for Pop Rooney is a thorough vaudeville showman. He and his wife are among the most popular of the big time favs. Marion always looked well, danced with much spirit and took capable care of her share, but the act won't be there until it is made. *Sime.*

Albert Farrell and Co. (1).
Rag Pictures.
12 Mins.; Full Stage.
Harlem O. H.

Assisted by a good looking woman, Albert Farrell constructs pictures by using bits of cloth or "rags," they working back stage on frames affixed on the back drop. At the opening Mr. Farrell uses oil or water color for one scene, the girl working simultaneously on a rag design of a Dutch girl. Their last picture (of cloth) is of patriotic flavor, showing a dock to which a battleship is warped and a line of soldiers at attention. During the woman's "solo" picture she warbles, but not possessing a pleasant voice it sounds all wrong. Otherwise the act should fit nicely as a pop opening act. *Ibee.*

Caits Bros. and Coyle.
"Too Much Gas" (Comedy and Dancing).
23 Mins.; Full Stage (5), Special Set; One (18).
Royal.

"Most extraordinary!" was the way Leo Maase always expressed himself when failing to understand something. Maase was a nice fellow. Used to be a foreign agent in New York. Just before the war started Maase, who was then in England, went over to Germany and remained there, perhaps not from choice. Last heard of he was reported injured in battle. Doesn't sound plausible to those who knew Leo. He wasn't physically fit to be at the front and why they should send a nice fellow like Leo into action and leave the Kaiser at home is past understanding. Maase was a very temperamental guy. He worked himself into a state of nerves worse than New Jersey. His passion was losing playing poker. Once Maase lost \$27 in a 5-10-cent limit and worried about it because he wanted to know what limit he should have been playing to lose that amount. When Maase was playing poker, he thought of bookings and when booking, thought of poker. Here was the original cuss who couldn't keep his mind on his business, and his business was booking. When attending to his business Maase saw many acts. Some helped to increase his nervous condition. That isn't the reason he went to Europe and got into the war, however. Still, if he comes back and sees the Caits Brothers trying to play a comedy sketch, he will repeat, "Most extraordinary!" The business of the Caits Brothers in vaudeville has been dancing, soft shoe dancing, quite nice dancing of its kind, and they always appeared to know but one kind. Now they are trying to be comedians and trying to be very funny comedians with burlesque material furnished by Herbert Moore, the Chicago writer. It's a dentist's office, with the stage sectionally set into the reception and operating rooms at the dental office. Lew Caits is the office boy, who, in the absence of the dentist, poses as that practitioner, and gives gas to two patients, one of whom is Joe Caits and the other Miss Coyle, a recent addition to the former two-act of the Caits Brothers. Quite a leap from soft shoe dancing is a try for comedy that would almost call for Conroy and LeMaire to properly get over. It's the Conroy and LeMaire style, in the main idea that suggests a "Dr. Dippy" afterpiece rewritten, but whether the comedy attempt fails so badly because of the Caits Brothers' company or the author is a matter of opinion, with the Caits boys easily receiving the benefit of the doubt. After closing the comedy portion of the turn, that has no finish, the Caits come into "one" for their regular business, dancing, winding up that with a ragtime dancing wedding, when Miss Coyle, who is in the same comedy class with her companions, conclusively exhibited that while she had changed her gown, she was entirely at a loss when dancing. War is terrible, but there are some things at home the boys at the front need have no regret for missing. And if Maase still lives, he had better remain abroad until the Caits Brothers change their act. That probably won't be very long. It may have happened since Monday night. *Sime.*

Gertrude Cogut.
Songs.
18 Mins.; One.
American Roof.

Gertrude Cogut's opening song was put over nicely, but after that something went wrong. She is doing an Italian character number that could just as well be left alone and would cut down the act a little. The turn is running too long now, and if made shorter would do better on any bill as Miss Cogut has appearance and her voice is fairly good. She did very well with her last number.

NEW SNOWS NEXT WEEK

"Kitty Darlin'," Casino (Nov. 5).

"Miss 1917," Century (Nov. 5).

"Pipes of Pan," Hudson (Nov. 5).

"Barbara," Plymouth (Nov. 5).

Garry McGarry and Co. (8).
"The Garden of Aloha" (Hawaiian).
14 Mins.; One and Full Stage (Special Set).
Royal.

Garry McGarry presents "The Garden of Aloha," called "A Dramatic Hawaiian Dance Pantomime," in two scenes, and with a synopsis of the story on the program, also on a picture sheet before the piece starts. The synopsis tells a sad story, of a naval officer's infatuation for an Hawaiian maid, but his ship sailing terminates the romance, also the act, which was played almost as sadly as the story reads. Notwithstanding the extensive program space devoted to this turn and the curious setting that might have been of Egypt, Persia or Honolulu, "The Garden of Aloha" is just an "Hawaiian act." Outside of its tale and the white-faced star, Mr. McGarry, it is very strongly reminding of Toots Paka's Hawaiian turn. As an Hawaiian act it's just ordinary, with instrumentalists for the main support and Libuse Barusek (featured) doing the customary Hawaiian dancing, bare-legged. Mr. McGarry, who personally staged the turn, hits it its hardest blow, with his pantomime acting as the lieutenant. Still as a sight act there may be some consideration given it by the big time bookers. *Sime.*

Lulu Sutton and Co. (2).
"For the Love of Sammy" (Farce).
13 Mins.; Three (Interior).

Young man in dire straits, almost ready to suicide. Young woman tries to cheer him up. He tells her of rich kin who could write a check for \$250—sufficient to cover the debt at hand—but had cut the boy off because he refused to become an undertaker. Relative arrives suddenly. Girl had notified him Sammy had died. Sammy feigns death. A sheet covers him. Girl tries to explain everything. As the visitor is an undertaker, he decides to embalm Sammy. Periodical exits from room prior to proposed undertaking process to get water, etc., give Sammy and girl chance to exchange dialog and provide new situations by going from one couch to another. Some snappy surefire talk, with Miss Sutton doing the best. The audience laughed boisterously. Can't miss in the pop houses. *Mark.*

Laing and Green.
Songs.
10 Mins.; One.
American Roof.

An elderly man and woman who are singing some of the old songs. The Roof liked the act Monday night and called them back for an encore, so they immediately put a crimp in the whole act with a "red fire" unnecessary finish. One of the numbers is the song that won the contest down at the Fifth Avenue a few weeks ago, "Break the News to Mother," and it sounded as if they were going to show illustrated slides with it.

The Menards (2).
Acrobatic.
7 Mins.; Three.
Fifth Ave.

The Menards, two women in conventional ground tumbling. They differ greatly in size, with the smaller an able assistant through her light weight. The costumes might be changed for something more attractive. The act is suited for the smaller bills.

"Lincoln of the U. S. A."
Drama-ic.
18 Mins.; Three (Flag-draped Stage).
City.

If Ralph T. Kettering, the Chicago press agent and playwright, had written this three cheers during the days the dove of peace basked serenely in the sunlight it would be a 100-1 it wouldn't stand up very long as a vaudeville commodity. But these are war times. So Kettering's incident in the life of Lincoln when he stopped a momentous speech in public to grant a southern girl the life of her brother sentenced as a Rebel spy to be shot at sunrise comes into vaudeville at a time when it is sure to receive the closest attention and respect. Kettering's idea isn't such a bad one. It has a sentimental and pathetic strain that works out a pleasing finale. Anybody impersonating Lincoln has a mighty difficult task, yet the man in this sketch does it so splendidly he need never fear Ben Chapin's close inspection. The draw during the speech, becomes a trifle monotonous, yet anything that Lincoln said or wrote during his career is worth repeating any time anywhere. There are four characters. Secretary Stanton is also impersonated by a man who does not overact. At the City, where cosmopolitan types are always in the majority, the audience not only seemed to enjoy the entire sketch, but appeared to grasp the theme all the way. There was much applause when Lincoln received word that Lee had surrendered at Appomattox, giving the orchestra the cue for "Dixie" as the curtain rang down. *Mark.*

LaVeen and Cross.
"Julius and Brutus" (Comedy Acrobatic).
Special Set.
Royal.

LaVeen and Cross have seen the sign of the times. These fine athletes have entirely subordinated their acrobatic ability in favor of their show sense, which told them comedy only was preferable. In their present travesty, acrobatic and strong act of "Julius and Brutus," the judgment appears to have been vindicated, for they have without doubt a laughing burlesque turn in a spectacle setting. Both are in comedy makeup as Roman gladiators, with one doing a nance. He makes the nance funny, mostly by suggestion through the idea, and whether it is S. W. LaVeen or Alex. Cross playing that character, he should extend it. There is also a third member, who appears but for a bit, interrupting the act by placing an "Extra" card on an easel, then doing a silly magical trick. It happens in just right. There are some comedy posings that run a trifle long but contain laughs, although the heartiest funmaking happens toward the finish, when this couple employ the wire a la Collins and Hart. LaVeen and Cross establish themselves with this turn as an excellent comedy opening or closing big time turn. *Sime.*

Norwood and White.
Talk and Songs.
14 Mins.; One and a Half (Special Drop).
23rd Street.

A talking and singing turn with a special drop of a park, with lighted lamps running around it, that can hardly expect much recognition in the East. The turn does not look new, nor does it sound so from its material, a routine that has been heard before, concerning the husband who promised a diamond ring to a strange girl. When accused of it by his wife, his explanation was that another man who looked exactly like him did it, but he was mistaken by the girl for the other fellow and gave her his home address when asked. The wife retained the ring and when her husband wanted it, replied the other fellow called while he was away and thinking he her husband, she gave the ring to him. The couple sing, also dance. The man playing the husband has gray hair. *Sime.*

The Crutchfields.
Rope Act.
10 Mins.; Three (Special Drop).
23rd Street.

Will Rogers is a very common type of cowboy. All of them, at least those who are seen on eastern stages, walk, talk and act as he does. That they don't do it as well is expalined maybe through Bill having been longer East. One of the Crutchfields is a man, tall and of acrobatic tendencies, when handling a lariat. He acrobats when swinging it. When not he is looking at the ground, talking in the Rogers way. It must have happened that one show Bill forgot his gun. Mr. Crutchfield doesn't chew gum. There is a special drop marked "7XL Bunk House" and a moving picture plot, with Miss Crutchfield singing "Childhood Days." The Crutchfields may be able to make some of the small time. But what a pleasure it must be to travel over the western country and encounter all these Bill Rogers' cowboys! It's remarkable they don't all come East and get what Bill does weekly for doing what they can do so easily. Bill isn't getting over \$750 a week now. Perhaps the western bunch don't know that. But it's true. It can't be possible that there are some expert lariat throwers who were never West. That can't be, for Bill Rogers is such a common type and they all seem so much like he is. Mr. Crutchfield looks a little like Bill, too, enough any way to make one think he is a relative, perhaps as distant as the difference between the salaries. *Sime.*

Kubanoff and Teranta.
Singing and Musical.
15 Mins.; One (2); Full Stage.
14th Street.

A musical combination striving for something different with practically a straight musical and singing specialty that will undoubtedly gain a position in the smaller houses through it lacking the essential ingredients to gain a better position. The man opens in a spot in "one" playing a violin. He does this well enough, but as the turn continues, perhaps for novelty sake, enters from every possible wing while in the full stage set. He is an ordinary violinist, working nicely, but shows little technique. The woman pays most of her attention to singing, also the piano. She looked becoming in a neat gown, and also possesses a voice that should be given more prominence. That the returns even showed. They should also insert a new closing, for it is evident the woman knows very little about a violin, and could just as well sing the entire song instead of attempting to play the instrument.

Stanley and Burns.
"After The Club" (Songs and Dances).
9 Mins.; One (Special).
Fifth Ave.

Stanley and Burns deserve credit for attempting something different with a straight dancing specialty. This they did well enough, with a novel opening before a special drop in "one" representing a club house. A light conversation followed by the introductory song, allows them to go into the opening dance, and immediately they gained the good will of the audience. The dancing is not on the sensational order, but well arranged steps neatly turned off, with both boys looking well in evening clothes. According to the returns at the Fifth Ave, the first half, they should hold up a "No. 2" spot on the bigger programs.

Kenny, Mason and Scholl.
Roller Skating.
8 Mins.; Full Stage.
23rd Street.

Three boys in a roller skating act, two skating and the third a top mounter, acrobatics, mostly carrying, being done, which is a departure for this style of turn but does not lift it above small time. *Sime.*

Edgar Bixley and Co. (1).
Singing, Talking and Musical.
20 Mins.; One.
14th Street.

Edgar Bixley, with some new material and a new straight man, has framed another turn along others he has heretofore been identified with, and like them should prove a laughing success. When this is boiled down to a proper running and re-routined, it should prove just as amusing as his others. The new straight man works acceptably at times, although it was impossible to overlook his futile attempt to handle a little English bit, after changing from tramp make-up. One bit should go right out. Both open in tramp make-up, with talk that bears little relation, probably arranged at random for laughs. Bixley also does some talk alone, growing familiar with the audience during the course of the conversations, but the closing is weak, and proved more disappointing after gaining their confidence. It is a Scotch finish, with Bixley wearing the old brush in front and a flashy pair of striped tights. They play a base drum and cornet, to such results that it caused Bixley much confusion whether to keep on taking bows or have the lights turned out.

Long and Ward.
Songs.
20 Mins.; One and Full Stage (Parlor).
Fifth Ave.

Man and woman opening in "one" dressed as street singers, which from the following business is supposedly a dream. Going to full stage, they arrange a repertoire for their intended fling upon the stage. Their little talk could not be understood in the rear of the house. The man opens with a Scotch number, with the woman following with a ballad. A Coster number by the man is then used. These numbers could all stand a change, for the opening is entirely too slow and quiet, although the intention might be to offer a refined turn on that order. The closing number upheld the act nicely, in fact the two solos by the man in a pleasing baritone was the only spot where anything approaching the proper type of songs was noticeable. They closed unusually well with a slow dropping of the curtain. They might better be judged though before a different audience.

John T. Ray and Co. (2).
"Check Your Hat" (Skit).
15 Mins.; One (Special Drop).
Fifth Ave.

The drop is the corridor in a cafe. A hat check girl stands ready to "gyp" the patrons. John T. Ray as a stranger in the city is at first averse to handling over his dicer, saying it had already cost him \$40 (tips plus original cost). Following some dialog the third person in the act makes the first of several appearances with a fairly good dance number. The two men at the finish are the "Ganzly Twins," an old-man burlesque done formerly when Ray was teamed with Bert Howard. Should find a safe berth on the smaller bills and may land in an early spot in the better grade shows. *Ibee.*

Jones and Sylvester.
"The Huckster and the Ham."
15 Mins.; One (Special Drop).
Fifth Ave.

George Jones and Harry Sylvester have not a great deal of difference in their present turn, "The Two Drummers," and the one they first offered some seasons ago. The huckster annoys the other, who is an actor, just finishing his toilet and visible at the window. There is some comedy provided by reference to vegetables in reply to the "ham's" bragging about his success on the stage. But they got returns with their vocal efforts, Sylvester starting things with his sneezing number. They made no attempt at vocal flights and went over for a hit. *Ibee.*

Will J. Ward and Girls (5).
Pianos and Songs.
23 Mins.; Full Stage.

A piano and song act in all the term implies. Five pianos are used. Will J. Ward and four of the girls playing the instruments. The fifth damsel enters with a song from the audience. But she is not the only one to vocalize. All the girls have specialties aside from their playing. One gets away with a classical selection, another does a bit of stepping and the others warble. The singing isn't exceptional, but it's pleasing and applause fetching. Ward has collected some Irish songs which sound new and which the girls deliver. One of the misses has a sort of female baritone voice, employing it to advantage with "You've Brought Ireland Right Over to Me" and "There's Something in the Name of Ireland." Somehow Irish melodies generally win an audience and this was no exception. Ward himself added one to the list with "Don't Tell Reilly." Ward used the specialty idea with his "Matinee Girls" several seasons ago. He has been playing out of town with the present turn for some time and has whipped it into good shape. Group piano playing is suggestive of the "Pianophiends," but it isn't paramount in this act. There are two costume changes with the second much an improvement over the first. A real hit fell to the act without effort and it nearly stopped the show. *Ibee.*

Willing and Jordan.
Songs and Piano.
13 Mins.; One.
Fifth Ave.

Good appearance and a cleverness at delivering numbers, especially by the woman, should bring bookings. They open with a duet, "You're Keeping Something From Me," followed by "Saving My Love," with the man at the piano. It is this number that shows the woman to best advantage, she displaying a dialect accomplishment in singing the chorus in cockney and "wop." "Loving Rag" was the finish. The man had one number at the piano while his partner made a costume change. Her dressing is of the classy kind. This team should make the bigger houses, it seems. *Ibee.*

Browning and Dean.
Talk.
10 Mins.; One.
23d Street.

A two-man team lately arrived from the west, where they were for several seasons ago with a different act. The present turn has but one member doing black-face, in the character of a hack driver who lost his rig when the nag streaked for the open country. They have a routine of dialog, which, while it doesn't consume much time, has a number of new gags which won real laughs. The men have a tendency to talk too loud. *Ibee.*

Dagmar Dalgren and Co. (1).
"Springtime" (Classical Dancing).
Full Stage.
23d Street.

A girl dancer and a harpiste, amidst plush curtains, the harpiste filling in waits while seated at her instrument on a raised dais to the rear of the stage. The dancer, probably Dagmar Dalgren, as billed, dons Grecian costumes and displays an alarming and not over attractive waste of nudity. The girl appears to have the wrong idea. Vaudeville doesn't want her bareness, and she has nothing else to offer. *Sime.*

The Arrons (2).
Comedy Acrobats.
8 Mins.; Full Stage.

Man in clown white and doing a little loose falling, some Bert Melrose stuff and other equilibristic and acrobatic work for comedy. Woman a plump, breezy individual in knickers and bare knees. Small timers. *Jolo.*
(Continued on page 25.)

PALACE.

Not a great show but it rounded out a pretty long evening, with one of those rail-ill-be-durned sketches containing more time than anything else. The show was strong in sections, with some of the comedy insertions especially well received although the song deluge came close to swamping everything else.

Meehan's dogs gave the show a good start, the performance of the leaping greyhounds as usual furnishing the biggest feature. Phina and Pichanin in the second position, with the picks doing the best work dancing. Phina isn't doing much these days, and is using the smallest pick to close the turn with an imitation of Nan Halperin.

"The new Creamy-Dayne sketch, 'A City Case,' probably fares better on the road, as the long stretches of it at the Palace were as dry as the Sahara desert. The Palace folks didn't seem to care much about it. Several women knitted industriously throughout while some of the men carried on a war discussion. The days have passed when the oft-used expressions of the goaded denizens of the rural districts caused laughter in the city. The truth seems to be that William Crenshaw is sticking around vaudeville on past performances.

Milt Collins now devotes his entire monolog to comment on the war and has some very snappy, humorous material. He got away slowly but soon had 'em. After Collins appeared Maurice and Florence Walton and their white orchestra. Maurice was in a uniform of a French mold while Miss Walton displayed some wardrobe that looked continental. While the pair showed faades of their old dancing routine they also danced the "Chasseur's Fox Trot," which the program says Maurice and Miss Walton danced for the French and English soldiers. Miss Walton's dressing for the show is not as good as it used to be. Her little Broadway modiste shops out with "copies." It is not only of becoming design but is classy and neat. Maurice and Walton are not endeavoring to stretch out their program, but, on the other hand, seem to be shortening it.

After intermission came and Rosa Fosillo sang a number of songs. Her songs are being recastures the girls are using and they might invest in a sickle's worth more to make their present repertoire of hand songs a little more varied. The girls go in for distinctive dressing with the smaller of the girls wearing a clinging, shimmering black outfit that had some of them forgetting all was there as a vocalist and not as a model of some sort. The girls did better with one section of their song routine than with others.

Swor and Avey and their blackfaced absurdities had a soft spot and made the best of it. Blossom Seeley and her synopated studio assistants offered a veritable feast of songs, with Blossom bringing a lot of new ones to the todole beyder. The most modest and unassuming worker of the Seeley workers is the tall boy at the piano and he sticks strictly to his knitting all the way. Marquard and Dopey (New Act) closed the show. Mark.

RIVERSIDE.

Here's a curious paradox: Every act on the hill Monday night was enthusiastically applauded, and when the audience filed out a number of patrons were heard to express themselves that the show wasn't as usual. An analysis of the bill doesn't reveal a solution, yet, somehow, such seemed to be the fact. It may have been due to Nora Bayes, who was the last act. She stayed on but 21 minutes, including two healthy encores, the passing over the footlights of flowers and a speech.

Miss Bayes was not at her best. Although Irving Fisher was programmed to assist her he was not in evidence, and this may have necessitated the changing of her routine, often ruinous to the successful putting over of an act. Then again her eyes did not seem to be properly made up, which marred her usually attractive appearance. She offered "Pauline Revere," "Nickel Nick," her serious letter song, "I'm Going to Be Brave," "Over There" and "Dat's de Sweetest Flower dat Grows," a coon ditty. With but three acts in the second act and the brevity of her turn, the show including the Pathe Weekly, was over by 10:40.

As an instance of how an apparently inconsequential thing can mar a turn, the first half of Milt Collins' turn was marred by the constant moving of one of the tormentors by someone off stage. It wasn't left in one spot until Collins was well into his tangit talk monolog, and as a result he failed to hold the attention of the audience until he was well along in his "speech." After a hard pull he got them strongly and they responded nobly.

Something was wrong with all three acts in the second half. The Cameron Sisters, who were first after intermission, were programmed to be assisted by Dave Wallace's Synopated Orchestra. The only assistant in evidence was Burton Daniels at the piano. Here was attired in a purple Eton jacket. The act is patterned after the style of the Pathe Sisters, but the Cameron girls are good to dancers, and when they finished received seven healthy curtain calls.

Mankichi and Co., two Japanese men and a woman, opened the performance with Rislely barrel work and spinning top juggling. They used the barrel stuff for comedy in a manner similar to that of other barrel acts at some time. The Campbell Sisters were second and had to make a little speech before permitted to depart. They scored strongest with a very cute little number, "Nobody Knows Where the Old Man Goes," a splendid ditty along original lines.

LeMaistre and Co. in "The Battle of What's-the-name" had a very easy going act in this position. They have a special setting—a trench scene, the straight man playing an officer and the comedian a colored private. It is full of laughable travesty stuff,

patterned along the lines of the old Gallagher and Barrett "Battle of the Sea." Billy Gould opened with an original comedy patriotic song, then some English war stories, another song glorifying George M. Cohan in which are incorporated excerpts from Cohan's former song successes, and finishes with some humorous imitations of the talks of soldiers from different sections of this country. He went very well.

Ballie Fisher and Co. in Clara Kummer's "The Choir Rehearsal," closed the first half. When singing Miss Fisher displayed tremendous volume, but her speaking voice seems to have no carrying power. Singers are usually not taught to speak, and vice versa. They are two entirely different arts. That's the difference between a "discuss" or "chant-cue" and a vocalist. Miss Bayes is about the best exemplification that could be mentioned of the "discuss" style of artists. She "talks" her songs. Most vaudevillians have learned the art of using their voices in both fields of endeavor. Jolo.

ROYAL.

The Royal bill this week runs very ragged in its first part and fails to become properly set before the second half, where most of the bill's merit has been.

The program is again headlined with Belle Baker, in her second week at the Keith's Bronx big time house. The Royal lately increased its admission to 50 cents top in the orchestra during the week days, going to that figure from 35 cents, the former price. Something of an increase for a neighborhood house, but the Royal appears to have very nicely recovered Monday night's attendance loss due to the full quota for that evening, always a light one uptown. The popularity of Miss Baker might be attributed to it, since there was no other plausible reason, although the added attraction of the Rooney and Bent name on the billing could be credited with some of the drawing power.

Miss Baker gave a new angle to her interpretation of professional ethics Monday evening that counts for a great deal in her favor. She appeared just before Rooney and Bent (New Act) in the second half. The latter team were next to closing, the arrangement occurring through Bennett and Richards (with dancing) playing second after intermission, the two-man act also doing the Colonial; this week. For her second term at the Royal Miss Baker selected a repertoire of her old numbers, with two exceptions, and scored tremendously. She could have easily held up the performance and Rooney and Bent's turn if the young woman had so desired. Miss Baker had taken several bows and could have been in her dressing room while the applause was being up the show, but she did not take advantage of an opportunity that many another vaudevillian would have grabbed at. Miss Baker reappeared, sang another number by request and retired, leaving a nice and easy entrance for Rooney-Bent.

Among Miss Baker's newer songs were "Mason and Dixon Line" as an opening, and a new war song ballad, "There Are a Thousand Heroes in Every Corner of the U. S. G." The ballad sounds very good, but Belle Baker can make any ballad sound like a hit, for there is no one who excels this girl at putting across that type of number. She also used "Break the News to Mother" with a good result. At the Royal it was Miss Baker's former "Yiddie" numbers, however that caused the riots. Belle Baker is in fine form now, not alone in her work but in a handsome old dress worn by her. She is instituting the two weeks' holdover route given her to headline the first week and Wot-ton the next. But the Royal topped Miss Baker for the two weeks, which probably didn't cause her to show up at all.

The Royal program is full of bits new to that section and New York. The show opened very well with one LaVeen and Cross (New Act) that left them laughing at the start, to be followed by Gray and Byron, a mixed double who talked mostly, but each had a song or so. The young women, for her part, now had the trap set on for a parlor act, seated herself at the grand but never played a note, though singing a song after ward the turn going into "one" again. It looked as though the second time in "one" was for the convenience of the stage crew, to set, as the audience dining indicated a paper was still required. The talk is of a light calthe with the two-act of the first-act sort both meeting on the street here a wailing machine, with the girl asking the boy for a big time at present, though it might hold up an early act on the small big time. Next came Catts Brns and Cowl (New Act) with a comedy specialty set opening that the three players seemed so hard there was nothing for this section to do but bon-film-ly which it did. The boys revolved themselves with dancing, but they are not actors and even farther away from being comedians. In the No. 4 spot was "The Garden of Aloha," moved there from the closing first half position (replaced in the latter by Bennett and Richards and Co.). "The Garden" turns with Gardner and Co. (New Act) did not lift up the show, but Crawford and Broderick, next successfully attempted to that important mission.

Miss Broderick of the team holds out such promise. She has methods of her own and a peculiar personality, reminding at times of Charlotte Greenwood. Lester Crawford is a neat juvenile singer and dancer. Miss Broderick also sings and dances. It can handle talk. Some of their material is very good; some not worth while, but Miss Broderick is worth watching. The act presents enjoyable entertainment and might cast about for a sketch setting in "one" that would give them more continuity and opportunity.

Closing the first part was the Harry Beresford company of five people, in the former Digby Bell sketch, written by Wutchell Smith and John L. Golden, "Mind Your Own Business." Two of Mr. Beresford's support greatly injure the net result Mr. Beresford can produce with this comedy playlet. It isn't very nicely before the Royal crowd, but should be happily seen.

After intermission came Joe Cook, fresh from "The Red Cloak," that stopped, with his "one-man vaudeville show," doing real well in the position, although the intermission held the house well enough through the orchestra in its overture featuring the trap drummer under the spotlight. Bennett and Richards were next to closing, with their "one-man vaudeville show," doing real well in the position, although the intermission held the house well enough through the orchestra in its overture featuring the trap drummer under the spotlight. Bennett and Richards were next to closing, with their "one-man vaudeville show," doing real well in the position, although the intermission held the house well enough through the orchestra in its overture featuring the trap drummer under the spotlight.

After Miss Baker and Rooney and Bent were Lohse and Sterling, closing the performance with aerial work on the bar. The program mentions Nana Sterling as the perfectly formed woman through medal awarded, but she is too thickly disguised by short skirts for proof apparent. Ralph Lohse does really a single toward the finish, in much the same manner as the girl who is now performing on the trapeze, talking and balancing. Who did it first is not known, but Mr. Lohse does it exceptionally well. One of his balances brought an exclamation of apprehension from the house, and some of his single work secured plenty of laughs. Together they did some very fast performing. At the opening of the show, Mr. Lohse wears does not harmonize with the evening dress of Miss Sterling's. An average should be struck on the clothes end. For full value Lohse and Sterling might be given a program position where Lohse's antics matter can go to the audience instead of being obliged to hold them in at the finish, but the trust did not do it at the Royal. They are a corking good comedy acrobatic act of appearance. Sims.

ALHAMBRA.

This is "Anniversary Week" at the Alhambra, and there are eleven acts. Manager Harry Bailey celebrated the event by riding up the matinee after the regular Tuesday management, in a taxicab. A huge touring car hit the taxi, smashing it up pretty badly, but Harry escaped with only his feelings lacerated and a few bruises. The show started at 8:03 with the Penn Trio, three men, gymnasts, who work on a pair of parallel bars and do a good act of that kind. Holmes and Buchanan, who sing songs of bygone days in the costume of the Colonial period, and usually work in an interior to do their act in "one," owing to the frame-up of the bill. Robert Buchanan scored his usual hit with his fine rendition of "Sally in Our Alley," and Miss Holmes looked very sweet in her hoop skirt.

Drew and Wallace, with their singing, dancing and cross-dressing, in "The Drug Store," registered a strong hit. "Caring Days," a musical comedietta, book by Homer Miles lyrics by Jean Haver, music by George Botsford, is a clean, breezy singing skit, with four men and three women, all good singers and capable actors. It is well staged and makes a classy act for any vaudeville bill. At the opening of the show, Avey in southern negro characteristics, gave a fallacious combination. Their card game pantomime opening is a most artistic piece of work. Some of the old Swor and Mack act is used, but most of the material is new and contains more "jazz" than the old vaudeville team used to employ. The finish, with Swor doing a little more dance with a straw skirt, is hardly strong enough to follow the good work that precedes it.

Will J. Ward and his Five Symphony Girls (New Act) closed the first part. It's a good act, only marred by the star's persistent "crabbing" of his girls' singing, through his interpolation of comedy "asides," designed for comic effect. "Creation," depicting the birth of the Universe, with scenic and electric effects, reopened the entertainment, and were in turn succeeded by Hallen and Hunter. Miss Hunter played a violin and Mr. Hallen did "nut" singing and talking, which pleased the audience immensely.

Jane Connelly and Co. in "Betty's Courtship," was accorded its due share of appreciation, and Lyons and Yocco were given a hearty welcome. The Four Nightingales, with their acrobatics and posing, closed. A big show in the matter of quantity, but a bit shy on quality, taking it as a whole. Jolo.

COLONIAL.

With "The Forest Fire" headlining the show at the Colonial was only a fair entertainment as far as vaudeville goes. The Colonial's lower floor Monday night held but half capacity. When Willie wasn't any too strong and the gallery had the usual, evidenced by the applause that came from that section at times. The bill underwent several shifts in the running order, due to the non-appearance of Al and Fanny Steadman and the entry of Bennett and Richards. This act went into the first part to closing intermission. Mignon was next to closing after intermission and "The Forest Fire" was going for a moment, having been moved up from closing the show.

Roberts, assisted by Bea Verora, in a combination of juggling and singing, opened to fair applause return. The Six American Dancers in the second spot pulling down strong applause with the first finish, "The Dance of the Alliea." Rudinoff and Co. in "The Dance of the Alliea," started slowly and it looked for a moment as though the gallery was going to give him the bird, but once underway his work interested. The whistling finish went big.

Bennett and Richards were the first real big bit of the bill. Their novelty opening brought a laugh and the dancing sent them along. "The Forest Fire" played slowly up to the point of the effect that got something.

Mignon had the audience waiting for her first number, but looked she was going to walk away with all the honors as she came along to her finish. She has several new impersonations, including Frances White, Henry Lewis and Bernard Grayville, using the latter as a closing number. Charles Grape-wiu and Anna Chance, in "Foughkepsie," were a laugh from start to finish. L. Wolf Glibber and Annetl Friedland, closing, were the applause bit of the show, finishing so strong that they might have sung another number or two. "Camouflage" brought laughs, but it was the girl playing in the box who placed the walloo lute "When the Boys Come Marching Home," although the arrangement of bits of the past was the best received of the act.

The current Hearst-Pathe closed the bill, the finish coming at 10:55. Fred.

AMERICAN ROOF.

A lot of comedy in the Roof show Monday night, but the audience didn't seem to think it so funny. With one or two exceptions the acts just about passed. Towards the last the people started walking out wholesale. Some didn't come back after intermission.

The Orandos (New Act) opened, while Laing and Green (New Act) followed. Prevost and Goelet were No. 3 and with their acrobatic bit did fairly well. It is a good turn for the small time, but it could be cut down a little if one of the boys would stop playing "Laurie Ordway" (7) on the guitar. "Laurie Ordway" with her comedy songs, got some laughs, but she is stalling too much. Miss Ordway did four numbers. Three at least took five or six minutes to go through. Schrode and the Beaumont Sisters are doing the old Billy Van act, "Propa." If there were over three or four laughs during the sketch, they weren't heard of. This act may be carried for today's vaudeville. It was all right in its time.

Gertrude Cogut (New Act) opened after the tea-minute intermission and was followed by Gordon Eldrid and Co., doing an old act, a real old boy. The three women are quite ordinary, and Mr. Eldrid could pick up a bit himself. The whole company might benefit by securing a new playlet.

Cook and Stevens were in a soft spot and took full advantage of it. According to the way the house received them at the finish it was quite evident they were over by a mile.

Helene Trio closed, doing a nice aerial act, and played to a house that was packed, what was left of 'em, the audience waiting for the Arbuckle picture.

23D STREET.

When that dear old gentleman, Tony Pastor, had his justly famous vaudeville theatre on 14th street, Mike Scott often appeared there. Since Pastor passed away Mike hasn't been around New York so much. The last time he was seen was figuring on how to make the jump from Boston to Halifax, and he enough left to return to Boston. Mike said in a letter he was afraid before he could figure it out the week would be gone.

Mike Scott was an Irishman who didn't have to pay royalty to use the name. He was also a class dancer. Pedestal clog dancer. Mike made a standing challenge to his old boss at the clog style with anyone in the world, but he didn't have the \$1,000.

When Mike Scott entered upon the stage, appearing in "one," he wore at first his business suit, in case he should be suddenly called to his emergency elsewhere. It had been his business suit for some time and may be yet. Mike was very business-like, but he had then only been in this country about eight years and the show business was commencing to wear on his temperament. After informing the audience he came from Dublin, information that always seemed to please and amuse them, Mike told a few stories. They were very good stories for the most part, but tested. Then Mike danced, first stripping down to an Irish setting and afterward doing his clog upon a pedestal.

Mike, when pressed, would admit he had already been a riot at Pastor's, but confidently said it was nothing to what he had done in other places. Mike often spoke of his wide experience and seemed very familiar with Boston. When asked how he did at Indianapolis, Mike replied he left Ireland too young to visit that town.

One day Mike had an idea. He was assisted to lift him up and it seemed him for a long time. Why couldn't he headline at Hammerstein's and catch the Irish vote. Mike confessed it had been one of his ambitions, and to relieve the management of the usual embarrassment Mike stated he wouldn't insist on any particular time or position.

To accommodate Mike, the late William Hammerstein had the subject broached to him. When Willie recovered he opined on Mike doing a worth-while scheme. Willie had heard about Mike but he had never heard Mike. Willie took to it favorably though and Mike was informed of progress. Mike was on the point of making a new suit and pedestal when Willie concluded that with Mike the riot act was the enthusiasm for his act might bring about the destruction of the theatre at the first show. Willie said he thought he ought to think of his father first.

So Mike Scott lost his great chance because he was such a riot everywhere. And as you were always confidential with us, Mike, tipping inside stuff about your life, wherever you are around Boston, here's the return—that if you didn't headline at Hammerstein's you could have headlined the first big show of the week at the 23d Street and been your self-made millionaire again. That was some show, Mike, some show, lad. Sims.

HARLEM O. H.

The first half of the bill offered the early part of the week didn't furnish good amusement. Up to and including the very ordinary one-reel comedy which closed the eight-act show, the house Monday night was in a semi-somnolent state. Attendance was off a trifle, the reason advanced being that it was pre-emption week.

After the "comedy" reel Harry Hook sent over "Dixie Volunteers," and thereafter the balance of the bill succeeded in arousing the customers. Miss White, following Hook, was the first to make them pay attention, giving off a fine hit and really winning applause hereafter for the evening. As the "Plain Clothes Girl" she has built up a likeable single for herself, and she'll probably be heard from later. Miss White has a sort of song cycle, she supposedly being a gal detective.

Miss Williams and Co. were No. 3 with her amusing little comedy, "Who Was to Blame?" Pretty sure always to score in the pop houses. It's about some split salt at the first dinner of her wedded life. She insists her mother always said spilling salt portended a quarrel, and she succeeds in picking one with her brand new husband.

Lee Beers presented himself in next to closing spot. They liked his pianolo and danced to it by generous appreciation. Hooper and Marbury with songs and dances closed the bill. This couple have rather pretentious stagings, and Miss Hooper flashes some pretty frocks. Perhaps a better arrangement of their dance numbers would work to their advantage.

Albert Farral and Co. (New Acts) started proceedings with novelty picture "Painting." The Cooney Sisters won fair return on second. "A Night in the Trenches" was third, getting some laughter on the comedy of the two blackface characters, whose work is easily the best of the six persons concerned. Following were Conrad and Conley, two boys with violin and piano. They seem to have selected an especially slow routine. *Idea.*

81ST STREET.

Far from being a regular show at the 81st Street the first half. Three of the five acts on the bill pleased the audience that did not quite fill fifty per cent. of the seating capacity of Tuesday night. It was the nasty weather earlier in the day likely that kept the attendance down at night. In addition to the vaudeville the program carried "On Trial," the five-reel Essanay, an educational scenic and a news weekly.

The Three Stewart girls opened with a song and dance. The girls look nice and all are good dancers from the school of the English pony ballet. One of their best little bits was a little pantomimic story told through the medium of dance posturing, cute, but old-fashioned. Their skipping rope dance at the finish was the best applause winner. Glen Hillson and Florence Duke were in the second act, receding the Coleman, who was moved next to closing because of the failure of Robinson Newbold and Marie Louise Gribbin to appear. Mr. Hillson offered a number of songs to piano accompaniment by Miss Duke. Incidentally Miss Duke cornered the applause hit of the act through two little solo pieces. The laughing hit of the bill was played by Durand and Co. in "Their Creed," particularly to the liking of the Broadway audience. The act has been trimmed a little bit toward the finish and is playing with more speed than when seen at the 23d Street some weeks ago.

"On Trial" opened the second half of the show, with Mr. Goets following it. He was easily the hit of the show. Goets has a pleasant personality on the stage and scored his points in talk as well as in song.

The Edwards Brothers with the former Collins and Hart offering won a laughing finish for the show. The weekly closed. *Fred.*

FIFTH AVENUE.

The Fifth Ave. fell a bit off in attendance Monday night. There were a number of vacant seats on the lower floor when the show got under way, but slowly lost became occupied. Although the audience never did appear to become settled.

It was a slow moving program, well enough arranged, when taking into consideration the material at hand, but there was nothing to lift it out of the rut.

James and Bonnie Thornton were listed as the headliners, and in the next-to-closing position, proved amusing. They gave their usual reception upon their entrance. The Gypsy Songsters were on rather late but when they started to sing, the auditors stayed for the final. They closed unusually well.

The Menards (New Acts) opened, with Stanley and Burns, Long and Ward and Jones and Greenlee (New Acts) placed accordingly. They were followed by the weekly pictorial, with Angel Aldwell and Co. In the next spot. The act held the interest nicely, with the patriotic idea further aiding. A new straight has probably been engaged, lending considerable assistance with his sinking, done with a passable joy. The old man's comedy was fully enjoyed.

Collins and Hart easily gained their usual laughs.

CITY.

With drums and fifes splitting the air around the fair of the Tammany tiger and parades winding up nearly every night across the street from the City it behooves the Fox theatre management to play the old flag stuff for all it is worth. Ever since the "Recruit" was built in Union Square and the soldiers barked to gather at the 14th street army war ballyhoos have been working overtime along the Fourteenth street way. So, there-

fore, the City is only abreast of the times in getting pictures and acts that sound three cheers.

The flag stuff at the City the first half ran more to two acts than anything else, "Lincoln of the U. S. A." (New Acts) and "Seven Sammies." About the same time Lincoln sketch appeared one of Charles Murphy's street ballyhoos for Hyman was winding up in front of Tammany Hall.

The Four Portia Girls opened the show and gave the bill a good start. Curry and Graham followed and did very well, all things considered. The man's stories hit attentive ears while the mixed song idea, with the man using Irish airs and the woman Scottish numbers, struck a responsive chord.

Next was "Lincoln of the U. S. A.," given rapt attention throughout. Cerro and his acrobats were well received, the topical selections in particular making him popular in all parts of the house. Cerro works modestly and not once tried to swing his instrument around his neck or grin like a jackanapes at some of the girls down front.

Ned Norworth and Evelyn Wells were next. Billy Gaston is now a member of the trio, with Moore, formerly of the combination, missing. Norworth still the "somewhat nut," with the usual old gag, and using facial slapstick monkeyshines both with Gaston and Miss Wells that was sure-fire. Gaston fits in nicely with Norworth, and in one "bit" particularly, where the continued query is made about Norworth's hands, the men made capital fun out of it. The City audience appeared to like the trio very much.

Following the "Seven Sammies" the Fox feature, "The Honor System," was shown. *Mark.*

JEFFERSON.

An evenly balanced bill at the Jefferson the first half. Nothing exceptional throughout, but neither anything so awful about it. The house was fairly well filled and seemed good natured enough.

Evelyn and Roselliny started, with the man doing trick stuff. The act could just as well be a single. Jeannette Childs, who followed, did four numbers, and with the exception of her Chaplin song had some fair melodies. Miss Childs should do away with her imitation of "Charles" as it is bad, but, then, who can really do Chaplin right?

On the job, a sketch with three women and a man, got over on the strength of one of the girl's slang. She can certainly get over lines, but is surrounded by a poor company, especially the man. There was no doubt the applause at the finish was for this girl alone.

Bennington and Sue, man and girl, have a good novelty act and a good boy having got one leg and doing some nice dancing and trick steps despite the handicap. The turn might do better if the songs were left out as both have extremely poor voices with no idea of delivery. The latter should be remedied as quickly as possible for when either talk it sounds as if they were trying to sell something with a tent and so forth. It wouldn't be a bad idea if somebody in the act would get an "Infantry Drill Regulations" book, as they've things all bawled up at present, such as a corporal walking guard, doing the manual of arms all wrong, holding the guns wrong, and saluting improperly. One day maybe someone in an act is going to execute a proper salute.

Oh! Boy! it'll be one awful surprise. The boys have good voices and can sing, so with one of the other fellows doing comedy, as a fellow who joined the army and can't see it, (not knowing what all the drill stuff is about), with a good turn and should do nicely in the smaller houses.

Burke and Harris followed a lot of singing but didn't have any trouble in registering. Both have good voices and with some new numbers should be able to go into the bigger houses and put it over proper. They are wearing evening suits with white socks, that's all wrong. It's a good two act, this, and can get over on any of the bills.

Four Charles, juggling and acrobatic in a kitchen set, closed the show and did fairly well. There are some neat tricks throughout the turn and it doesn't drag, which makes it perfectly agreeable to everyone.

14TH STREET.

If the show the first half of the current week is an indication of what the management has been serving the audience deserves to turn them away every night. It was a six-act affair, splendidly arranged, together with a number of pictures, in class above a good number of shows played on the other end of 14th street. The audience may be kind of cold with a rough element in the upper section, but they nevertheless pay strict attention with silence reigning that is a revelation in comparison to some of the other houses in the same classification.

The attendance could have been better, but if it does not increase within a reasonable time there is one consolation, it cannot be blamed on the show.

After a number of pictures, Kubanoff and Teranta (New Acts) opened, followed by Walter James, who did very nicely with his characters as shown upon his billboard. Individually his bits received due recognition. "The Happened to Ruth," with new members playing the same scene, was next and got across mainly on the strength of the comedy supplied by the man in the box. The audience was unable to define its purpose at first, but soon got the idea, and thereafter its success was assured. However, this could hardly be credited to the new principals, especially the woman.

After a weekly pictorial Edgard Bizley and

Co. (New Acts) kept them in good humor, leaving them nicely for Helen Vincent, who fared exceptionally well with a well arranged repertoire of numbers. Miss Vincent should encounter little difficulty in securing some bookings in the better grade houses, for she has a pleasing voice, together with good taste in dressing and in all has the proper appearance to get there. The Ramadeli Duo brought a good evening's entertainment to a close in good style. The house remained seated during their dancing specialty, which is well set off with a number of attractive costumes.

LAST HALF SHOWS.

(Oct. 25-28.)

AMERICAN ROOF.

Business was splendid the last half at the American. Perhaps the draw was the Douglas Fairbanks "Man from Painted Post" film. Very few walked out when the vaudeville program was finished, and the Fairbanks picture started around 11 p. m.

Helping along with the Liberty Loan appeal were Jack Wilson and Kitty Gordon as special features. They made an earnest appeal for the bonds.

The Franklyn De opened. Tried hard to make a sensation land, which, however, proves the weakest part of the turn. Fair acted youth, which they have, but the girl's style of stage raiment was not attractive. The short skirt she wore of green material didn't look at all becoming from the front. The boy and girl work hard and depend on two Irish dances to carry them over, although the sailor's hornpipe proved a big item. Act needs good closing number.

Hickey and Cooper are of the "man-woman" type that has the woman playing the piano while, introducing single numbers and working "double" with her male partner. The woman has a sort of recitative number that has a suggestive lyrical twist that doesn't bring much, she endeavors to play it up for all it is worth by bringing in the different musicians in the pit on "you didn't give it to me" tag line. Act slow at times and speedier at others. Of pop house calibre.

"Krazy Kat Kapers" were next. Five men and a woman, the men in grotesque feline attire, work in ground acrobatics in a special set representing a room, the men keeping on their heavy coverings until the end. The woman works "straight," at times filling in on a number of tricks as understander. Act a novelty and has sufficient acrobatics to hold it up.

Lee and Bennett mixed in sidewalk patter with songs, and did fairly well. Some sections of their turn need changing. The man got his best returns on "What Ireland Means to Me."

Willis Holt Wakefield was easily the class of the first section and received close attention all the way. Miss Wakefield followed considerable singing, but had no trouble in registering solidly.

After intermission the show swung into more speed with the Three Moriarty Sisters getting the biggest kind of a hit. The sisters appear to have an exchange of patter written especially for them. The girls look well and work harmoniously.

Bertha Creighton and Co. struck a soft spot. While they juggle all sorts of big moneyed-figures and don't care much about stage license, the audience seemed to like the act immensely. Then followed the Wilson-Gordon Liberty Loan appeal.

Dyer and Perko were surefire, the turn working much better than it did recently at the City. The man replacing Frank Fay with Dyer is getting a lot out of the comedy and has a number of gags that the former combination did not use. Perko tries hard to follow Fay's style, and succeeds admirably. The act is not using a woman as did the former Fay and Dyer turn.

Jolly Johnny Jones and his wire walking stunts closed the show, and some of his somersaulting tricks were applauded. *Mark.*

TWENTY-THIRD STREET.

Sure a show for two bits—as much as one should expect for the price at 23d Street the last half last week, and it played to good business. There was Will J. Ward with a quintet of girls, four of them with Ward playing piano and doing songs, incidentally grabbing off a hit (New Acts).

The Ward turn attracted a flock of new sounding Irish songs, and so it was not so easy for Quigley and Fitzgerald next to closing with talk and songs tinged with a bit of the "Old Sod." But they got away with it very nicely indeed. This team is a well known one and they make a bid for fresh popularity with their act practically new. The talk and "business" won laughter. Then there is the neat brand of stepping for a finish always pleasant to see. Fitzgerald had a ditty or two alone at the piano; then Quigley, all "steamed up," joins him for some final dancing.

Another two-man act was on a bit earlier, Browning and Deane (New Acts), fifth. They also did well.

Yvette and Saranoff with their classy violin turn brightened proceedings. The pair have attained novelty with their fiddle efforts, and the act looks good enough to carry them along in the best houses. Olive Young and April opened the bill. Hallen and Goss, a neat couple, satisfied, second. "What Really Happened," with two really funny and looks easy for pop audiences. Prevot and Brown closed and held everyone in their seats. Brown is a twisting marvel, in the somersaulting both to the mat and on the trampoline. Especially difficult is his full twister during a back somersault from trampoline to mat. *Idea.*

FIFTH AVENUE.

The last half bill last week was made up, for the most part, of new acts, these, however, being offered by known artists, save in one or two cases. The presence of so many new showings accounted for a rather oddity framed bill, which was very shy of laughs.

Lawton juggled his way to favor in the opening spot, getting better individual returns than the following four turns. His rubber ball manipulation on a trap drum proved a novelty, but this juggling of "ocean" balls was his pet stunt. Gertrude Graves with straight songs was second, getting little. John T. Ray and Co. (New Acts) did fairly well on third, as did Al Reyer, working with his sister, fourth. The couple are musical with saxophone and viola, but Reyer's acrobatic dancing is the act's strength.

There were five acts after the Liberty Loan speaker, and three were new acts. Jones and Sylvester (New Acts) delivered the show's hit on next to closing. Warren and Templeton, with acrobatic dancing, including some lofty kicking and a bit of comedy, did nicely placed sixth. The Werner & Amoros Trio showed enough in the closing spot to hold the house almost intact. Whipple and Huston and Co. (New Acts) were fifth, and Willing and Jordan (New Acts) were seventh. *Idea.*

NEW ACTS.

(Continued from page 23.)

Markey and Montgomery.

Songs and Patter.

12 Mins.; One (Special Drop; Exterior).

The man pokes his head out of the side entrance and yells "Hello, everybody!" He and the young woman then exchange line of patter in front of an ocean beach drop, with the customary songs, etc. Man affects nuttish mannerisms, and also offers a "I'm a Nut" number to help out the impression. At Hurlig and Seamon's he was so hoarse that he could barely be heard at times, his voice being husky and raspy. Some merry old bon mots of the long ago and some more ancient were offered, with the pair doing a wheelbarrow "bit" with the man doing several falls off the handles when the woman arises from her sitting posture. The man also did a Raymond Hitchcock—imitating Billy Sunday and imploring the devil to come up as he discarded coat, tie and collar. Act of small time caliber. *Mark.*

Seven Sammies.

Comedy Singing Skit.

23 Mins.; Full Stage.

Encampment scene, with five soldiers and two blackfaced comedians dressed as cooks. Sort of modern minstrel first part, with captain acting as interlocutor. One "coon" a fairly good loose dancer. Usual ballad and comedy singing and some talk. Close in "one," with imitation of jazz band with their mouths. Good three-a-day turn. Appears to be the act recently formed and first known as "The Seven American Minstrels." *Jola.*

Frank and Gracie DeMont.

Singing, Talking and Dancing.

14 Mins.; One.

A comedian in rather a grotesque outfit and a woman (straight) offering a conventional "two-act." Both appear to lack the essential experience as vaudevillians, and undoubtedly have heretofore confined their efforts to some other branch of the profession. The man recalls the burlesque type, while the woman at times displays like symptoms. They have framed a turn with a goodly quantity of talk, after a little flirtation opening. He does a soft shoe dance in a nonchalant manner that gained something, while she followed with a talking number to the same results, making a change of costume for the number. The act in its present condition is shy of speed, and both seem to take a lot for granted. They work in a manner that could stand improvement, together with their material, which may have been written by themselves.

BILLS.

(Continued from page 21.)

Clayton Drew Play
Baxley & Porter
Francis & Wilson
Cycling McNuts
Carson Trio
Savannah, Ga.
BIJOU (ubo)
(Jacksonville split)
1st half
Maraton & Muley
McCloud & Carr
Lewis & Norton
Dorothy Granville Co
Jonita & Hwallans
Saskatoon, Can.
EMPIRE (wva)
1st half
(Same bill playing
Regina, Regina, Can.
8-10)
Link & Long
Lanigan & Tucker
Pearls & Burns
Kelly Wilder Co
St. Louis
ORPHEUM
Carus & Gomer
Avon Comedy 4
"For Pity's Sake"
Harry Carroll
Olive Blasco Co
Santos & Hayes
Belma Braatz
Springer & McNeese
EMPRESS (wva)
Hector
Lonn's Hwallans
Canfield & Coban
(One to fill)
2d half
Mr. & Mrs. Wm O'Clare
Johnson & Hartley Co
Hope Vernon
Four Aikers
GRAND (wva)
The Zirra
Flake & Fallon
Arko & Virginia
Ed & Jack Smith
"All Girl Revue"
PARK (wva)
Aerial Mitchells
Granville & Mack
"Dairy Maids"
Billy Broad
2d half
Del Bally & Jap
Stoddard & Haynes
F Keane & Walsh
"Zig-Zag Revue"
St. Paul
ORPHEUM
(Sunday opening)
McIntire & Heath
J C Nixent Co
Sylvester & Vance
Bee Ho Gray Co
Edwin House
Jackson Bros
Alexander Kids
PALACE (wva)
Morton Bros
S & L Burns
"Night With Poets"
Eane & Dutton
3 Kanes
Hicks & Hart
2d half
3 Millards
"Camp in Rockles"
Jack George 3
(Two to fill)
HIP (abc)
Stapnoole & Speir
Billy Mann
J B Totten Co
Walters & Cliff Sis
The Keltons
2d half
Ellis & Ellsworth
Francis Murphy
3 Robins
D Harris & Variety 4
Artling & Mack
Schenectady, N. Y.
PROCTOR'S (ubo)
(Syracuse split)
1st half
Parish & Peru
Toney
"The Cure"
McMahon & Chapelle
Gorgallis Trio
Savannah, Ga.
POLI'S (ubo)
(Wilkes-Barre split)
1st half
Bayard & Hman
Carilla & Howard
"Mamma's Dream"
Corcoran & Mack
Werner Amoros Tr
Seattle
ORPHEUM
(Sunday opening)
Sensible Tucker Co
Frank Wasthal
Lloyd & Bell
Tower & Darrell
Bert Baker Co
Louis Hart
Gorman Film
PANTAGES (p)
Doris Lester 3
Pedrin's Monks
Gillrain Dancers
4 Casters
Strand Trio
Harvey Johnson
HIP (ab-wva)
1st half
(Same bill playing
Hipp, Portland, R)
Twirling Tablats
Roberts & Roden
H Moore & Cooper
Marimba Band
(Continued on page 27.)

OBITUARY.

Eugene O'Rourke died Oct. 30 in the George Washington Hospital at Washington, D. C., following a short illness resulting from the growth of a carbuncle. O'Rourke had been active for more than 25 years prior to his sudden death, his last engagement being with the "Passing Show of 1916," having replaced Tom Lewis in the cast of that production. In vaudeville O'Rourke presented "Parlor A" for several years, alternating between productions and vaudeville. Twenty-five years ago O'Rourke and the late Lee Harrison took a company on tour, in which the featured principals were John L. Sullivan and Paddy Ryan. It was called "The Wicklow Postman." O'Rourke's permanent home was on Long Island, where he owned several road houses at different times.

Robert Fitzsimmons, former heavy-weight pugilist of the world, died Oct. 22 at the Michael Reese Hospital, Chicago, where he was taken ill with pleural pneumonia. He was 55 years of age, a native of Cornwall, Eng. He was stricken with the fatal illness while playing a pop vaudeville theatre in Chicago. Fitzsimmons appeared on the stage with his wife. Formerly he featured big time vaudeville bills throughout the country. Fitzsimmons was married four times, first marrying Rose Julian, the sister of his business manager, Martin Julian. Later he married Julia Gifford, who divorced him a few years ago. He resided in Dunellen, N. J., where the remains were shipped for interment.

John R. Oldfield, 59 years old, manager of the Lawrence (Mass.) opera house, and former manager of theatres in Haverhill and Fitchburg, fell dead upon the street Oct. 28, stricken with heart failure. He had been in poor health for some time. As the opera house is running only road shows and prize fights Thursday nights Oldfield was working in the office of one of the mills. He was returning from the mill when stricken. The deceased leaves a wife and six children. He was formerly in the theatrical and newspaper business in New Rochelle, N. Y.

Lillian Lamson, a former well-known actress in the west and in Australia, died in Los Angeles. She had been a confirmed invalid for years due to a fall in Australia when playing in stock there. She is survived by a husband, William Desmond, the actor, and her mother, who resides in Los Angeles. Miss Lamson was a sister of Nance O'Neill.

Mrs. Chas. G. Boutin, professionally known as Francesca Parker, died at Chester, Pa., Oct. 3. In her early career she was identified with several prominent road shows, but recently appeared with her husband under the team name of Boutin and Tilson. She is survived by her husband and a son, four years of age.

Frank Bates, a Seattle theatrical manager and advance man, died at New Ulm, Minn., Oct. 14, of heart disease. He was born in Portland, Ore., in 1860, and had lived in Seattle for the past 18 years. A son residing in Tacoma, a daughter and the widow, of Ballard, survive. The body was cremated.

Richard Vivian, a well known actor in the west, and a favorite for several seasons at the Belasco and Burbank theatres here, died in Los Angeles of pneumonia. He leaves a widow, Fanchon Everhart, playing at present in Seattle. Vivian was 36 years old. His remains will be cremated.

F. Wilbur Loud, age 66, for 12 years cattle inspector for the State of Massachusetts, who appeared years ago in New York and Boston with Denman Thompson, died at his home in Weymouth, Mass., Oct. 18. In addition to

his wife, Mr. Loud is survived by two daughters.

Corona Riccardo died at the General Hospital, Kansas City, Oct. 15. At one time she was a noted actress. In Kansas City, in a modest room, she was known as the wife of Chief Silver Tongue, an Indian for whom she forsok the stage at the height of her career.

Charles Howard Eaton, known to musicians and picture men, died suddenly at his home in Dorchester, Mass., Oct. 24. He was leader of the Bangor Band, of Bangor, Me., and owned a number of theatres in Massachusetts.

Tony Walters, aged 30, formerly with Andy Lewis and his "International Girls," died at the Seton Hospital, New York, Oct. 17, of tuberculosis, which illness forced him to retire a year ago. He is survived by a widow and son.

Herr Schuls, the German actor, is reported from Paris to have lately committed suicide in Berlin. Troubles brought about by the war are said to have preyed upon his mind.

Harris Burman, age 65, died suddenly Oct. 17 of paralysis of the heart. He was the father of Sylvia and Augusta Burman and Albert Burman, of the Walthour Trio.

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WANTED—Six young ladies that play saxophones, brass, bag pipes. Join a big act. State instruments you can play, age, size and photo; it will be returned. Gray and Graham, c/o Variety, New York.

WANTED—Two dancing girls, one scroabatic dancer, and one fancy dancer for vaudeville act. Permanent position for capable girls. State height and weight. Standard, c/o Variety, New York.

WANTED—Unicycle rider, one that can ride giraffe unicycle preferred, for tube kid part in comedy bicycle act. Immediate engagement! wire quick. Address Cyclist, 3211 Warren Ave., Chicago, Ill., Apt. 1.

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Gowns by HAYDEN, INC. and MME. KAHN (and not Lucille)

BILLS.

(Continued from page 26.)

4 Clucks
Josie Flynn Co
Shattuck & O'Neill
Santi

Tacoma, Wash.
PANTAGES (p)
"Dream of Orient"
Claudia Coleman
The Youngers
Hoey & Lee
Willard
"All Wrong"
HIP (ah-wva)
(4)
(Same bill playing
Hip, Seattle, 8)
Mabel Fonda Tr
Billy Morse
Morgan & Stewart
Rural Eight
Bergquist Bros
Ross Bros
Terra Haute, Ind.
HIP (wva)
(4)
(Evansville split)
1st half
Ballyhoo Trio
Jas A Dunn
Wm Morrow Co
Hipp
"Oh Please Mr Detec"
Toledo
KEITH'S (ubo)
Hanson & Clifton
Lewis & White
Kaufman Bros.
Fania
John W. Ransomer
Dan Burke Co
Dooley & Sales
Dore's Celebrities
Toronto
YONGE (low)
Storm & Marsden
Clinton & Rooney
Beatrice Morrell
Andy Lewis Co
Minetti & Sidell
(Two to fill)
Treaton, N. J.
TAYLOR O H (ubo)
2d half 1-13)
Ada Elliott
Van Atta & G
W Gratton Co
J Clark Co
D Greenville Co
Kerslake's Pige
Troy, N. Y.
PROCTOR'S (ubo)
(Albany split)
1st half
Louis Stone
Hedges & Hedges
"The Intruder"
Clara Morton Co
Svar & Avery
Marcella's Birds
Lutes, N. Y.
COLONIAL (ubo)
Ward & Useless
Gray & Byron
Holmes & Buchanan
"Ragtime Dining Car"
Kelly & Galvin
White's Circus
2d half
Chas Ledeger
Valentine Vox
Jones & Johnson
Green Patent Co
(Two to fill)
Vancouver, B. C.
ORPHEUM
E A Wellman Co
Arthur Deagon
Cooper & Ricardo
B Johnson Co
H Dukane Co
H Dukane Co
Skating Dear
German Film
PANTAGES (p)
Larson & Wilson
Rigoletto Bros
6 Sternaders
Ash & Shaw
Riggs & Ryan
Victoria, B. C.
PANTAGES (p)
Parsons & Irwin
"Pleasant Reverser"
Lloyd & Fuller

Winnipeg
ORPHEUM
H Rempel Co
Williams & Wolfus
Rath Bros
Willie Weston
Hazel Moran
Winnona Winters
Tennessee Ten
PANTAGES (p)
Primrose Minstrels
Barton & Hill
"Well Well Well"
Marlette's Marionettes
Alice Hamilton
Jan Publitz
STRAND (wva)
1st half
Tiller Sisters
Thompson & Marshall
Frank Gardner Co
Sweeney & Newton
Woonsocket, R. I.
BLIQU (ubo)
Alfred Farrell Co
Scott Gibson
"The Masqueraders"
2d half
Keenan White
John F Clark
Womwood's Animals
Yonkers, N. Y.
PROCTOR'S (ubo)
Stanley Gallini Co
Kimberly & Arnold
T Granville Co
Bender & Heer
(Two to fill)

BURLESQUE ROUTES

(Nov. 5 and Nov. 12.)
"Americans" 5 Star Toronto 12 Savoy Ham-
ilton Ont.
"Army & Navy Girls" 5 Empire Hoboken 12
Star Brooklyn.
"Auto Girls" 5 Grand Trenton N J 12 Gay-
ety Baltimore Md.
"Aviators" 5 Lyceum Duluth 12 Century
Kansas City Mo.
Behman Show 5 Casino Brooklyn 12 Em-
pire Newark N. J.
"Best Show in Town" 5 Corinthian Roches-
ter 12-14 Bastable Syracuse 15-17 Lum-
berg Utica N. Y.
"Bliff Bing Bang" 5 Majestic Ft Wayne Ind
11-12 O H Terre Haute.
"Bon Tons" 5 Jacques Waterbury 12-14
Cohen's Newburgh 15-17 Cohen's Pough-
keepsie N. Y.
"Bostonians" 5 Gayety Montreal 12 Empire
Albany.
"Bowery" 5 Hurlig & Seamon Seamon's
New York 12 L O.
"Broadway Belles" 5-6 Holyoke Holyoke 7-
10 Gilmore Springfield Mass 12 Howard
Boston.
"Broadway Frolics" 5 Olympic Cincinnati 12
Star & Garter Chicago.
"Burlesque Revue" 5 L O 12 Orpheum Pater-
son.
"Burlesque Wonder Show" 5 Orpheum Pater-
son 12 Majestic Jersey City.
"Cabaret Girls" 5 Gayety Brooklyn 12-14
Warburton Yonkers 15-17 Hudson Schene-
cady N. Y.
"Charming Widows" 5 Gayety Philadelphia
12 So Bethlehem 13 Easton 14-17 Majestic
Wilkes-Barre Pa.
"Darlings of Paris" 5 Gayety Minneapolis
12 Star St Paul.
"Follies of Day" 5 Empire Hoboken 15-17
Park Bridgeport.
"Gilles de Pleasure" 5 Star Brooklyn 12
Gayety Brooklyn.
"French Frolics" 5-7 Warburton Yonkers 8-
10 Hudson Schenectady N Y 12-13 Holyoke
Holyoke 14-17 Gilmore Springfield Mass.
"Gay Morning Glories" 5 Savoy Hamilton 12
Cadillac Detroit.
"Girls from Follies" 5 Cadillac Detroit 12
Gayety Chicago.
"Girls from Joyland" 5 Garden Buffalo 12
Star Toronto.
"Golden Crook" 5 Gayety Buffalo 12 Corin-
thian Rochester.
"Grown Up Babies" 5 Standard St Louis 12
Englewood Chicago.
Hastings Harry 5 Colonial Providence 12
Gayety Boston.

2d half
Elsie White
Roach & McCurdy
"Mimic World"
(Two to fill)
York, Pa.
OPERA HOUSE (ubo)
Rogers & Wood
O'Neal & Walmaley
Napoleon & Hipp
(One to fill)
2d half
Hendricks & Padula
Barry & Wolford
Willie Bros.
(One to fill)
Youngstown, O.
KEITH'S (ubo)
Jack & Foris
A Boothby Co
Gygi & Vadle
Andy Rice
Cartmell & Harris
Gladys & Hanson
Bonita & Hara
Hill & Sylvany
Paris
ALHAMBRA
Kratons
Rose Amy
Gleazy Troupe
Dreadnoughts
Betty Washington
Ward & Partner
4 Black Diamonds
Frivoile & Deep
Miss Lily
Les Arnaflna

"Hello America" 5 Gayety Omaha 12 Gay-
ety Kansas City Mo.
"Hello Girls" 5 So Bethlehem 6 Easton 7-10
Majestic Wilkes-Barre Pa 12 Empire Ho-
boken N. J.
"Hip Hip Hip Hurrah" 5 Empire Albany 12
Gayety Boston.
Howe Sam 5 Casino Philadelphia 12 Hurlig
& Seamon's New York.
"Innocent Maids" 5 Olympic New York 12
Gayety Philadelphia.
Irwin's "Big Show" 5 Grand Hartford 12
Jacques Waterbury.
"Jolly Girls" 5-6 Erie 7 Ashtabula Pa 8-10
Park Youngstown O 12 Victoria Pitts-
burgh.
"Lady Buccaneers" 4-5 O H Terre Haute
Ind 12 Lyceum Columbus O.
"Lively Girls" 8-10 Park Bridgeport Conn
12 Colonial Providence.
"Lid Lifters" 5 Century Kansas City Mo 12
Standard St Louis.
"Maid of America" 5 Peoples Philadelphia
12 Palace Baltimore Md.
"Majestics" 5 Star Cleveland 12 Empire
Toledo.
Marion Dave 5 Gayety Pittsburgh 12 Star
Cleveland.
"Merry Rounders" 5 Gayety Washington 12
Gayety Pittsburgh.
"Mile a Minute Girls" 5 Victoria Pittsburgh
12 Penn Circuit.
"Military Maids" 5 Empire Chicago 12 Ma-
jestic Ft Wayne Ind.
"Minion Dolls" 5 Lyric Dayton 12
Olympic Cincinnati O.
"Monte Carlo Girls" 5 Howard Boston 12-14
Orpheum New Bedford 15-17 Worcester
Worcester Mass.
"Oh Girls" 5 Gayety Boston 12 Columbus New
York.
"Orientals" 5 Gayety Chicago 12 Gayety
Milwaukee.
"Pace Makers" 5 Gayety Baltimore 12 Tro-
cadero Philadelphia.
"Parisian Flirts" 5 Empire Cleveland 12-13
Erie 14 Ashtabula 15-17 Park Youngtown O.
"Puss Puss" 5 Gayety St Louis 12 Columbia
Chicago.
"Record Breakers" 5 Majestic Scranton 12-
13 Binghamton 14 Oneida 15 Oswego 16-17
Inter Niagara Falls N. Y.
"Review of 1918" 5 Penn Circuit 12 Grand
Trenton N. J.
Roseland Girls" 5 Empire Toledo 12 Lyric
Dayton.
Sldman Sam 5 Columbia Chicago 12-14 Ber-
chiel Des Moines Ia.
"Sight Seers" 5 Gayety Kansas City Mo 12
Gayety St Loui.
"Social Follies" 3 Trocadero Philadelphia 12
Majestic Scranton.
"Social Maids" 5 Palace Baltimore Md 12
Gayety Washington D. C.
"Some Babies" 5-6 Binghamton 7 Oneida 8
Oswego 9-10 Inter Niagara Falls N Y 12
Garden Buffalo.
"Some Show" 5 Empire Newark 12 Casino
Philadelphia.
"Speedway Girls" 5 Star St Paul 12 Lyceum
Duluth.
Spiegel's Revue 5 Majestic Jersey City 12
Peoples Philadelphia.
"Sporting Widows" 5-7 Cohen's Newburgh
8-10 Cohen's Poughkeepsie 12 Miner's
Bronx New York.
"Star & Garter" 5 Miner's Bronx New York
12 Empire Hoboken.
"Step Lively Girls" 5 Columbia New York 12
Casino Brooklyn.
Sydell Rose 5 Gayety Toronto 12 Gayety
Buffalo.
"Tempters" 5 Gayety Milwaukee 12 Gayety
Minneapolis.
"20th Century Maids" 5 Gayety Detroit 12
Gayety Toronto.
Watson Billy 5-7 Bastable Syracuse 8-10
Lumberg Utica N Y 12 Gayety Montreal.
Welch Ben 5 Star & Garter Chicago 12 Gay-
ety Detroit.
"Whirlly Girly Girls" 5 Lyceum Columbus 12-
13 Cort Wheeling W Va 15-17 Grand
Akron O.
White Pat 5 Englewood Chicago 12 Empire
Chicago.
Williams Mollie 5 Casino Boston 12 Grand
Hartford.

"Bringing Up Father" Lexington New York.
"Come Back to Erin" Shubert Milwaukee.
"Common Clay" Adon Rochester N. Y.
"Daughter of the Sun" Auditorium Baltimore
Md.
"Haps and Fritz" Grand Worcester Mass.
"Katzenjammer Kids" (a) Imperial Chicago.
"Katzenjammer Kids" (b) Orpheum Philadel-
phia.
"Little Girl God Forgot" National Chicago.
"Little Girl in a Big City" American St Louis.
"Millionaire's Son and Shop Girl" Strand
Hoboken N. J.
"Mutt and Jeff" Lyceum Pittsburgh.
"Peg o' My Heart" Lyceum Detroit.
"The Fascinating Widow" Poli's Washington
D. C.
"The Heart of Wexona" Park Indianapolis.
"The Old Homestead" Garden Kansas City Mo.
"The Other Man's Wife" Emery Providence
R. I.
"The White Slave" Gayety Louisville Ky.
"Thurston" Prospect Cleveland O.
"Trail of the Lonesome Pin" Southern Colum-
bus O.
"Turn Back the Hours" Majestic Buffalo N. Y.
"Which One Shall I Marry" Orpheum Nash-
ville Tenn.

LETTERS

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tered mail.

GOVERNMENT LETTERS

Belmonte Harry
Bennett Eva
Bennett John
Benson Harry C
Bernard Vera
Bernivici Al (SF)
Bertrand Eudoxie
Blegert Mildred
Bijou Comedy (C)
Blmbo Chas (C)
Birch Miss
Bixler Earl M
Browne Mamie H
Borrower Louis (C)
Boyd Dixie (C)
Boyle Ellen
Brandon Francis
Brook Mr & Mrs A
Brown Frank
Brown Geo N (C)
Brown Kennedy (C)
Brownie Morris (C)
Browns Dancing
Bryton Miss Georgie
Bullock Gertrude
Burdick Belle
Burke & Harris
Adams Bros (C)
Burke Walter J
Burton Ethel
Burton Jessie L
Burton Marlon
Burton Robert
Busch Julia M
Bush Pete
Byam John (C)
Byron Jack (C)

LETTER LIST.

A
Abdulla Billy
Abrahams Abraham
Abrams A
Ackabor Mohamed
Adams Bros (C)
Adams Rex
Adler Chas J
Alberts Nat
Aldridge Alfred (SF)
Amelia (C)
Anders Glen
Andrews F W (C)
Anelli Julia
Anson A
Anson E
Anson Joe
Armstrong Cella
Arnold Billy
Arnold Louis
Arrule Victoria (C)
Arriane Max
Atlanta & Plisk
Aulrey B A
Ayers Mr & Mrs (C)

B
Baird Ethel
Barry Sisters
Barry & Wolford
Barry Richard
Barton Ward
Bassitt & Bailey (C)
Batchelor Billy
Baxter Elmer A
Beaumont Elsie
Bell Norma

C
Callahan Jerome
Calvert Lillian
Cameron Lillian
Canday Mrs Harry (C)
Canfield Al
Canfield Ward
Cantwell Johnny Mrs
Carman's N Minstrels
Carr Marie (C)
Carroll Madam
Carroll Nettie
Carr Nat
Carver's Musical
Carver Ida B (P)
Cavalline Marie J
Cavanaugh Dick
Chandler Joe
Chester Mrs (C)
Chestley Mae

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AND
=====

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“MEET ME AT THE STATION, DEAR”

(Snyder-Lewis-Young)

VERSE

Any time I want a little kiss from you,
 Mother's always in the way;
 When our lips begin to pout,
 Brother Bill walks in and out.
 Father comes in with a smile and says "Hello,"
 Just to spoil our kissing game;
 They think they're smart, but oh! sweetheart,
 We'll fool them just the same.

CHORUS

Meet me at the station,
 Where the trains come and go, oh!
 Make believe I'm your relation,
 And I just came in to see the city,
 Don't you forget to treat me pretty;
 Greet me, when you meet me,
 Like I've been away a year;
 We'll kiss "good-byes" and kiss "hellos,"
 With every train that comes and goes,
 So meet me at the station, dear.

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HARRISON

GREENE

and

KATHERINE

PARKER

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By JAMES J. MORTON

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Chief Eagle Horse (C) Glenn & Bradford (O)
Christy Lew Glover Claude O (C)
Church Alice Gold Irene
Clare Millie Goodwin Nat C (C)
Clarke Ruby Gordon W H
Clark James (P) Gordon Ernie
Clark Leo B (P) Goulet Felix
Clara Violet (O) Goulding Edmund
Clayton Lucille Grace Florence
Clay Babbette Graf Milton
Cleveland Babe Graham Frank (P)
Clifford & Dale (C) Gray Maude
Clifford & Wayne (C) Gregory The (C)
Clover Edythe G Grew Wm
Clute Gerald L (C) Grey Clarice
Coate Henry G Grey Helen
Coleman Solly Grossman's Enter's
Collins Harvey F Gullit Adolfo (C)
Connally Harold
Conrad Arthur (P)
Cook & Handman (SF)
Cornell M A
Copeland & Pearse
Copeland Carl
Cox Flo
Cowles Roy (C)
Creighton Arnette
Cover Mrs Frank
Creighton Mary
Croft Kenneth
Crossman's Ente's (P)
Cullen Frank
Cunningham Anna
Curtis Jane

D
Dalley & Parks
Dalbeane & Co
Dale Dan
Dallas J G
Darling Miss L (SF)
Darrin Goy
Davidson Mrs Nelson
Davis Doc Will
Davis Verna
Dayton Ethel
Dean Hamilton (O)
Dean Pa
Dean Wanda
De Angli Carlo
DeFoglie Louise (C)
Dellon Harold
Delmore Arthur B
Delour May
Demerest Margie
Dennis Homer
DeTrickey Goy (SF)
Dolly Babian
Dooley & Rugel
Donegan Ed (C)
Downard & Downard
Dressler Marie
Dudley Edgar
Duffer Mrs H
Duffy Dick (C)
Duffy James J
Dufresnay Mme
Dunbar Louis (P)
Duncan Lillian
Dunn Jos J (C)
Dura Sam
Dra Toll Frank
Du Vries Evelyn

E
Earle Dorothy
Earle George
Early & Leight
Eastman Roy
Edwards Chas E
Edwards Dorothy
Edwards Julia (PKG)
(C)
El Cleve
Eliason S
Elmina Mile
Empress Marie
English Harry Co
Errington Myra
Erwin Kitty
Ethardo Naomi

F
Fargo & Wells (C)
Faulkner Rex
Fay Miss Billie (C)
Fay Miss Billie (Reg)
Faye Budd
Fern Richelleu & F (C)
Ferry Mrs Wm
Fields Sallie
Fischer Eleanor
Flaber Bob
Fitzgerald Jack (C)
Fitzgerald Jay (C)
Five Girls Mgr
Flavilla
Fleming Kathleen
Fletcher Chas G
Flock Jack
Flynn John H
Flynn Kitty
Fontaine Al (C)
Forbes Marlon
Ford Max (C)
Foros Joe
Forrest Adele
Francis Adele
Francis Jim & A
Franklin Burrell
Fraser Jack (C)
Frear Fred H
Frederick Geo
Freeman Moe (C)
Fried Sam

G
Gabriel Master (C)
Gangler Jack
Garcinetti Joe M
Gasman Josephine
Gayles & Raymond
Gaylord D
Geary Arthur
Genaro Marie (SF)
George Al
Gibson Claire
Gillis Steve (C)
Gilmore Barney

H
Hallem Emma
Hall Geo F
Hallen & Hunter (C)
Hamilton Betty
Hamilin & Mack
Hammond Faye B
Hanson Wm T (P)
Harcourt Miss Jean
Harcourt C L (SF)
Harlan Kenneth
(Reg)
Harper Mabel (C)
Harrington Wilbur
Harris Dave
Harvey Edith (C)
Hart Hazel
Hasson Leslie A (C)
Hayward Stafford Co
Hayward Jessie
Headler Jack (C)
Heard Frank
Henderson V L (C)
Hermann Helen
Hiatt & Geer (C)
Hicks Joe (C)
Hilton Dora (C)
Hinton Al
Hipp Conrad
Hugson Fred
Holbrook Florence
Horton Chas
Hough Mrs H W
Howard & Symon
Hoyt's Minstrels
Hoyt Hal
Hughes Walter W
Hume Harry (C)

I
Ihrmark Tina
Infeld Mort (C)

J
Jackson Miss G M (C)
Jameson Howard (C)
Jarrett G E
Jennings Chas E
Jewells Two (SF)
Jewell Ben (C)
Johnson & Arthur (C)
Jolice Miss M F
Jones Edith L
Joyce Marlon
June Dawn

K
Kaill David
Kaufman Emmie (C)
Kays Flying (C)
Keate E Harrison
Keating Clara (Reg)
Keeley's Three
Keeley Lillian
Kellogg Sidney
Kelly Ette (C)
Kema Re
Kemp Roger
Kennedy Harold
Kew E F
King Goldie (P)
King Hume & T (C)
King Jane
Klirafy Calvin V
Kirkwood Billie
Kilngel Fritzl
Knight Frank (C)
Knight & Ransom
Knight & Sartell
Knowles Lillian
Kolb August
Kraup Ien J (C)
Kreiner Wm S
Kress Rose (C)
Krom Alta M
Kruger Louis S

L
La Coste & Clifton (P)
La Marche Mabelle
Lambert & Terry
Lambert Billie
La Mert Sam
La Mon Thelma
Lamont Carl
Lane Harry J
La Toy Harry
Laurie Rose
Lawline & Crawford
(P)
Law Mrs Walter
Lay Jack (C)
Lee Benny
Lee Lola
Lee Mary
Leighton Bert E
Leighton Chas (SF)
Leonard & Haley
Leonard Marie
Le Roy & Harvey
Lester Wm
Lewitt Abe
LeViva Miss (C)
Leyle Wm (C)
Lewolo Julia
Lewis Andrew
Lewis Edna
Lewis Henry R
Lewis Sam

Lidell Jack (C)
Linn A M (C)
Livingston Mrs B J
Livingston Fee
Lloyd Eddie M
Lockhart Roma M (C)
Lockhart W J C
Loffus Mr & Mrs (C)
London Louis
Longfeather Joe (C)
Lonzo Cox (C)
Lorraine Peggy
Loyall Beaul
Lubin Lew (C)
Lydston & Emmerson
(C)
Lyle Gedes
Lynch Billy
Lynch Ed
Lyon Mrs Dave (C)
Lyons & Yosco (P)

M
Mable & Malfe (C)
MacCauley Wm
MacCauley Alexander
MacGregor Nell
MacMullen
MacGouvern Edythe
Mama (4) Irene B
(C)
Mallory Burton
Mangean Grace
Marion & Deane (C)
Marriott M J
Marshall Helen
March Lewis
Martelle Tommy
Martin Mr & Mrs P
Matthews Mrs D D
(Reg)
Matthews Pearl (P)
Mayer Harry (Spec)
Masone Mr
May Harry
McMormick Hugh
McCree Sallie
McGinnis Mrs F
McGreer Robt (SF)
McIntyre The
McIntyre Mrs H C
McKay Review
McKean Eva
McNally Miss F
Melvern Babe (C)
Mercer Beryle
Merle's Cockatoos
Merrill Belle
Miles Mrs Homer
Miller Miss B
Miller Elizabeth
Millies Arthur
Mitchell & Mitch (C)
Mitchell Russell (C)
Moe Freeman (C)
Mondereau Harvey
Moon J Aurus (C)
Moore Lucin
Moore Lucille (SF)
Moreno The
Morgan Bruce
Morgan Chas A
Morgan & Gray (C)
Morgan Eugene (C)
Morrison James
Morris Mrs Mike
Morton Lewis
Munson Marlon
Murdock Miss Jap (C)
Murray & Ward

N
Newins Jolie
Newman Ralph
Newman Linda (C)
Newman Lou & J (C)
Newton Miss
Norman Don (P)
Norwood Edw (C)
Nugent James J
N Y Comedy Four

O
O'Brien Mrs Wm
Oliver Gene (P)
Oliver James
Oriental Singers

P
Palma Michael
Palmer Frank (C)
Park Emily
Partridge Hall
Paul Francis
Paul Mort N
Pavlak N (C)
Pearson Violet (C)
Pelzer Geo S
Portia Sisters
Potter & Hartwell
Potter W G
Present Jack (SF)
Primrose Mrs Gee
Puck Eva
Puck Harry
Purdy Wm (C)

Q
Quinlan Dan
Quirk Jane

R
Racey Edw F
Raffin Alfred
Randall Vivian
Ranee Miss R
Rath Bros (C)
Ray Tommy
Rayerst W A
Raymond Jack (C)
Read Mrs E
Reeves Billy (C)
Regnn & Renard
Renard Nat
Renard Neal (P)
Reno Irene (C)
Reno & Reno
Reslat
Rice Bros (C)

Rice Helen O
Riceaman Kitty
Richards Chris
Richards Great
Ringer
Ring Blanche
Ring Julie
Robertson A Ross
Roberts Olive
Rockwell Florence
Rogers Elisabeth
Rogers Ida
Rogers Clarrie
Ross Katherine (C)
Roth Kitty
Rothchild Julie
Rothchild (REG) (C)
Rowley & Tointon (P)
Roya Ruth
Rubell Julian
Rubens The
Ruckman Moe
Rush Mr
Russell Marie (C)
Russell Violet (P)
Russell Mr & Mrs R
Russell Mrs W (P)
Ryan Ethel

S
Salvator (SF)
Samuels Rae
Sanderson Johnie
Santi Mile
Sather Al (C)
Saxon Pauline (C)
Scanlon G B
Schepp Chas
Schubert Hugh W (P)
Schwartz Martha
Seldon Mrs Geo
Shanley Gertrude
Shannon John J
Shaw Joe (C)
Sheppard & Ray
Sherman Paul P
Sherry Blanche (O)
Sherwood Jeanette
Shield Crowling
Shirley Sisters
Simpson Nance
Sincclair Mrs F G
Skelly James (C)
Smith Al B
Smith Ida (P)
Spencer Albert C
Spencer Margaret
St Claire Tyler (O)
Standard John
Stanley Helene
Stanley & Lea (C)
Startup Harry (O)
Stave Elmer
Stevens Mrs H A
Stewart Jean
Stewart Margaret
Stiendel & Hyde (C)
Stirk Elsie (P)
Story R
Stuart & Lewis
Sunderland May (C)
Sykes Carrie

T
Tavaris Virginia
(TEL) (C)
Taylor & Howard
Taylor Margaret
Taylor Wm H
Teal Raymond
Texas Quartette
Thibault Thos
Thomas Mr & Mrs
Fred
Thomas Helen
Thompson J Forrest
Thorne Wm
Thurber Lena
Tombs Helen Hart
Top Cornelius (Gov't)
(C)
Toppan Teddy
Travers Helen A
Tucker Joe
Turcott Bert

V
Valata Costa (REG)
(C)
Vance Harry
Van Rose
Vauha Dorothy (C)
Vervain
Vittigiano Jimmy
Voltaire Bertha

W
Wagner Chas D
Wackerfeld Wanda (C)
Walker Phil
Walker Ralph E
Wallace
Wallace Miss (TEL)
Walsh May
Walton Elsie
Ward Al (C)
Ward Arthur F
Ward Thos
Warnock Frank L (P)
Watson Pearl
Wayne Marshall & C
Webb Dolly
Webb Teddy
Weldon Francis
Wells Corrine (C)
Weston Helen
Weston Lew
Wharton Mrs Nat
White Danny (C)
White Joe & Vera (C)
Wilbur Bunny (C)
Wilbur Frank (C)
Willard Dot
Williamson Bob (SF)
Williams C A

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Wilson Lew (C)	Young & April
Wilson Ollie	Young Joe (P)
Wood Marie P	Young & Waldron (C)
Woods Francis (P)	Yvonne Miss (C)
Woodward & Morrissey (C)	
Worden Mrs Harold	
Worth Florence	Zara Carmen Trio
Wright Earl	Zimmer John
Wright Lucille	Zoeller Edw

The MOST SENSATIONAL
SONG HIT
Ever Published

Chimes Of Normandy

Words by Alfred Bryan
Music by Jack Wells

By the
Writers of
"Joan of Arc"

Lead

f *Mod^o*
Fill Ready

voice
p Nor. man - die

mf *sm loco*
your bells were golden

sm loco
Nor. man - die in days of old - en

how your chimes are hushed in si - lence

mf *sm loco*
And my heart is si - lent

mf *sm loco*
Break your slumber spell -

mf *sm loco*
Wake o Yes - per bell

mf *sm loco*
Refrain
Chimes of Norman - die

mf *sm loco*
Ring out a - gain that sweet refrain

mf *sm loco*
Don't let my tears - be
all in vain - I'm pray - ing

mf *sm loco*
my Ros - a - ry I'm say - ing Ring out for me -

mf *sm loco*
your mel - o - dy chimes of Norman - die

A WORTHY
ADDITION TO THE
REIGNING SONG
SUCCESSSES
OF TWO CONTINENTS

"THE SUNSHINE
OF YOUR SMILE"
"THE BROKEN DOLL"
"SOMEWHERE A VOICE"
"SOMETIME YOU'LL
REMEMBER"

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and FRANCIS, DAY & HUNTER
62 W. 45TH ST., NEW YORK

"Say a Prayer for the Boys Out There"

"Say a Prayer for the Boys Out There"

"Say a Prayer for the Boys Out There"

"Say a Prayer for the Boys Out There"

"Say a Prayer for the Boys Out There"

FRANK MULLANE

He sang the Song.

MORRY STERN

Our New Chicago Professional Manager, told him about the Song.

BERNIE GROSSMAN

Who wrote it, and who is now in Chicago, and Walter Wilson, our Chicago Manager, rehearsed him.

"SAY A PRAYER FOR THE BOYS OUT THERE"

The outcome of the combination. A Sensational Hit in Chicago for

THE JOE MORRIS MUSIC COMPANY

"Say a Prayer for the Boys Out There" "Say a Prayer for the Boys Out There" "Say a Prayer for the Boys Out There" "Say a Prayer for the Boys Out There" "Say a Prayer for the Boys Out There"

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Ruth Eddy Wilkes has joined the review at the States cabaret.

Phil Welker has been appointed musical director of the western "Katzenjammer Kids."

Sam Sidman was in Chicago last week. He engaged Betty Powers for the prima donna part of his show.

joined the editorial staff of the Chicago Herald.

Entertainers at the States Cabaret were using "Wait Till the Clouds Roll By," the song hit of "Oh, Boy," during the past two weeks. A letter from the company's attorney, Benjamin H. Erllich, caused the withdrawal of the number.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

James J. Corbett, Alexander Pantages, J. C. Matthews, Batling Nelson and Lou Houseman sent flowers to the funeral of Bob Fitzsimmons last week.

Millard Reed and Reffner and Richards spent some time in Chicago last week of weeks attempting to organize stock companies, without success.

Ned Woodley, stage director of the Empress, Milwaukee, has engaged Jimmie Bount, juvenile, for his burlesque stock company.

There is a barrel in the lobby of the Majestic theatre which is intended for subscriptions for "Smokes for Saunmen." Gertrude Hoffman looked into it when it was empty. An hour later it was full.

Stewart Walker has received an offer from an unnamed source to make a musical comedy out of Booth Tarkington's "Seventeen," now at the Playhouse. Mr. Walker says "Nix!"

Claude Langley, picture man, formerly of Los Angeles, came through Chicago last week on his way to Buenos Aires, where he is now located. Mr. Langley has been buying films in New York.

George Warren, for years manager of McVicker's during its legitimate policy, and more recently manager of the Olympic, has

The Ferguson brothers stock company opened for a run of repertoire at the Indiana, Marlon, Ind., Oct. 29. Among the plays the company will produce are "The Great Divide," "Going Some," "Human Hearts," "Little Lost Sister," "Shepherd of the Hills," "Divorce Question" and "Billy the Kid."

Tony Cornetta and Al Shayne severed diplomatic relations at Evansville, Ind., Oct. 24. The scrap was due to the fact that Shayne didn't give Cornetta an adequate recompense, according to Cornetta. Shayne opens on Orpheum time Nov. 11 at Milwaukee. Joe Sully will replace Cornetta in the act.

Harry Jackson, comedian with Jean Bedini's "Forty Thieves," who was recently let out, has turned up with "Mile a Minute Girls." Jackson was replaced by Sam Michels in Bedini's show. Al Riccardo, of the same show, who was doing a ventriloquist specialty, also left the company and has been booked for a single act on W. V. M. A. time.

Lola May, who played in "The Gentleman from Mississippi," has taken the place of Dorothy Mortimer, who left "Parlor, Bedroom and Bath" to take a part in Leo Ditrichstein's forthcoming production, "The King." John Cumberland, who has been out of the "Parlor" cast for a few days on account of throat trouble, is back.

Mrs. Otis Skinner, who has been in the east for the past six weeks, has rejoined her hus-

band here and will accompany him on his tour to the Pacific coast when his run here in "Mr. Antonio" expires. It is said "Mr. Antonio" will leave town before Christmas and will be replaced by "Come Out of the Kitchen," with Ruth Chatterton.

It was reported last week that representatives of the Liberty theatre, Cleveland; an independent house, offered their theatres to J. C. Matthews, western booking manager of the Pantages circuit, for Pan bookings; if a \$1,000 bill could be procured. Matthews indicated his willingness to book the theatre with the regular Pan road show, at \$1,600. No deal was made.

Mrs. Nellie La Pearl, a former circus performer, filed a suit for \$20,000 damages against Michael Grady, for libel and false arrest. Sept. 24 an all-night battle was waged between Mrs. La Pearl and several policemen under the direction of Grady. She was arrested for running a disorderly house. Ruth Wilkes, who sued her husband, C. R. McKinney, charging abuse, has obtained her divorce decree.

AUDITORIUM (H. M. Johnson, mgr.)—Policemen's Benefit show, "Stop, Look, Listen," closing. Next week, grand opera.

BLACKSTONE (Ed. Wappler, mgr.)—"The Wild Tree" with Fay Seltzer, booked for limited engagement (2d week).

COHAN'S GRAND (Harry J. Ridings, mgr.)—Leo Ditrichstein closes in "The Judge of Zalamea" (5th week). "Why Marry?" with Nat Goodwin, Arnold Daly and Edmund Bress opens Nov. 5.

COLONIAL (Norman Field, mgr.)—"Parlor, Bedroom and Bath," with Florence Moore (10th week).

COLUMBIA (F. A. Perry, mgr.)—Columbia Wheel Burlesque—"Twentieth Century Girls."

CORT (U. J. Herman, mgr.)—"Upstairs and Down" (10th week).

CROWN (Ed. J. Rowland, Jr., mgr.)—Stock "The Girl He Couldn't Buy."

ENGLEWOOD (J. D. Whitehead, mgr.)—American Wheel Burlesque—"The Military Maids."

EMPIRE (Art Moeller, mgr.)—American Wheel Burlesque—"Bif, Bang, Bing!"

GARRICK (Wm. Currie, mgr.)—"The 13th Chair," with Annie Russell (9th week).

GAYETY (Robert Shoemaker, mgr.)—American Wheel Burlesque—"The Tempters."

ILLINOIS (R. Timponi, mgr.)—"Miss Springtime," steady (3d week).

IMPERIAL (Will Spink, mgr.)—"Come Back to Erin."

LA SALLE (Nat Royster, mgr.)—"Oh, Boy," with Joseph Santley, keeping up its capacity record (11th week).

NATIONAL (John Barrett, mgr.)—"The Katzenjammer Kids."

OLYMPIC (Abe Jacobs, mgr.)—"Canary Cottage" (5th week).

PLAYHOUSE—Stewart Walker's company in "Seventeen" (5th week).

PRINCESS (Will Singer, mgr.)—"The Man Who Came Back," with Mary Nash, drawing excellent patronage (6th week).

POWERS (Harry Powers, mgr.)—Otis Skinner in "Mr. Antonio" (8th week).

STAR AND GARTER (William Roeb, mgr.)—Columbia Wheel Burlesque—Al Reeves' "Big Show."

MAJESTIC (Fred C. Eberts, mgr.; Orpheum; rehearsal 9.30).—Yes and no. A long show this week, good in spots, weak elsewhere.

There used to be a vaudeville gag about the Swiss navy, which ended by asking, "Where is it?" It's here—in "Married Via Wireless," William K. Pollard's big, bad act. A ton of paper mache ships (profile) and floating islands and moving statues and disappearing lighthouses enter and vanish on and in a stiff sea of blue-green paint, while down below transpire a series of crimes against decency crying aloud for vengeance. Pollard admits he wrote the "book." He errs. The book was written in 1456, 1567, 1678 and 1789 by Joe Miller's progenitors and competitors.

The star jest comes when the captain pulls out a hair and holds it before the binoculars through which the comedienne is seeking the equator and she discovers a camel crossing.

The rest is a Hamburger steak of scatter-fired gags that insult vaudeville and the mediocre company which supports Queenie Williams, who is too good to be in such society. Her eccentric dancing and effervescent song delivery draw hearty applause.

Freddie Garland, a catarrhal comedian who steals from everybody since Columbus and past Chaplin, is as funny as the plot, which is absent. The finish is so patriotic that Pollard dares you not to applaud. The Monday matinee took the dare like a lot of cowards.

Olive Briscoe followed this mess, and it took her some little time to get the sunlight of her personality through the haze. She beamed in good time, and, with Al Raub, hit 'em for a smash before retiring.

Then came Lee Kohlmar and his company. What "Married Via Wireless" demonstrated should not be done with a "book" this act revealed two-fold in showing what can be done by clean humor, human situations, sequence, story, horse sense. The Shipman-Lippman skit is a peach, a miniature drama that gets to the nub of the heart, makes a reasonable folks laugh, and scores a clean, bang. Kohlmar is splendid, but the surprise, here at least, is in the performance of Will Fox, a Hebrew comedian of extraordinary talent. This whole act smatters of thought, preparation, earnest effort and intelligence.

Emma Carus and Larry Comer, in their offering now grown familiar through continuous partnership, followed many singers. In fact almost every act on the bill sings. Stuart Barnes was switched in ahead of the C. C. couple because Jonie Heather was programed just before them, and relief was needed. Miss Carus, as slender now as even she could wish,

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- "MY MOTHER'S EYES" Bryan-Paley
- "SWEET PETOOTIE" Tierney-Murphy
- "WAY DOWN THERE (A Dixie Boy is Missing)" Murphy-Tierney
- "SOUTHERN GALS" Yellen-Gumble
- "MAYBE SOMETIME" Kahn-Marshall
- "SO THIS IS DIXIE" Yellen-Gumble
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Kaufman Brothers, good singers, gagged endlessly. Gags are the soul of vaudeville, perhaps, but at this date there is no soul left in "at 12.00 he won a clock," and "you don't told me," and "you're a jasha," and "it's a cadenza." They sing well but not enough, and tell punk jokes by far too many. Their billing is "Tuneful Originalities." Their tunefulness is their most original contribution.

Paul and Mae Nolan, comedy jugglers, opened. Josie Heather, supported by William Casey, Jr., at the piano and Bobby Heather (her sister) got over lightly but sweetly. The war has helped us like Britishers out west, where they were never very strong in normal years. Miss Heather looked ten years younger than on her last previous appearance here. Stuart Barnes did his usual boob song and monolog with dispatch and laughs. He has added a Service recitation which he does without inspiration—it is over his head. Fanchon and Marco and their Frisco Jazz Band were probably improperly billed. A "favorite singing comedian" was announced, but no one sang. Instead, a girl went through the motions of some conventional dance steps. The jazz band was good.

PALACE (Earl T. Steward, Mgr.: Orpheum).—With Eisle Janis topping, the October blizzard meant nothing at the box office. The only empty seat in the house was the one next to the Variety man, and that was holding his sopping ulster. Miss Janis, on early (9.22), for no particular reason, repeated her clean hit of week before last at the Majestic with no change of routine. The Avon Comedy Four, next to closing, ran the audience out of gas. The kitchen stuff is funnier than any

of the old "school" foolishness, and the quartet is there with a warble whenever the laughs lag. Almost any kind of a quartet can get encores. But the Avon crew earns them: Joe Smith, the Hebrew chef, is an artist, and Charles Dale, who doubles as the proprietor and the doctor, characterizes almost legitimately, yet with a punch.

Fox and Ingram, substituting for the temperamental and therefore absent Harry Carroll, stopped the show their first time in a two-day house. Miss Ingram (Zella) is a sister of the late Herbert Ingram, and worked in Chicago cabarets until recently. She is winning on sight, diffident and gentle, and owns a deep contralto to timbre and soothing qualities if not power. Fox is a clean young chap dressed in tailor-made clothes. They alternate at the piano and "on the floor" and sing specialty songs. For an encore Miss Ingram does a medley of her brother's hits. If there is to be a choice, song-writers' sisters, apparently are to be preferred to the composers themselves.

Buster Santos and Jacque Hays never miss, and didn't this time. Jack and Fortis, jolly French tumblers and balancers, opened to a glad hand. Nate Leipzig, No. 2 (too early) couldn't get a "committee" up, but amazed with his thimble and card illusions.

One of the delights of the performance came with Raymond Bend and Elisabeth Shirley in "Remnants." Bend is very like William Hodge. The woman is true to type and allows nothing for vaudeville, which is well in this instance. The vehicle is quiet, plausible, grammatical, gentlemanly, even-strained and welcome. It could run on in the same pitch for an hour without a shot being fired. Selma Braats, competent juggler, closed.

COLUMBIA (Frank E. Perry, mgr.).—For the first time in years Father took Mother and the children down to the Columbia, and a good time was had by all. The show was not only clean, but clever. It was fast only in action, and not in lines or numbers. It was that

rara avis, a burlesque show that is burlesque. The show is called "The Twentieth Century Maids" with Jim Barton. It should be called Jim Barton with the "Twentieth Century Maids." For while the maids are all very pretty and well behaved, Barton is the big, outstanding figure of the show. There are

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some who claim he is the best tramp comedian on the burlesque stage today, barring not even Billy Arlington. The claim is not undebatable. "The Twentieth Century Maids" has a clever little soubrette new to burlesque, of an order of merit on a par with Barton's work as comedian. She is Jacqueline Tallman, lately connected with William B. Friedlander in his tabloid enterprises. Jacqueline is of the cute school, but her cuteness is natural and pleasing. She has a good voice, and can do wonders with her nimble limbs.

Whereas there is no particular book, there are plenty of funny situations and lots of hilarious lines. Barton ad libs probably more than any other burlesque comedian, but he always does so with discretion and point, and invariably gets away with it. Several ancient and reliable burlesque standbys are used; but this troupe gets more out of them than the ordinary company.

Supporting Barton are Jack Duffy, an able second comedian, Florence Tanner, a satisfactory if not sensational prima donna, Bob Ferns, Arthur Young, Juliette Belmont, Tillie Barton and Jim Howell.

RIALTO (Harry Earle, mgr.; Doyle-Loew)
 —The bill this week had one act new to Chicago audiences—Alberto, the dancing xylophonist, just off the Pan circuit. He has eccentric pedals, lots of personality, and he rattles rhythmic hammers. Another act that wins is Peppie & Greenwald's "Melody Land," with Jack Brazee and five comely and clever girls. Brazee comes out in various costumes and baritones while the other members of the company instrumentalize, dance and furnish charming backgrounds. One of the girls plays a piano, one a violin and one a cello. All play beautifully. Gene and Marie Custer sing and talk. Gene has a southern congenial voice. The act could be improved by using songs which have outlived or post-dated the vintage which produced "Poor Butterfly." Medley and Moyle should be billed as Medley and Noise. That's their act. They utilize college nut stuff, and although their offering defies analysis, it gets laughs. Jake Sternad's "Napanees" is the pop edition of Gus Edwards' "School Days" and suffers by comparison. Four of the people in the sketch, three girls and the teacher, were formerly with Fred Bachmann's "Day in 'Kiddland'" act, and some of the material in Sternad's act is reminiscent of stuff used by Bachman. A sketch called "Women," which had to do with three women who had one husband, got laughter despite its rather illogical action. Lee Stoddard gave phonograph imitations which were as good as most phonographs. He also did ventriloquist bits and gave odd imitations, including one of circus barker several miles away. Barnold's Dogs, always sure-fire, delivered. Dot Marcell, the Nellie Nichols of the pop houses, sang Hebrew, Italian and other character songs about as Nellie would sing them if Nellie sang them that way.

cluding this week's day bill, emphasize the necessity of some good sketch acts to balance the dumb, singing, patter and dancing numbers. Woolf and Stewart have a sketch; they try very hard, use rather an elaborate setting, employ a novel and interesting idea, but somehow their efforts do not get over as they might. The sketch is entitled "Across the Court," and has to do with a flirtation between an author and an actress. The sketch needs an author and an actress. Mahoney and Rogers, a boy and girl, patter inconspicuously before a seashore drop, sing pleasantly and dance brilliantly. The Hippodrome Four deliver the goods. They have something that not over many quarters are offering—real comedy. Their harmony is soft pedal, and additionally effective therefore by contrast with the customary brazen voice blendings. "A Real Fal" followed. It is a bucolic sketch, produced by Miller, Packard and Howard. The Harvey Trio, who claim to be the originators of basketball on bicycles, have a good act. Without the element of contest it would still be a creditable offering; with it, it keeps the audience interested every minute. Anthony and Valentine Brothers have a good concertine act, Anthony monopolizing applause with a couple of dandy whistling numbers in addition to his accordion playing.

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ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—The current Orpheum program is but fair in arrangement and entertaining value, although business as usual is up to the mark. "Submarine F" is one of the features and in the closing spot held considerable interest through it depicting the working while in action. Nina Payne won big applause with her dancing specialty, especially the closing futuristic number that easily proved the best in her turn. Georgie Earle and Co., in a rural comedy by herself, entitled "Getting Acquainted," received but a passing notice. Libonati gained considerable applause with his musical offering, notwithstanding he is in his second week. "Skeet" Gallagher and Irene Martin were enjoyed with their singing and dancing specialty. Eleta Brown and Herbert Spence were moderately received, other than the success gained by Miss Brown with her bird notes and imitations. Nelson and his collection of hats received many laughs. Eddie Foy and the Seven Younger Foyas in "The Old Woman in the Shoe," was the other hold-over, and repeated his previous week's success.

PANTAGES.—With a well-diversified arrangement of turns, this week's show at Pantages is possibly the season's best, with the turns individually gaining due recognition. "The Winter Garden Revue" is the featured attraction, headed by a number of clever principals who were directly responsible for the standing it attained. Individually they gained more

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JOK McCARTHY'S

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than a passing notice, with Anna Mae Bell, Hal Van Rensselaer and Gladys Lanphere displaying sufficient talent to head the production. The Five Sultys easily pulled down a big score with their corking entertainment, as shown during their talking and dancing skit entitled "The Information Bureau." Willie Solar kept right in line with his specialty, that was solely designed to amuse, something which it accomplished. The Three Mori Bros. with their barrel juggling and athletic feats, proved an exceptional good addition, while Lacey Shannon and Davis, a trio of musically talented women, was the single weak spot in the program. Their routine could stand an immediate strengthening, while the wardrobe is somewhat inferior, and together, they proved detrimental to such an extent, it was impossible to overlook this defect and naturally had a direct bearing upon their returns. Trevitt's Military Dogs closed the performance with a number of military drills that were remarkably well accomplished.

HIPPODROME.—The Hippodrome continues to pack 'em in, with this week's program keeping apace with others. Arthur Fall and Sister, in a versatile offering, were fully appreciated. Wright and Walker are a couple of boys in a routine of songs and dances that were liked. Willie Smith, with a pleasing soprano voice, sang a number of songs in acceptable style, and continually gained hearty returns for his efforts. The Three Dixie Girls showed a neat arrangement of song numbers with Little Caruso and Co. showing up exceedingly good in a somewhat different singing specialty. Aerial Eddys, with a routine of gymnastic aerial balancing, did very nicely.

CASINO.—With the usual six-act bill and the "Water Sprites" in its second and final week thrown in for good measure, business was good which proves that a big act can be held here two weeks to advantage. There is nothing of exceptional merit to the "Water Sprites." It's quantity. If an act of this calibre can be held two weeks, then other girl acts could be retained a second week, as girl acts find big favor here. "Water Sprites" did not have the closing position this week, that spot being assigned to Harry Kranz and Bob La Salle. They proved a wise selection for the position, as they were so well liked they were compelled to respond to numerous encores. The boys know how to put songs over for their full value. The only fault that can be found is that some of the songs have seen better days, but it should be an easy matter to replace them with modern numbers. Some foolishness is indulged in that was good for laughs, and they also interpolate some nifty dance steps in an able manner. Kranz and La Salle are a pair of the best song manipulators seen here in many months. Walter Deaves presented his manikins in an efficient manner. For a manikin turn he must be given credit for putting it on in good style, scenically and otherwise. The only objectionable feature in his manner of taking bows at the finish. He is assisted by a woman, who also bows with him. Both look as if they just returned from the factory after a hard day's work. Prince and Crest, two Italian characters, start with some talk and carry a prop accordion out of which they get a few laughs. Later one of the men sings while playing guitar and is accompanied by the other on an accordion of beautiful design. They were well liked. The Lyceum Four entertained with songs. They possess good voices and registered a high score. Some comedy is also attempted, but not enough to detract from their offering. J. Edmund Davis and Co. offered a dramatic affair with a comedy surprise (?) finish. The characters representing a police inspector, a crook and a woman reformer. The dialog and idea is practically the same as many other crook plays that were built along the same lines. The sketch was, nevertheless, appreciated. Three Melvins do some good hand balancing, winning much applause with some really daring leaps in hand-to-hand catches.

ALCAZAR (George Davis, mgr.).—Stella Mayhew in "Broadway and Buttermilk" (first week).

COIT (Homer F. Curran, mgr.).—La Scala Grand Opera Co. (second week).

COLUMBIA (Gottlieb & Marks, mgrs.).—"Potash and Perimutter in Society" (first week).



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CASINO (Robt. Drady, mgr.).—A.-H. & W. V. A. Vaudeville.
WIGWAM (Jos. F. Bauer, mgr.).—A.-H. & W. V. A. Vaudeville.
PRINCESS (Bert Levey, lessee and mgr.).—Bert Levey Vaudeville.
ALHAMBRA (Wm. Finck, mgr.).—Kellie-Burns Vaudeville.

The local representatives of the various eastern music publishing companies who occupy front offices in the Pantages Theatre Building, take advantage of every opportunity to plug their songs from the windows. During the "Liberty Bond" parade last Wednesday, with thousands of people standing

in the streets, each representative sang their firm's song through megaphones, vying with each other for applause honors from the crowds, who seemed to appreciate every effort. The honors were about equally divided between Al Browne (Whitmarks) and Mort Harris (W. B. & S.). Phil Otis for Remick's had a float in the parade with big banners inviting everybody to sing "So Long Mother."

Two local weeklies devoted to theatricals failed to appear on the news stands last week. The editor, Freddie Weiss, of one of the sheets, is now doing a double in vaudeville with Dot Posty; the latter was formerly of Gordon, Posty and Manzell.

The Martins, scheduled to open the show at the Casino last week, did not go on, on account of insufficient stage room, which may have been due to the large tank installed for the "Water Sprites," in their second week here. Various reports are to the effect that the set could have been made. Many acts have complained about back stage at the Casino. It is a modern theatre in every respect. Several acts have stated they are accorded better treatment at the Hippodrome, also booked by Ackerman & Harris. Deave's Manikins replaced the Martins.

Arthur B. Leopold, a theatrical authority from New Orleans, was here last week.

Evidently inspired by the success of the song contests in New York City, the "song pluggers" have arranged to hold a contest out here, starting at Pantages, Oakland, this week. War songs will be used exclusively.

Dr. Margolis, Amy Maynard (Mrs. Margolis) and Ivan Bankoff stopped over here last week before sailing for Japan and the Far East via Honolulu on the "Sierra" Nov. 23. Dr. Margolis, who has Bankoff under contract, goes to the Orient to produce dancing revues which will be staged and headed by Bankoff. It is their intention to use natives in the revues. The doctor is also taking five feature De Luxe pictures.

Herbert Meyerfeld has joined the Blake & Amber forces, where he will be in charge of the Lyceum department.

The new Mission theatre has been enlarged, increasing its seating capacity 1,000.

Louis Greenfield, one of the owners of the Fillmore and Mission theatres, has announced his engagement to Edna Greenberg (non-professional). The marriage is expected to take place within the next month.

The union musicians of San Francisco at a meeting adopted a resolution not to use any selections of the Authors' and Composers' Assn. except on request of the proprietor of the establishment in which they are employed. The new order is principally aimed at the restaurants.

"The Third Party" will be presented at the Alcazar following "Broadway and Buttermilk," the current attraction. In the cast will be Benn Linn, Martha Golden, James Gleason, Jane Urban, Jack Sheehan and others. Other plays to be produced by the

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company include "Baby Mine" and "Over Night."

The Allied Theatrical Managers held a meeting in the Hippodrome last week to plan for the adoption of uniform methods in complying with the war tax requirements. The plan generally favored was to retain present prices.

Alma Gluck will give her first recital of two scheduled here, at the Columbia Sunday afternoon, Nov. 4.

Charles Leonard is now representing Maurice Richmond Music Co. in San Francisco. Their late song, "If I Can't Have You All the Time Then I Don't Want You At All," is being used considerably in the cafes.

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The California Land Show, which has been holding forth the past two weeks, and was heavily attended, affected the attendance at the legitimate houses.

T. Daniel Frawley returned here last week from the Orient, where he spent several months.

"The Sprained Ankle," by Eulalie Andreas, which was presented at the Little theatre recently, is on the bill this week at the Orpheum, Oakland.

Work on the new Pantages theatre in Salt Lake City will commence around the first of the year.

Jim Post returned here from Vancouver, B. C., last week. He will probably install a musical comedy company at Pantages' old theatre there within the next thirty days.

At the recent theatrical managers meeting here which was called to formulate plans to handle the war tax, every theatre manager was represented except Pantages. The Pantages Circuit is revising its admission scale so as to include the war tax in the admissions.

The Hippodrome, Oakland, plays vaudeville Sundays only. The other six days the theatre is occupied by the Hippodrome dramatic stock company at 15-25. The current attraction is "The Common Law."

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The Orpheum, Oakland, under Harry Cornell's management, has increased its advertising space in the dailies as well as billboard advertising, at present carrying around 75 stands in Oakland and vicinity. Business so far has surpassed previous season.

ATLANTA.

By LOUIS COHEN.

ATLANTA (Louis Haase, mgr.)—20-30, "Beauty Shop," pleasing, good. \$1-1, "Kalinka."

Don Schollar is treasurer of the Atlanta, succeeding Richard Arrowood, now with Goldwyn Atlanta office.

LYRIC (Geo. Hickman, mgr.)—First half: Casting Campbells, good; Warren and Frost, pleased; Thomas and Hall, applause; Kenny and Nobody, laughing hit; Rita Mario Orchestra, closed, very good. Business big. German feature, added attraction.

GRAND (Ed. Schiller, mgr.)—First half: "Mildred's Gown," pleased; Dunn Sisters, good; M. H. Fox, juicier, excellent; C. H. Fox, Wilbur, laughs; Zeno Jordan and Zeno, good. First anniversary of Loew's entrance into the Southern field of theatricals.

ATLANTIC CITY.

By CHARLES SCHEUER.

There are more pennies around the Boardwalk these days than ever before in the resort's history. The new war tax has brought the Lincolns to the beachfront in herds to all the theatres and merchants in the business section of the city are already experiencing a shortage of coppers as a result.

The recently organized Atlantic City Amusement Association, comprising every department of entertainment for the visitors and residents, is already making good as an

educator, although only two weeks old. The association has been duly recognized by the city administration and has been called upon on several occasions to assist the officials in working out problems having to do with their business. The association expects to shortly launch a publicity campaign that will help boost Atlantic City and bring more visitors to the resort.

Hallowen found many unique attractions along the beachfront. Every cafe had some interesting novelties in decorations, favors and dances to say nothing of general entertainment.

The New Nixon opens Saturday night after several months of darkness. Harry Lauder will be the attraction, paying the resort a final visit on his farewell tour of the country.

"Losing Eloise," a new farce by Fred Jackson, was well received this week at its arrival at the Apollo. The show, presented by Selwyn & Co., starred Lucile Watson.

It has been a big week in films here. "The Spreading Dawn," the fourth of the highly acclaimed Goldwyn productions, found appreciative audiences during a two-day run at the Virginia. The stellar role was played with distinguished success by Jane Cowl. The Bijou presented "The Call of the East," in which Essie Hayskawa features. The little Jap has a big following here. William Farnum returned to the resort in another thriller, "When a Man Sees Red," at the Colonial. "The Lust of the Ages," starring Lillian Walker, has been brought back to the shore for the third showing within a month, appearing at the Cort theatre. This big film created a considerable stir here at its two former appearances. Petrova in "The Law of the Land," at the City Square, attracted capacity houses in two presentations.

"What Is Your Husband Doing?" the new comedy by George V. Hobart, which comes to the Apollo next week, has created lively advance notice from playgoers.

BOSTON.

By LEN LIBBY.

KEITH'S (Robert G. Larson, mgr.; agent, U. B. O.)—A fair bill, not especially well balanced but apparently satisfying a capacity house Monday night. Evelyn Nesbit headlined. Boston found her performance much better than on her last appearance. The entire bill is along the general lines of the previous two weeks. This makes three consecutive weeks that Boston's only big-time house has been booked without using an animal of any sort, not even a dog, a bicycle, a juggler, an athlete, an acrobat, a plant, a ventriloquist, a cartoonist, a prestidigitator, a "tab," a wire act, a virtuoso, a trapeze act, a straight instrumental act, or even a quartet. Seabury and Shaw opened with dances, starting tamer but finishing strong owing to the exceptionally clever "stunt dancing" of Seabury. Brennan and Vaughn, in second place, found the house well seated owing to a late curtain and went over neatly. Lew Madden and Co., in his "Monday Morning," were the nearest approach

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ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—"The Minstrel Maids" went big Monday matinee, being well staged and neatly costumed. Other acts included Lillian's Dogs Hayden and Oswald, "Lulu's Friend" and Palmer and Frederick. Excellent house.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—"The Honor System" was featured heavily in the advertising this week and, combined with seven vaudeville acts, business jumped. The vaudeville bill was headed by the Cola Senter Band and Magda Dahl, and other acts were the Renee Family, Betty Barnett, Frank Mayne and Co. in "The Tird Degree," the Georgia Four, Watson and Holmes, and Smith and Smythe.

GORDON'S OLYMPIA (Frank Hookallo, mgr.).—Larger and better bills are proving as successful here as at the other Gordon house. "The Six International Tourists" top this week's program, other acts being the Juggling Havelocks, Philbrick and Devoe, William Lytell and Co., Gordon and Spencer, and the Fujiyama Four, Japanese novelty.

PARK (Thomas D. Soriero, mgr.).—"The Adopted Son," the Bushman-Bayne release, topped this week's firm bill. Excellent business.

MAJESTIC (E. D. Smith, mgr.).—Alice Neilson, always a Boston favorite, opened Monday night for a single week in "Kitty Darlin'," being greeted with excellent business. Next week the Shuberts will send in "The Star Gazer."

SHUBERT (E. D. Smith, mgr.).—Last week of "The Passing Show" so corking business. "The Show of Wonders" will follow it, and may hit a slump as the result of the number of "girllie" and musical shows that have been ahead of it, including the Ziegfeld Follies, which cleaned up to a record.

COLONIAL (Charles J. Rich, mgr.).—David Warfield, in "The Music Master," opened Monday night to capacity. No telephone reservations are being made during the first week.

PLYMOUTH (E. D. Smith, mgr.).—"Oh Boy," which opened the season in Boston last August, is on its last two weeks, plans having been changed for a run until Christmas when it was seen that business was taking a drop after it left the Wilbur.

WILBUR (E. D. Smith, mgr.).—"Love o' Mike," on its fourth week, holding up well, being the ideal type of attraction for this house.

PARK SQUARE (Fred E. Wright, mgr.).—Last week of "Capt. Kidd, Jr.," "The Grass Widow" booked in for next week.

TREMONT (John B. Schoeffel, mgr.).—Ninth week of "Turn to the Right" and still running strong.

HOLLIS (Charles J. Rich, mgr.).—John Drew and Margaret Blinington in "The Gay Lord

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to a sketch that the bill carried, and Madden's more quiet comedy, especially at the piano, scored better than the rest of his stuff. Eddie and Lou Miller closed strong, their "Rigoletto" duet bringing down the house. Dugan and Raymond went as big as usual. Walter Weems received good applause when he opened, and his monolog chatter was to the quiet and yet funny vein that the house could not get enough of. Following the Nesbit act Whiting and Burt in their breezy turn went big. DeWitt, Burns and Torrence closed in their "Awakening of the Toys" pantomime, and the portion of the house the act lost on a walk-out was due more to the act being overplayed than to lack of novelty.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Theda Bara, in "Camille," drew a whale of a house Monday night. The vaudeville bill was topped by "A Telephone Tangle." Other acts were Skelley and Sauvaln, Dooley and Nelson, Hart and Varady, the dancers; and John Geiger with his talking fiddle.

BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures Fair.

BOWDOIN (Al Somerby, mgr.; agent, U. B. O.).—With Evelyn Nesbit playing in person at Keith's, the Bowdoin made a shrewd move in booking her on the screen at pop prices, thus benefiting from the heavy Keith advertising. William S. Hart, in "Hell's Hinges," also scored with the cosmopolitan west-end audience. The vaudeville included All Rajah in telepathy, Schepp's Circus, Charles F. Atkinson in "The Man Without a Country," and Fred Ferdinaand.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Snappy bill, first half, topped by Hal Stephens in his impersonations. Other acts included Murphy and Klein, Sadie Sherman, the Great Santell, the McGinnis Brothers, and "The Dancing Cadets."

GLOBE (Frank Meagher, mgr.; agent, Loew).—"A Pair of Silk Stockings" in stock drew a rather poor house Monday although business is up to what was expected in starting a new organization which is intended to fill the field left vacant by the withdrawal of John Craig from local stock. Next week "The Argyle Case" will be used.

Quex" opened Monday night to a typical Drew audience.

OPERA HOUSE (Lawrence McCarty, mgr.).—The Creation Grand Opera Co. opens for two-week engagement next Monday, after which "The Wanderer" is booked in for an indefinite engagement.

COPLEY (H. W. Pattee, mgr.).—This is the 21st week of "The Man Who Stayed at Home" by the Henry Jewett English Players and there is every indication that it will play into 1918. The house is busy claiming the stock record of the country for one attraction.

CASINO (Charles Waldron, mgr.).—"Step Lively Girls." Excellent.

GAYETY (Thomas H. Henry, mgr.).—Irwin's "Big Show." Capacity nights.

HOWARD (George E. Lothrop, mgr.).—"The Mischief Makers" on a guarantee with the house bill comprising Orville and Madeline; La Mertz; Earle and Bartlett; the Pascon Duo; Stone and Manning, and Nat Aldin. Capacity evenings.

"The Show of Wonders" into the Shubert, and "The Grass Widow" into the Park Square.

BUFFALO.

By A. J. SHARICK.

STAR (Peter C. Cornell, mgr.).—Jane Cowl in "Lilac Time." Big draw.

THECK (John R. Oshel, mgr.).—"The San Carlo Opera Co. opening with "Carmen," Fortune Gallo, impresario, six evenings and two matinees. Fair business.

GAYETY.—Burlesque. "Best Show in Town."

SHEA'S (Henry Carr, mgr.).—Joseph E. Howard's Musical Revue with Ethelyn Clark appearing as Liberty; Tom Smith and Ralph Austin, Frank Crumit, Mr. and Mrs. Gor-

The Castle Square opened Monday night as a picture house after considerable alterations, "The Manx-Man" being used as the opening feature. This is the old house that John Craig made famous with stock, but with which he lost much of his profits in the last two years he kept it going.

E. Ryder Swets, the English stage manager who came across to produce "Chu Chin Chow," came to Boston Monday to see David Warfield in "The Music Master." He explained that he had met Warfield several times in England but had never seen him act. "He is a remarkable actor," he concluded. "And London will welcome him in any sort of a production." Swets was accompanied by Morris Gest, who is spending much time here paying the way for "The Wanderer," which comes into the Boston opera house in two weeks.

Gloria Goodwin, the actress, who is first cousin of the head of the New Haven railroad, obtained a bunch of publicity last week when the papers played up her marriage to Foye Fossett Stanford of New York, of the Naval Reserves. The marriage occurred last June.

The managers of all theatres and motion picture houses in Boston have been asked by Mayor Curley to name a date in the middle of November of a special matinee, the proceeds of which are to be devoted to the purchase of Christmas presents for the soldiers and sailors in foreign service.

Openings in the first class houses next Monday bring "The Star Gazer" into the Majestic,

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SHEA'S HIPPODROME.—Pictures.
MAJESTIC (Millard Cornwall, mgr.).—"Mutt and Jeff Divorced."
GARDEN (William Graham, mgr.).—"American Burlesquers." Big business.
ACADEMY (Jules Michaels).—Vaudeville.
LYRIC.—Vaudeville.
OLYMPIC.—Vaudeville.

Joseph Howard made a tremendous hit at Shea's the first night in his new song, "Somewhere in France is a Lily." He was recalled for four encores and the audience still wanted more. He was given the biggest reception any person has received at Shea's in a long time.

"Lilac Times" is a play that has a peculiar appeal at this time in the nation's history. It has every sign of a big money getter.

DETROIT.

BY JACOB SMITH.

TEMPLE (C. G. Williams, mgr.).—Phyllis Neilson Terry; Harry Green Co.; Browning and Denny; Bert Hanlon; Bernard and Scarth; Moore and Gerald; Three Escardos; Kay and Bell.
MILES.—"The Road to Reno"; University Four; Stroud Trio; Nivon and Sans; Tetwauri Japs; Williams and Weston.
ORPHEUM.—"Land of Enchantment"; Katherine Milley; Bert Howard; Eskimo and Seal; Amateur Dancing Contest Friday Night.
REGENT.—"Resista"; Bachelor Dinner; Lew Wilson; Big Four Quartet; Mack and Lee; Asaki Japs.
COLONIAL.—"Six Peaches and a Pair"; New Orleans Jazz Band; Count Perrone; Cavanna Duo; Devlin and Miller; Grant Gardner & Co.
OPERA HOUSE.—Ann Mudock in "The Three Bears." Next, "Have a Heart."
GARRICK.—"Johnny Get Your Gun." Next, San Carlo Opera Co.
ADAMS.—"Lion and the Mouse" (Glaser Stock).

The Detroit Theatre Managers' Association will add the war tax to the prices of admissions.

Phil Gleichman is now managing director of the Broadway-Strand, and Edgar Garson, house manager.

The American Exhibitors' Association will meet in Detroit July 3-4. Local committees have already been appointed to make the necessary arrangements and outline the social program. There will be no exhibition, the entire convention being for business and pleasure.

The Detroit Jewish Stock Co., 1140 Penobscot building, has incorporated for \$5,000 to conduct theatres.

John H. Kunsky has notified his ten theatre managers that under no circumstances must they play copyrighted music. Mr. Kunsky has publicly condemned the action of the authors and publishers to collect a tax from his theatres, contending that he has invested hundreds and hundreds of dollars in a music library.

The Michigan exhibitors held a meeting in Detroit last Thursday and discussed the war taxes. Charles C. Pettijohn, general manager of the American Exhibitors' Association, urged the exhibitors to stand together and organize, telling them that they could bring any of the big producers to right terms if they would stand together. Following his address

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will tell you that we put on our harness in Jersey city, hooked up in Boston, and started on the great big time circuit; and, girls and boys, what a treat to meet the stage door tender with your mail, and hand you the key to a comfortable dressing room. What a treat it is to meet a jolly crew of stage boys. What a treat it is to meet the good-natured stage manager. What a treat it is to receive the well wishes of the house manager. What a treat it is to hand down your music to a good orchestra. What a treat it is to know that your act is going good. What a treat it is to get the glad hand from the audience. What a treat it is to meet old friends on the bill and make new ones. What a treat it is to be an N. V. A. member. What a treat it is to take the first train for your next stand, then you know you are there. What a treat it is to read the "CLIPPING," "VARIETY," "MIRROR," "TELEGRAPH," "STAR," and the press in general. They tell us what they think. What a treat it is to set home occasionally and be met at the door by Miss Fox with both feet under the table and get away with a home-cooked meal—and Miss Fox is SOLE cook.

What a treat (Norman) to have a good agent, and you, too, Mr. Albee; so we will break the news to Mother gently and say Good Night to everybody.

Respectfully yours,

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IN

"THE SCREAM OF THE MOVIES"

BY

ALLEN SPENCER TENNEY

P. S.—We don't make them laugh—we make them holler.

the 300 exhibitors present stood up in favor of a motion to refuse to pay the 15-cent per reel per day tax placed upon them by most of the distributors. So far none of the exchanges have enforced the tax, and none has canceled exhibitors refusing to pay same.

LOS ANGELES.

BY GUY PRICE.

A neat sum of money will be raised, it is expected, at the Richard Vivan Benefit at the Mason, Sunday. The proceeds will go to the actor's widow, Fanchon Everhart. Dave Hartford will direct the production—it is to be "The Man from Mexico"—and the following favorites in Los Angeles will comprise the cast: Lewis S. Stone, Bessie Barriscale, Adele Farrington, Howard Hickman, John Burton, Howard Scott, Ida Lewis, Edith Chapman, Donald Bowles, Helene Sulivann, Charles Buck, Herschel Mayill and George Field.

Local No. 33, I. A. T. S. E., this week voted to draw on its treasury to the extent of \$5,000 for investment in Liberty Bonds.

Erma Deane, formerly with Kolb & Dill, is featured in the new revue at Levy's cafe.

Margaret Loomis, the dancer, appeared in person at Clune's Auditorium as a special attraction last week. Miss Loomis also was featured on the screen.

Carl Walker has resumed his duties as manager of Pantages after an absence of two months. Acting Manager Steinfeld returned immediately to Seattle, where he will again take up his work at the circuit headquarters.

Edith Sterling, a local actress, this week

FACES IN THE FIRE

reported to the police that she had been robbed of a \$600 diamond ring.

Harry Pottery, former manager, had a stroke of bad luck when his ranch home near here was burned to the ground. Pottery's main loss was a number of letters and photographs which had been given him in the old days by Henry Irving, Charles Frohman and others.

Bernhard Meine, orchestra leader at the Mason, surprised his fellow musicians by investing a thousand dollars in U. S. certificates.

Mark Ellis is hooking acts for the Wettern States Vaudeville and Bert Levey time. He now has five acts in rehearsal.

Mrs. Cary Sweltzer reported at Quinn's Riato box office after a long illness.

MILWAUKEE.

BY P. G. MORGAN.

DAVIDSON (Sherman Brown, mgr.).—First half, Fleke O'Hara in "The Man from Wicklow"; second half, "So Long Letty"; Nov. 4, night only, Sarah Bernhard. O'Hara opened big.

MAJESTIC (William G. Tisdale, mgr.; agent, Orph.).—Gertrude Hoffmann Revue, Stan Stanley, "At Jasper Junction," Three Vagrant Musicians, "Coontown Divorcons," The Gladiators.

PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.).—Vernon Five, "Two in the Morning," Claudia Tracy, Ambler Bros., Owen and Moore, Herbert's Seals; last half, "Oh, Please, Mr. Detective," Casting Lamy, "Hired and Fired," Roth and Roberts, Walmann and Perry, Gaston Palmer.

MILLER (Jack Yeo, mgr.; agent, Loew).—Pattee's Old Soldier Fiddlers, "Rich Girl—Poor Girl," Mueller and Myers, "The Evil Hour," Original Regals, "Evolution of Human Evolution," Dixie Four, "Fun in the Box Office," Good.
SHUBERT (B. Niggemeyer, mgr.; agent,

International).—"The Little Girl That God Forgot" to good opening. Nov. 4, "Come Back to Erin."

PABST (Ludwig Kriess, mgr.).—Pabet German Stock Co. in "Eine Ehe," 31, "Elga."
GAYETY (Charles J. Fox, mgr.; agent, American).—"Darling of Paris." Good. Nov. 4, "Temper."
EMPRESS (Henry Goldenberg, mgr.).—Stock burlesque.

The Paradise, after considerable remodeling, has been reopened by J. B. Olinger. This first was known as the Toy, having been owned—and still is—by Charlie Toy, Wisconsin's wealthiest Chinaman, and where Triangle pictures failed to go.

The Downer, which caters to and gets the high-class patronage among the film fans of the fashionable upper east side, has made interior improvements and installed a large orchestra organ coincident with changing to a policy of the best productions of the photographic world. Only evening showings are given, excepting on Saturday and Sunday, but Manager R. C. Wheeler feels justified in soon inaugurating Wednesday and Friday matinees.

James Blount has been added to the comedy crew at the Empress, where stock burlesque is played. Anne Raymond is one of the newer additions among the women.

NEW ORLEANS.

BY O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Excellent show this week. Robert Edson in vigorous playlet with an Indian aspect, earned first honors. Gould and Lewis fared better in the opening spot than any act in similar position thus far. Marshall Montgomery landed solidly. Elsie Ruzgar in the same artistic cellist. King and Harvey scored tremendously. Dandy two-act. Claire Rochester has changed her routine in small measure. She did nicely. Paul, Levon and Dobbe concluded in spirited manner.

PALACE (Walter Kattman, mgr.).—Neat show during busy week, featured in a playlet, did very well; season in point of favor were Lucy Gillette and Hickory Bros.; Rose and Moon, favorably received; Fashco troupe, made good opening turn.

CRESCENT (Ward Turner, mgr.).—Lianne Carerra, headlining, developed considerably

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since last appearing here. Her pianist lacks animation. Ward and Curran started the show, getting splendid results. Alexandria was fairly acceptable. He might procure fresh selections. Will and Mary Rogers had easy sailing. They have several bright quips. Four Del-Strade made imposing closer.

CRESCENT (Ferd Turner, mgr.)—Holmes and Holliston, stellar attraction of the last half bill at the Crescent, rose to real eminence when they substituted the 12th use scene from "Shore Acres," the audience registering their approval.

clusion. Ward and Leonard were prime favorites, the corpulent member scoring undeniably with parodies. Irene and Douglas Carfrey started the program agreeably. Rose Berry has a fine voice and good general impressions as a complement. The patrons enjoyed her instructive and amusing monologues.

registered solidly in the concluding position.

PALACE (Walter Kattman, mgr.)—"Hello Japan" featured an unpretentious bill at the Palace the latter part of last week. The piece seems to have been playing some time, and its interpreting members are obviously tired of playing their parts. The principals appear languid enough, but that chorus earns first prize as the most lethargic collection of performers.

... would help the costumes. Marvelous Keonzaa have an oddity in a jumping act. The male member hops about on the necks of bottles, posed upon elevated tables. Denoir and Barlowe, a girl who sings semi-classical selections in excellent voice, and another who is superlative as an accompanist, and while playing singly, captivated the crowd completely. The pianist possesses animation plus—a girl who is well worth watching. Kuter, Klare and Kuter are juveniles who betray their adolescence in showmanship. They sing "My Mother's Rosary" and numbers of kindred vintage. One expects action from youngsters. The Weber Girls furnished the surprise of the season. It's a whiff of a closing turn and could be used very handily at present by the better grade houses. They simply ran away from the others on the Palace bill.

TULANE (T. G. Campbell, mgr.)—Mizzi Hales in "Pom Pom."

FRENCH O. H.—Chicago Grand Opera Co. **LAFAVETTE** (Clarence Greenblatt, mgr.)—Field's Minstrels.

STRAND (D. L. Cornelius, mgr.)—Pictures.

ALAMO (Frank Sanders, mgr.)—McCormick and Winehill's Revue.

The Saenger Amusement Co. has taken over the Century at Jackson, Miss., and will operate it as heretofore with legitimate attractions.

Jimmie Brown is presenting a musical affair at the Palace called "Revue de Vogue."

"The Garden of Allah" comes to the Tulane next week. The Lafayette will offer a feature film.

Will H. Ward and Martha Pryor have been engaged by Lew Rose to head his stock burlesque company at the Dauphine.

Marcus Loew spent the greater part of last week in New Orleans. He made an excellent impression upon his first visit to the South's metropolis.

Over the Top Item—Arthur White has a new hat.

Risina Galli and Ottokov Bartfk. of the Metropolitan, New York, are in this city gathering "atmosphere" for the first strictly American ballet to be produced, and which will be called "The Dance of the Place Congo." It depicts the life of early Creole days in New Orleans.

The famous underworld district of New Orleans will be but a memory in a few weeks. The Government has requested its obliteration and the city is complying.

The theatres did their share in rolling up the over-subscription of over six millions by the Crescent City to the second Liberty Loan.

Martin Beck has placed several handsome paintings that formerly reposed at his home in the lobby of his own theatre, the Palace.

"Diamond Rube" Chiselm signed a different kind of "liberty bond" Saturday. One of his employees had been arrested.

Geraldine Farrar, in "The Woman God Forgot," and Charlie Chaplin in "The Adventurer," served to shatter all picture records at the Strand last week.

George Austin Moore and Cordelia Haeger, who have been in the Orient for the past seven months with the T. Daniel Frawley stock company, spent several days in this city, while en route from San Francisco to New York. Miss Haeger has been developed into a leading lady by Frawley and will be a revelation when she opens on the Orpheum Circuit Nov. 18, according to Moore.

PHILADELPHIA.

By J. J. VENNIE.

B. F. KEITH'S (H. T. Jordan, mgr.)—The failure of two of the most important acts on the bill to come up to expectations hit this week's show a body punch, and what looked like a slapping big show on paper turned out a rather weak combination. Had Percy Haw-wells' sketch "Hercules" contributed its share, the shortcomings of "The Girl on the Magazine" might have been excused, for the latter act worked under a severe handicap, but the legitimate player fell far short of what was expected from an artist of her importance and it came very near spoiling the entire bill. There were several other hits,

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however, and with "The Girl on the Magazine" working better after the first performance, it improved the show. The "Magazine" sketch, formerly used by Joseph Santley and Ivy Sawyer, was made to Sontag and Marie Miller as its principals, with a chorus of four girls and two men with small speaking roles. The day the act was seen—Monday afternoon—"The Girl" was not at its best, but allowing for the handicap of a late arrival which prevented rehearsal and held up the show for 20 minutes, to permit hanging the stuff, "The Girl on the Magazine" needs a lot of tinkering to bring it into shape to compete with some of the other musical revues seen lately. Santley displayed very little "pep" in either his songs or dances and poor work by the quartet of girls made Santley's number decidedly weak alongside of those done by Miss Miller, who was in good voice and worked hard to get her material over as well as possible under the conditions. With Miss Miller as partner, Santley worked much better and their last two numbers carried the act through to a good finish. Under more favorable conditions, the time ought to improve but it is in need of a lot of fixing up and those four girls need plenty of drilling. The Percy Haswell sketch is about the weakest thing Edgar Allan Woolf has shown in vaudeville. The theme has little body to it and is not well played. Miss Haswell worked hard to get some comedy out of her role, but it is really the other members of the company contributed small help. If Miss Haswell is to continue in vaudeville she should select a more suitable sketch. To Marguerite Farrell was credited one of the big applause hits of the bill. Her songs are good and she makes the most of them by clever handling. The pictures, showing Miss Farrell making changes of costume, fills in the time occupied by dressing, but has been done so often there is no novelty to it. She needs nothing more than the songs she has and the personality she injects into the rendition of them. Another novelty and a hit was "The Race of Man," in which a negro, Hawaiian, Indian, Chinese and an American in U. S. uniform appeared. All appeared to be genuine members of the nationality they represented, with the possible exception of the one in blackface and the idea is splendidly worked out. The Chinaman helped pull down a good-sized bit for the act by the comedy he worked into his portion of the act. It is a big time novelty worth while. Grace Carlyle and Jules Romer have built up a decidedly high-class musical act around the title of "The Composer." The violin playing by Romer stands out as the strong feature, but Miss Carlyle contributes her share vocally and the offering was very well liked. The Frank Moore and Joe Whitehead comedy skit rounded things up in the next-to-closing position with their routine of burlesque material. Moore and a girl in the act did little more than act as feeders for Whitehead, who worked overtime. A lot of the rough stuff could be eliminated to advantage, for Whitehead is a clever comedian of his sort and his funnyisms got many a

laugh. The trio are in line for big time favors, however, and need to tone down much of the material. It might also improve the routine if Whitehead allowed Moore a little latitude. Anywhere they like the big riot low-comedy stuff, this act will go with a hurrah for it is a cyclone of "nut" comedy. The Stampede Riders' act has been shortened since last seen here and not so much time is wasted at the opening. It furnished a good closing number. May Ellmore and Violet Carlton got some laughs with a lot of the crossfire material formerly used by Kate Ellmore and Sam Williams. They also sing a couple of songs, but the talk is the meat of the act. Potter and Hartwell did very well as an opener with their dancing, comedy and acrobatics. The Fathe pictures were up to the usual average.

ALLEGHENY (Joseph Cohen, mgr.).—Douglas Fairbanks in "The Man from Painted Post" is the featured film this week with the following acts making up the vaudeville portion of the bill: "Yooctan," a musical tabloid; "Sour Grapes & Frost," Dunbar & Turner, Caruso & Willard and "Motoring With Death."

NIXON'S GRAND (W. D. Wegert, mgr.).—Charles Nichols & Co. headlines this week. Others are Cummings & Skelly, Mary Dorr & Sister, Beeman & Anderson and Arnold & Florence. "The Retreat of the Germans" is the film feature.

NIXON (F. G. Nixon-Nirdlinger, mgr.).—The Golden Troupe heads this week's bill. Three Rosellas, James Grady & Co, Leonard & Willard, Ollie & Fannie Vannis and the film feature, Virginia Pearson in "Thou Shalt Not Steal."

COLONIAL (H. A. Smith, mgr.).—Chinko & Minnie Kaufman have the top-line position. Barry & Wolford, Great Howard, Steppe & Cooper, Sophie & Harry Everett, The Terrys, and the film feature, "Outcast."

KEYSTONE (M. W. Taylor, mgr.).—Harry Sauber's "The Wedding Party" headlines this week. Martha Hamilton & Co., Burlington Four Comedy Quartet; McLaughlin & Evans, the Ferraces, and the film feature, "The Red Ace."

GIROE (Sablowsky & McGuirk, mgrs.).—"Butch" McDevitt, the "Millionaire for a Day" from Wilkesbarra, Pa., in a monolog; Heider & Packer, Joe Greenwald & Co., Kaufmann & Lillian, Barlow and Dancing Dolls, "Betting Betts," Olson & Johnson, Hall Players, Ott & Bryan and Ed Ingrass.

ROSS KEYS (S. E. Husky & McGuirk, mgrs.).—First half: "Cheyenne Days," Al Fields & Co., Three Melody Friends, "Beauty Is Only Skin Deep," Walker & Blackburn, Anger, Newman & Anger. Last half: "Melody Lane," a musical tabloid; Three Tivola Girls and other acts.

WILLIAM PENN (G. W. Metzler, mgr.).—First half: Hoyt's Minstrels, Morati, Tate & Morati, St Jinks & Miss Allen, Wilson & Aubrey Trio, film feature, "The Firefly of Tough Luck." Last half: "Oh, You Jazzland," a musical tabloid; Olive Thomas in the film feature, "Broadway, Arizona," and a vaudeville of five acts.

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BROADWAY (Joseph Cohen, mgr.).—First half: Lou Golder's "Sherman was Right," Burns & Frabito, Willard Hutchinson & Co., Somers & Morse and Rice, Elmer & Tom. Last half: "Cheyenne Days" will head the vaudeville bill and Olga Petrova in "The Hungry Heart" will be the film feature.

PROVIDENCE.

BY KARL K. KLARK.

OPERA HOUSE (Felix R. Wendleschafer, mgr.).—Joe Weber's production of "Her Regiment" with Donald Brian and Caroline White, opened to a good house Monday night. In spite of its rather colorless book it is above the average operetta, and Victor Herbert's music and Miss White's singing are the features that stand out prominently.

KRUITH'S (Charles Lovenberg, mgr.).—Average Keith vaudeville bill, headed by Joseph Hart's "His Real Trouble," with Wilfred Clarke. Because of the evenness of the bill other acts attracted as much attention. Gen. Piano and his company in expert rifle shooting is a timely act. Mabel and Dora Ford and Henry J. Marshall, a strong number on the program. Mr. and Mrs. James Barry, new sketch, "The Burglar"; Lazar and Dale, Minnie Harrison (local), Joseph L. Browning, Three Sisters Herbert, Garcinetti Brothers.

COLONIAL (William S. Canning, mgr.).—Mollie Williams and her company. Great favor.

MAJESTIC (Martin Toohay, mgr.).—Raymond and Cavery headline entire week. First half company of soldiers from one of the forts in Narragansett Bay offer songs, Indian club swinging and musical act in an effort to gain recruits. Nelson and Castle, Jack Kennedy and Co., Edah Delbridge Trio, The Parsleys, Three Gowell Brothers. Last half: Hal Stevens, Great Santelli, Sadie Sherman, Murphy and Kleine, McGinnis Brothers.

FAY'S (Edward M. Fay, mgr.).—Good bill, headed by Madame Terrell and dogs; Burke and Beatrice, Ralph Cummings, William R. Lytell and Co., Mabel McDonald, Martines and Ostis, Pictures.

MAJESTIC (Martin Toohay, mgr.).—"Hang and Frits," going good. Bright and attractive costumes and pleasing scenery go a long way in putting the show across in good style.

ROYAL (J. Fred Lovell, mgr.).—Pictures.

MODERN (David E. Dow, mgr.).—Pictures.

STRAND (Arthur B. Williams, mgr.).—Pictures. Three big features. That which is drawing biggest crowds is Marguerite Clark in another of the Sub Deb stories by Mary Roberts Reinhart, "Bab's Burglar."

EMPIRE (Matthew J. Reilly, mgr.).—Pictures.

SAIETY (Jacob Conn, mgr.).—Pictures.

ELIJOU (Sol Brauning, mgr.).—Pictures.

AUBURN—Pictures.

PALACE—Pictures.

CASINO—Pictures.

took a hand in the Food Pledge Week campaign.

A. E. Turner, LL.D., head of the eastern division of the Chautauqua Institute, was a speaker at the round table luncheon of the Town Criers of Rhode Island Monday noon.

Two thousand one hundred and forty-one dollars and thirty cents was realized at the benefit for the Actors' Fund of America at the opera house Oct. 26 afternoon, at which George M. Cohan, native of this city, was the principal attraction. Cohan appeared on the stage in his overcoat, and sang his song, "Over There." In less than an hour after his arrival he was on his way back to the metropolis. He was given a great ovation by his Providence admirers. The money realized was used for the purchase of Liberty Bonds and these will be presented to the Actors' Fund.

Randall A. Harrington, proprietor of Rocky Point, summer amusement place, near here, and John B. Nash, lessee of various concessions at that resort, were recently indicted by the Kent county grand jury on a charge of being common gamblers. Last week the men pleaded not guilty and were admitted to bail in \$1,000 each. The indictment is an aftermath of a crusade against violations of law at Rocky Point during the past summer, waged by the Warwick Welfare League. The league also attempted to stop Sunday baseball at the resort.

Albert M. Steinert, under whose management four big concerts are to be given in Fay's theatre during the winter, has announced that concert patrons will not be called upon to pay the war tax, which will be met by him. The first concert will be given Sunday afternoon.

The Providence Woman's Suffrage Party will open its civic forum Sunday afternoon, Nov. 4, at the Casino. The suffrage party bazaar is to be held at the Narragansett hotel Dec. 4 and 5, and Alice Duer Miller's play, "His Place Is in the Army," will be presented.

Hunt's Mills (dancing) closed for the season Saturday.

Geraldine Farrar appeared here Tuesday evening at Infantry Hall, in the first of a series of Ellis concerts. With her was the Boston Symphony Orchestra with Dr. Karl Muck as conductor. Prices, \$2.50 to \$1.50. Good house.

SALT LAKE CITY.

For the convenience of performers on the Orpheum bills, who must make the 7.20 a. m. train out of Salt Lake for Denver, Monday mornings, Pullman accommodations are so arranged to permit the use of the sleeper

Addresses were made in the Providence theatre this week by the Four-Minute Men, who



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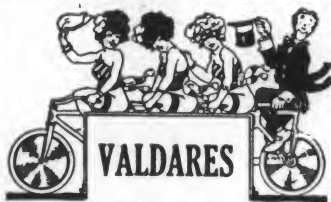
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and
ELSA
MOST



"A young couple whose joyousness is contagious are Newell and Most, proclaimed as Musical Comedy Favorites." The young lady possesses a personality which bears watching, while the young man secures plenty of attention through a "simble pair of limbs."—DE-FRUIT "F R E E PRESS."

H. BART McHUGH Presents
EL. BRENDEL and FLO BERT
in
"Waiting for Her"

ADELE JASON

Featured in PEPPLE & GREENWALD'S
"ALL GIRL REVUE"
Personal Direction, M. L. GREENWALD

LEW ADROIT BROS. JACK

VERSATILE VARIETY OFFERING

PLAYING U. B. O. TIME
WARNING—We understand a certain act is using our two closing tricks and the name of Adroit which are filed in VARIETY'S Protected Material Department. Our advice to them is to discontinue their use.

Direction, JACK FLYNN

Clarice Vance

ADDRESS "VARIETY," NEW YORK

THAT COMEDY COUPLE

FRED & ANNA PELOT

Last Week Return Date at
Johnstown and Sheridan Sq.JACK FLYNN
PILOT

ARTHUR R. EDWARDS and CO.

In "NEGLECT." Direction, HARRY SHEA.

2nd Edition of

THE 4 MORTONS

Sam, Kitty, Martha and Joe

PEGGY BROOKS

The International Comedienne. Headlining Loew Circuit

SHEER and DARLING

In "WOP.OLOGY"

"You made me what I am today, I hope you're satisfied"

FRANK DOBSON

Booked Solid U. B. O.

Direction, MAX HAYES

JUGGLING

FRED HENNINGS ANNA

REFINED NOVELTY COMEDY OFFERING
FEATURING THE BEST LITTLE LADY JUGGLER

TILTON

ADDED ATTRACTION WITH "THE BEHMAN SHOW," 1917-1918

Nov. 5th—Casino, Brooklyn, N. Y.

Nov. 12th—Empire, Newark, N. J.

Notable Professional
Francis X. Hennessy

Irish Piper, Scotch Piper,
Irish Step Dancer, Scottish
Fling Dancer, Violinist, (Mus-
solan) Teacher, Play Parts.
322 2d Ave., New York, N. Y.



THE FAYNES
THE ARTISTS WITH A SUPREME OFFERING
Representative, JACK FLYNN

FRED THE BRADS NITA

Marinelli Agency, 1466 Broadway, N. Y. C.

TANEAN BROS.

Direction, NAT SOBEL
PLAYING U. B. O. TIME

A LIVE-WIRE
VAUDEVILLE
NOVELTY
IN ONE

**PARISH
AND
PERU**

DIRECTION—FRANK EVANS

This Week (Oct. 29)—Lyceum, Canton, Ohio
Next Week (Nov. 5)—Bryant and Schenectady, N. Y.



**FRANCES
CORNELL**

IN
"SOMEWHAT DIFFERENT"
SONGS

Direction, CHAS. BORNHAUPT

"The Pint Size Pair"

**Laurie and
BRONSON**

in "LET'ERGO"

DID YOU KNOW THAT
We will soon be
"Over the Top"
AND IF YOU DID,
SO WELL?

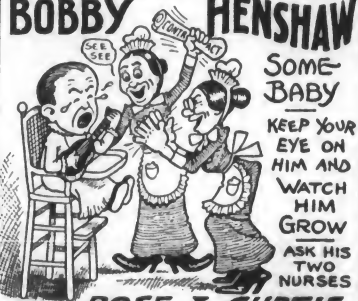
Heeding the Advice
of the V. M. P. A.

I have provided myself with a "BART" patent roll-up drawing board, which, with paper and other requisites, fits into my golf bag.
I can do a show ten minutes after I hit a town.
UNCLE SAM can have my baggage car space.
Like a good soldier, I carry my kit on my back, always mobilized, ready to go "over the top" on a moment's notice.

Edward Marshall
A Dependable Act Always

BOBBY HENSHAW


SOME-BABY
KEEP YOUR EYE ON HIM AND WATCH HIM GROW
ASK HIS TWO NURSES



ROSE & CURTIS.



BROWN AND CARSTENS
Sensational Xylophonists
Working for ARTHUR HORWITZ



Double the ram
boots of the Civil War
were the ancestors of
the one-boots of today.

**BILLY
BEARD**


"The Party from
the South"

Principal Comedian
Al G. Fields
Minstrel
Eastern Rep.
PETE MACH
Western Rep.
SIMON AGENCY

So busy taking bows we
have had no opportunity
to write a change of copy.


Paul and Mae Nolan
Going right along, eh!
That's good.

Booked Solid U. B. O.
Direction, NORMAN JEFFERIES



**The
Original
Arleys**

Booked Solid
W. V. M. A.
Direction,
YATES & EARL



**FRED
DUPREZ**

SAYS

A baldheaded man
never has any diffi-
culty in growing a
fine crop of hair in
his ears.


American
Representative **SAMBAERWITZ** 1466 Broadway
New York

WELL—
We are on second.
We are dressing on the fly floor, in
number 13.
We caused a stage wait.
Our agent has a grouch.

BUT—
WE PUT IT OVER

Dolly GREY and Bert BYRON

POLDI LONG
PRESENTS
**LONG
TACK
SAM
CO.**



The Celestial Wonder Workers
Booked Solid

We are back in New York after a prolonged trip
in "Ho-Man's-Load" and we met a lot of old friends,
made some new friends, had a couple of rides in
the subway (Bostwick), dined at the Automat, paid
our advertising bills (early time); missed Ed.
Morton (Fore); received a visit from George, Killy
and Dorothy Casey; and between you and me we
are having the time of our young lives. Going
some, eh?

Dear Bill and Mrs. Bill and the kids, and the
Ham and Cabbage, and Ted, Joney Callahan and
all the other good Rochester sports—A line to let
you know I saw PRIVATE O'NEIL at Joe's office
Wednesday morning and he looks great; goes to
camp Monday—Camden's loss, America's gain.
Good bye, Johnny!

You do, and didn't Dan Dix take me down beau-
tifully Sunday night. Throw that cigarette away,
Cowboy, and ride him her back. "WHOOPEE, stick
on him, Cowboy, pull it down. Curtain, Curtain.
Best to Guy, Flory, Lee, Bill, Dan, Tom and Gar-
field, from

Jim and Marion HARKINS
(Nov. 5)—COLONIAL, NEW YORK
Direction, NORMAN JEFFERIES

A Musical Accident!
Orchestra Leader, Who DRIVES A BUICK,
in an effort to Hurry through Rehearsal

RUNS OVER

Performer's Music

He hurt the Act's afternoon performance—
A Fair Report now will
(Ruin the last half)—

FISHER and GILMORE
Leew Time. Direction, MARK LEVY

Leo!—Olio!—
Drop in about 2—
How Can You Divide a
"Break-in Salary"—

\$20-4-3

day—
Among a Quartette—?
Ans.—Shoot one of the Actors—
FORREST and CHURCH
Working, Thank You!
Majestic, Erie, This Week (Oct. 29)
Direction, MARK LEVY

Theatrical Dictionary

ARTIST. One seldom understood by the layman.
A target for slander.

BENEFIT. An event where the Artists are
the first called upon for their services, which they
willingly contribute but some rarely reciprocated.

BOBROW. A term mastered by some newspaper
cartoonists who come to the theatre covered by
a pad and pencil and exit with your material to
be sold for a cent the following day.

COPIRIGHT. The original "Scrap of Paper."

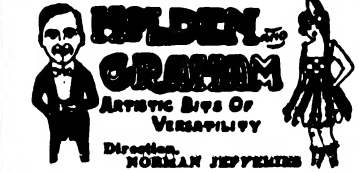
FENTON AND GREEN
You can't feel a horse's eye.



A favorite posi-
tion of
**MORRIS
GOLDEN**

It all comes un-
der the heading
of amusements.

Care EDW. S. KELLER
Palace Theatre Bldg., N. Y. C.



**GOLDEN
GRAM**
ARTISTIC BIDS OF
VERSATILITY
Direction,
NORMAN JEFFERIES

BLANCHE ALFRED
and her "GYMNONYMS" assisted by
"GERANT,"

Conductor
Featuring the RAINBOW GIRL
in Novelty Dance
Direction, C. W. NELSON W. V. M. A.

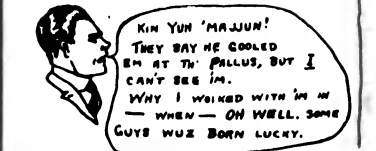


Exposed!

SAMPSON and
DOUGLAS
use a big basket on
the stage, announc-
ing there's a dog in
it! This is a crowd
deception and a
snare! I saw what
was in it, and, "Oh,
Boy!" she's a peach.
No wonder he carries
her breakfast up.

OSWALD
Asburdale, L. I.

PESTS: No 3
THE JEALOUS LAY-OFF.



KIN YUN 'MAJUN!
THEY SAY HE COOLED
EM AT TH' PALLUS, BUT I
CANT SEE IM.
WHY I WALKED WITH 'M W
— WHEN — OH WELL, SOME
GUYS WUZ BORN LUCKY.

Walter Weems.
Next week Keith's Providence

**ROSE
RIGHT
KNAPP CORNALLA**



NOV 5-7-74
Stadium Theatre
Ayer, Mass.
NOV 12-13-14
LYRIC THEATRE
BOSTON



**PAULINE
SAXON**
SAYS
Although misfortunes
jar my soul,
They really shouldn't
bother me;
They're incidents along
the stroll
I'm taking through
Eternity.

BLACKFACE
EDDIE ROSS
Featured
Neil O'Brien Minstrels

**2-White
Steppers—2**
Study in White
Direction, CHAS. FITZPATRICK

RAY & EMMA DEAN
"Leave Me Alone
DARN YOU"
W. V. M. A. U. S. C.
BEEHLER & JACOBS

**WILLIAM E. MICK
PRESENTS
JACK COWELL & CO.**
"THE SLACKER"
WVMA By HORACE J. LINNEY USO
Direction, HARRY SPINGOLD

SAM J. P.
ADAMS and GRIFFITH
"A MUSIC LESSON"
Director, FRANK EVANS

MOVING PICTURES

THE UNFORSEEN.

The first of the Olive Tell features produced by the Empire All-Star Co. for release via Mutual is "The Unforeseen," which has been made into a six-part feature under the direction of John O'Brien. It is an adaptation of a play by the late Capt. Robert Marshall and was presented at the Empire theatre about ten or more years ago with Charles Richman in the leading male role. Miss Tell has the principal part. She is the victim of an unfortunate circumstance which bids fair to mar her life. She elopes with a man who is objected to by her father as a suitable husband for her. She goes to New

York to join him and they repair to his apartment before going through the marriage ceremony. A friend of her lover, who is accompanied by a friend of his, makes a call. The fact of the lady being in the bachelor's apartment gives rise to a possible misconception of the situation, and to effect this the lover introduces the girl as his wife. A few moments later the man finds he is financially ruined, tells the girl so, and explains he is in no position to marry. She returns to her home and the man commits suicide. One of the men to whom she had been introduced as the suicide's wife is a socialist, who later goes blind. She falls in love with him and determines to devote her life to his comfort by marrying him. He is unaware, of course, that she is the woman to whom he

was introduced on that fateful day. A bit of suspense is created when her husband goes to a specialist for an operation which may restore his sight. If it is successful she knows he will recognize her and not only place her in a position she cannot explain, but will break his heart. The operation is successful and at the crucial moment a letter that had miscarried is delivered to the husband from the dead man explaining why he introduced the woman as his wife. The three principal male characters are played by David Powell, Fuller Mellich and Warburton Gable. It is a capital story with an original bit of dramatic suspense. Simple and effective interiors, high-class acting and intelligent direction help to make "The Unforeseen" an excellent feature. *Jojo.*

SCANDAL.

Beatriz Vanderdyke.....Constance Talmadge
Pelham Franklin.....Harry C. Brown
Sutherland York.....J. Herbert Frank
Ida Larpent.....Almee Daimores
Malcolm Fraser.....Gladden James
Mr. Vanderdyke.....W. P. Carleton
Mrs. Vanderdyke.....Ida Darling

The first production for Select distribution made by Constance Talmadge is entitled "Scandal," and was adapted from the serial novel of the same name by Cosmo Hamilton. It was directed by Charles Giblyn. With the exception of a flashback to depict a "related incident," it is purely comedy of a high-class order, with exceedingly rich and tasteful interior and exterior scenes. The flashback is tragic and really has no place in the picture. Another unnecessary scene is one in which the hero, a wealthy gentleman thoroughly familiar with motor boats, places a lighted match so close to the engine of his auxiliary launch, which causes an explosion. That is equivalent to looking for a gas leak with a lighted candle or torch. Normal grown-ups are generally supposed to know better. Otherwise "Scandal" is a delicious comedy, especially suited to the histrionic gifts of little Miss Talmadge. A self-willed daughter of wealthy people has a little flirtation with a prominent portrait painter. She visits his studio one evening and when he attempts to embrace her she leaves indignantly. The visits to the artist start gossip, and when confronted with it by her family, says she has been visiting Pelham Franklin, a wealthy bachelor friend, who has an apartment in the same building and that, as a matter of fact, she has been secretly married to Franklin. She whispers to Franklin to confirm her statement and, although taken utterly by surprise, has no alternative. Receiving the family congratulations and blessings, Franklin is furious and determines to get even. He is the guest of the girl's parents at a week-end house party and calls a servant, telling him to place his clothes in "Mrs. Franklin's room." At bedtime he accompanies "his wife" to her room, follows her in, which results in a delicious series of amusing scenes, which never border on suggestion or vulgarity. After locking the door and compelling her to disrobe and savagely ordering her to bed—even resorting to sheer physical force—he declares that if they were alone on a faraway island he would treat her as if she were a man. Then he unlocks the door and dashes out. The "marriage" is published in the papers and the couple are compelled to pretend it is so. Finally the family suggests the young couple should go on a honeymoon cruise in the husband's yacht. Meantime the artist has been sending a series of anonymous letters to the family, suggesting a doubt about their having ever been a marriage. When confronted with this situation, Franklin goes to the artist to wreak his vengeance and arrives just after the scoundrel had been shot by a jealous husband. Before dying the painter writes an apology. In the end Franklin forcibly abducts the girl, carries her aboard his yacht, sails beyond the three-mile limit, from which point the captain has authority to perform the ceremony, and all ends happily. Haudied by cheap people, the story would be anything but the sweet, clean, wholesome affair it turned out to be. Miss Talmadge, as the willful little ingenue, is delightful; Harry C. Brown as the hero, although a trifle ponderous, was, all told, an effective "cave man"; J. Herbert Frank stood out vividly in the few scenes in which he enacted the artist; Gladden James, as a friend, contributed his usual finished work, and so on. *Jojo.*

A Paramount Picture



Adolph Zukor presents

MARGUERITE CLARK in "BAB'S DIARY"

One of the famous "Sub-Deb" stories

By MARY ROBERTS RINEHART

Directed by J. SEARLE DAWLEY

"Just as the Paramount-Empress always has to do when Marguerite Clark pays a screen visit there, Manager George E. Carpenter was compelled last night to stop the sale of tickets. It wasn't because he wanted to do so, but a matter of necessity. There wasn't room for all the people who wanted to see the picture. If you see Miss Clark in 'Bab's Diary,' it's a sure thing you'll want to see all the famous 'Sub-Deb' stories on the screen."—HERALD-PUBLICAN (Salt Lake).

This review is a sign of the times. "More time," as they say in vaudeville, or "longer run picture" or a good picture for a return date.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



THE FETTERED WOMAN.

Angelina Allende.....Alice Joyce
James Deane.....Webster Campbell
Jack Wulver.....Donald McBride
Tobe.....Lionel Grey
Adolph Bink.....Templar Saxe

Vitagraph's Nov. 5 release under the Blue Ribbon brand is "The Fettered Woman," from the pen of Robert W. Chambers, directed by Tom Terriss. While the denouement is evident very early in its progression, the story is, nevertheless, an interesting one, and quite a departure from conventional lines. A once prosperous village has gone to decay and Angelina's father commits suicide, leaving her only 3,000 acres of unsaleable land and no cash. Reared in the village, the girl's future is a serious problem to her. A couple of unscrupulous real estate sharks persuade her to come to New York under the pretext of selling her property to a syndicate. They endeavor to get her to sign away her land and one of them covets the girl. They take her to a public restaurant and one of the men quarrels with the other. She is there in the arm. They swear the girl did the shooting and she is sent to a reformatory for three years. Being a high strung girl and chafing over the injustice she suffers great anguish, but finally is released. On her return to the little village she is shunned as a jailbird and lives alone on the vast estate. She advertises for summer boarders and a young man from the city comes there for his vacation. From that point on, although there are a number of interesting events, the finish is apparent. Mr. Terriss has done some excellent work in his direction and the selection of the locations are in keeping with the narrative. Alice Joyce as the unfortunate girl, gives her usual intelligent interpretation of a rather difficult role and the remainder of the cast is all that could be desired. A program feature that is certain to please. *Jojo.*

THE ADVENTURES OF CAROL.

Carol Montgomery.....Madge Evans
 Comm. Montgomery.....George MacQuarrie
 Mrs. Montgomery.....Rosina Henley
 James.....Carl Axzell
 Beppo.....Nicholas Long
 Mrs. Fairfax.....Kate Lester
 Marse Fairfax.....Jack Drumler
 Mammy Lou.....Frances Miller
 World Picture, Brady-Made. Story by Julia Burnham; directed by Harley Knoles; photographed by Rene Guisart. Little Carol Montgomery's father as a commander in the United States Navy, and the discovery of a spy in his house leads him to very earnestly counsel all members of the family circle to answer no questions about themselves, no matter who may ask. When Commander Montgomery goes away for service on his ship, and a little afterward Carol starts out upon the subway to visit a juvenile friend uptown. She becomes lost and is picked up by a policeman, and won't tell who she is. Eluding the police, she falls asleep in a tenement hallway, where she is discovered by an Italian organ grinder, who increases the value of his traveling show by adding little Carol to the monkey and organ, of which it already consists. In freight cars and on foot the party travel into the far South, where the child and the monkey become separated from their master and seek refuge in the stable of a big plantation. Here they are found by the negro servants, who take them into the mansion and show them to the master and mistress, who are at war and have not spoken to one another in ten years. Little Carol becomes the idol of both, and ultimately is very close to healing up the quarrel between them, which has arisen over the elopement of their daughter and her immediate disownment by the old man. Finally the aged mother, through Carol's winning influence, is permitted to send for the runaway girl of ten years ago, and when she arrives with her husband, whom do you suppose they are? Why, Carol's own mother and father, to be sure, and a very happy family party ensues. There is the utmost charm in this story, which proceeds so very rapidly from the outset to the finish there is not an instant unoccupied. Moreover, it is all very natural, and little Miss Evans, "the World's kiddie star," is the lovely child heroine to the very minute. Children will cry with little Madge at the funeral of the pet monkey, and grown-ups will brush away a tear when she draws her unknown grandparents toward one another. The strength of the play is in its main story about mature persons, with little girl running through it, not as a "cutey" or a "flip" youngster, but as a natural influence toward a happy conclusion. Capital acting is contributed by little Madge, George MacQuarrie as the commander, pretty and clever Rosina Henley as his wife, Nick Long as the organ grinder, Kate Lester and Jack Drumler as the grandparents, and Frances Miller and Carl Axzell as two negro retainers. The work of director Harley Knoles is deserving of high commendation... Jolo.

PRINCESS VIRTUE.

Liane Demarest.....Mae Murray
 Clara Juddkins Demarest.....Lule Warronton
 Baill Demarest.....Wheeler Oakman
 Countess Oudoff.....Clarissa Selwynne
 Mlle. Sari.....Gretchen Lederer
 Count Oudoff.....Harry Von Meter
 Baron Strensky.....Paul Nicholson
 Monsieur Emile Carre.....Jean Hersholt
 Mae Murray's initial Bluebird release is a proof of how much depends on the director. Mae Murray, while with the Laaky company, was a pleasing little star. With the Bluebird she becomes an ordinary leading woman who shows very little histrionic ability. Her walk, her mode of dressing, her hair, and any number of little touches in "Princess Virtue" show that she has lost rather than gained experience by the change. "Princess Virtue" is a highly colorful melodramatic impossibility, full of inaccuracies and directorial faults. Looking out of a window of a Paris dwelling and seeing her sweetheart seated on a rock at the seashore is one. What the picture needs is some one to take it in hand and re-edit and re-tittle it, and a story may be worked out. As it stands it is a very ordinary program feature. Fred.

THE WOMAN GOD FORGOT.

Tecsa, Daughter of Montezuma, Geraldine Farrar
 Montezuma, "The Magnificent," Raymond Hatton
 Cortes, a Spanish Adventurer, Hobart Bosworth
 Alvarado, Captain of Cortes.....Wallace Reid
 Guatemala, Montezuma's Nephew, Theodore Kosloff
 Taloc, a High Priest.....Walter Long
 Cacamo, a Slave.....Charles E. Rogers
 Marina, Tecsa's Slave.....Olga Grey
 A truly magnificent production is "The Woman God Forgot," with Geraldine Farrar starred. This Laaky production was directed

by Cecil B. DeMille, Jeanie Macpherson having furnished the story. The story is one based on historic fact, the scene being old Mexico. It is the tale of the landing of Cortes and his invasion of the territory ruled by Montezuma, the king of the Aztecs. About this there is woven a tale of romance in which the triangle is played by Geraldine Farrar as the daughter of Montezuma; Wallace Reid as the young officer of Cortes's band with whom she falls in love; and Theodore Kosloff as the young Aztec prince who is betrothed to her. It is the setting of the latter that holds up the work of the entire company. It is certain the Geraldine Farrar name will attract audiences, and after all, with stars of this calibre, it is curiosity that pulls audiences. In the matter of direction Mr. DeMille has left much to be

desired, and his battle scene is very much lacking in action. One thing about the picture that will take some explanation is the reason for Tecsa (Miss Farrar) appearing in white skin, while all the others of her tribe are bronze in hue. There are details in the picture overlooked in the making. Otherwise the story is one of those fanciful thrillers that one might imagine from the pen of H. Rider Haggard, and Miss Farrar displays practically all of her physical charms to a great extent. The chance to see Farrar partially undraped should draw. The one big scene is a long staircase (evidently built on the side of a hill) on which the battle takes place. That alone is worth the price of admission. The supporting cast, outside of Kosloff, were about on a par with star as far as acting went. Fred.

PARALTA PLAYS

We are making pictures that are truly great.

We will distribute these pictures through a great organization.

We have completed arrangements with such an organization headed by a man whose name stands for Progress—Integrity—Permanence; Whose working principle is The Fair Deal.

This all exhibitors will gladly acknowledge at the publication of the name of the man and his organization.

The announcement of the organization distributing Paralta Plays and the method of their distribution will be published in this space next week.

CARL ANDERSON, President
 ROBERT T. KANE, Vice-Pres't HERMAN KATZ, Treasurer
 JOHN E. DE WOLF, Chairman Directors NAT. I. BROWN, Sec. and Gen. Manager

PARALTA PLAYS INC

Piedmont Pictures Corporation
 OF NEW YORK
 729 Seventh Avenue
 Confidential Buying and Selling Agent
 for United States and Foreign Countries

William Duncan

DIRECTOR and STAR
 GREATER VITAGRAPH SERIAL

"The Fighting Trail"

Forthcoming Releases—"Dead Shot Baker,"
 "The Tenderfoot" and other "Wolfville
 Tales" by Alfred Henry Lewis

FAINT HEART AND FAIR LADY.

Another of the Victor Moore series of Paramount one-reel comedies, written by Thomas J. Gray. It will be released Nov. 5 and is shown this week at the Strand, titled "Faint Heart and Fair Lady." The story opens showing Vic as a village blacksmith—bashful and brawny with a longing for the sight of a fair damsel from the wicked big city. A tall, ho full of such females passes and he falls in love, saves one of the girl's purses from a thief and wins her regard. Attiring himself in store clothes, Vic follows her to the city and there encounters the girl's mother. He takes lessons in love-making from Prof. Mush and proceeds to elope with his sweetheart. With a country friend they piece a ladder under the girl's window and there encounters the professor, who happens to be smitten with the same girl. It

dawns upon the professor that he has been giving courting lessons to a man who is trying to win his own girl. After a controversy the professor is vanquished and Moore escapes in an auto with his lady-love. *Jolo.*

THE ADOPTED SON.

"Two-Gun" Carter.....Francis X. Bushman
Marian Conover.....Beverly Bayne
Tom McLane.....Leslie Stowe
Henry McLane.....J. W. Johnston
Luke Conover.....John Smiley
Mrs. Conover.....Gertrude Norman
George Conover.....Pat O'Malley
Another Kentucky feud story is "The Adopted Son," a Metro feature, starring Bushman and Bayne. It was adopted by A.

S. LeVine from a story by Max Brand, directed by Charles Brabin. The picture is in six reels, has lot of action that, condensed to around 5,500 feet, would be sensationally fast in the matter of speed. A feud has existed for years between the McLanes and the Conovers and for one day in the year, on the occasion of the county fair, a truce is declared. "Two-Gun" Carter visits the scene of the feud and is drawn into the imbroglio. A young man—a Conover—is shot from ambush and his sister requests of Carter that he take the place of her dead brother, and he is adopted by the Conovers. After a series of exciting events reveals that he is in reality a McLane, and proposes marriage to Marian Conover, thereby putting an end to the feud which had lasted so many years. *Jolo.*

FRANCE IN ARMS.

Pathe will release Nov. 11 a five-reel special, "France in Arms," taken by the cinematographic section of the French army. It is a sort of visualized summary of the efforts which France has made and is making to repel the German invaders. It opens with Joffre telling the whole story to our General Pershing—"and so I will relate to you, my dear Pershing, what we have been doing and are still doing," etc. First are shown the national army drawn from all walks of life, drilling and making ready in various ways. Then how France mobilized her man power and her industries. After showing the manufacture of his guns and detailed descriptions of their range, etc., you are shown everything from trench mortars and machine guns to giants mounted on railway carriages which hurl shells weighing 2,200 pounds a distance of 30 miles. The old types of aeroplanes are shown and then the new, with their large carrying capacity. Here is depicted what is claimed to be the greatest piece of animated photography ever registered, namely, an actual aerial battle. A cameraman was taken aboard one of the big flyers of a French attacking squadron, a German plane is struck, falters, circles about aimlessly and plunges to the earth a total wreck, with a close-up of its finish. Another alleged exclusive feature is the showing of an attack by the French at sunrise. The soldiers are shown waiting for the signal to go "over the top," the word is given, they scramble out of the trenches and out into the open exposed to the fire of the enemy. They reach the German trenches and come forth with a number of prisoners. One of the most interesting war pictures ever shown. *Jolo.*

SIDNEY OLCOTT'S

FIRST PRESENTATION OF

Mr. Walker Whiteside and Miss Valentine Grant

IN

"THE BELGIAN"

went "over the top" with an outburst of wild enthusiasm that will be felt in every motion picture theatre box office throughout the world.

Hardened reviewers sat first moved by emotion, then thrilled by excitement, and were finally brought to their feet by a wave of patriotism.

Mr. Harold Edel, Manager of the Strand, complimented Mr. Olcott most highly on his wonderful production and also declared that the audience was the largest and most representative one ever seen at a morning showing on Broadway.

Watch for Next Week's Announcement**"THE BELGIAN" SIDNEY OLCOTT PLAYERS, Inc.**

Story by
FREDERIC ARNOLD KUMMER

Personally directed by
SIDNEY OLCOTT

1205 Candler Building
220 West 42nd Street, New York, N. Y.

Phone Bryant 3607

ANOTHER FOX JUVENILE CO.

The success which greeted William Fox's presentation of "Jack and the Beanstalk" and "Aladdin," has encouraged him to organize still another company of juvenile players.

The new organization will be headed by Georgie Stone and his "leading lady" will be Gertrude Messinger.

The new company is already under way on a famous story.

B. A. ROLFE

Presents

THE INCOMPARABLE
EMMY WEHLEN

in

**"THE
OUTSIDER"**

Superb drama of poverty and riches adapted from the Louis Joseph Vance novel, "Nobody," by Charles A. Taylor and directed by William C. Dowlan.

Released Nov. 5th

**METRO
PICTURES**

THE BELGIAN.

Victor Morenne.....Mr. Walker Whiteside
Jeanne Destree.....Miss Valentine Grant
Father Julien.....Arda La Cruz
Countess de Vries.....Sally Crute
Colonel Dupin.....Georgio Majoroni
Berger.....Anders Randolf
Jeanne's Uncle.....Henri Leone
Victor's Mother.....Blanche Davenport

Some years ago Walter Jordan made the statement Frederic Arnold Kummer was one of the greatest living playwrights and that it was only a matter of time before the world would recognize the fact. Since then Mr. Krummer has had a number of plays produced in the legitimate and not a few photoplays, none of which have as yet sustained the promise of the playbroker. Kummer is the author of "The Belgian," the first release of the Sidney Olcott Players, Inc., and the production was personally directed by Sidney Olcott. Walker Whiteside and Valentine Grant are the stars. Like the majority of the legitimate pieces and photoplays by Kummer thus far produced, "The Belgian" runs more to blank verse than originality of plot. The finished product, however, possesses sufficient merit to place it among the important feature productions of the year. This is due to the brilliant direction and the beautiful photography, augmented by the fine detail of the production. The scenes are laid in Belgium and France. The action takes place just prior to the outbreak of the war and covers the period of the invasion of Belgium by the German army and visualizes to a considerable extent the workings of the German secret service. A young Belgian fisherman, possessed of a gift for sculpturing, loves a maiden of his village, who resides with her uncle. A French art connoisseur, Col. Dupin, recognizes the fisherman's gift, and takes him to Paris as his protegee. Before going he tells his sweetheart he will return and claim her for his wife. While he is gone the girl's uncle tries to force the girl to marry the local postmaster, who is a spy in the employ of the German government. In Paris Victor achieves fame as an artist and falls victim to the charms of Countess de Vries, also a German spy. While on a visit to his native village the German invasion occurs and Victor joins the Belgian army. Defending his village against invasion he is wounded and it is a question whether he will be blind for the remainder of his days. His village sweetheart acts as his nurse, unknown to him, and when Victor pines for news of the countess, who has discarded him, as he is no longer of any use to her, the girl writes him love letters purporting to come from the countess. Eventually the countess is apprehended by the French authorities. Victor's eyesight is restored and he learns the value of true love. Some very elaborate battle scenes are shown in the unfolding of the tale. With the exception of Henri Leone, who displayed a tendency to overact, the cast was intelligently selected. As shown at the Strand Thursday morning last week, the picture ran 90 minutes. There is just a little too much footage in working out minor details. When these are more closely cut the action will be appreciably quickened and "The Belgian" will make a very excellent photoplay, with the credit for same due mainly to the director and secondly to the photography. *Jolo.*

THE NATURAL LAW.

Ruth Stanley.....Marguerite Courtot
Dr. Webster.....Howard Bell
Jack Bowling.....George Larkin
Judge White.....Jack Ellis
Hon. Geo. Stanley.....Chas. N. France
Mrs. Stanley.....Lila Blow
Fred Dolan.....Gordon Gray
Stella Forbush.....Leah Peck

France Films, Inc., has made a seven-reel screen version of "The Natural Law," from Howard Hall's stage play of the same name. Marguerite Courtot is featured in the film, with Howard Hall and George Larkin as sub-stars. The picture was directed by Charles H. France. For a "sex play" the subject is handled most delicately and could not possibly give offense to the most prudish. To those unfamiliar with the story, the ending of the piece is in doubt until the final clinch and hence sustains its interest right through. This picture will create a large amount of discussion among the people who go to see it. After emerging from the theatre the question will arise whether the girl made the right selection between the two men, a youth with all the attractiveness of virility; the other, matured, with a fine balance between head and heart and who at all times stood willing to sacrifice himself for the girl's happiness. Miss Courtot played the heroine with a spirit and dash that might be called inspiration, and the two men, Hall and Larkin, are excellent types for their respective parts. The minor roles were adequately interpreted and the direction and photography up to the best standards of modern motion picture photography. "The Natural Law" can be set down as one of the feature successes of the year. *Jolo.*

THE MAN TRAP.

John Mull.....Herbert Rawlison
Mrs. Mull.....Ruby La Fayette
Boss Miller.....Sally Starr
Burton Grange.....Jack Nelson
R. H. Steadman.....Mark Fenton
Inspector Finch.....Frank McQuarrie
Trusty No. 1007.....Hal Wilson

This current Bluebird has action, quite a lot of it, in fact, enough to cover over some

faults, of which there are several. "The Man Trap" is a crook type of story with the hero railroaded from his job of reporter to jail to cover up crooked work of the police chief and his own managing editor; then his subsequent escape and his efforts to wreak vengeance. Just what the court room scene is all about isn't gone into, nor is there an explanation of the crookedness that the "men higher up" become involved in. But John Mull, the reporter, quickly finds himself planted up the river. Someone handling a detail of direction thoughtfully included a kerosene lamp, placed on the cell's table over which the wronged youth broods of the injustice done him. Even a small town "hose-gow" would hardly stand for the oil lamp and the interior of this particular jail, shows the

very latest in lock-ups. Mull spends a year in confinement before he gains freedom. He finally reaches the home, secures some fresh duds and an automatic and then starts out to "get" the old boss. A watchful copper shoots him in the wrist, but that doesn't prevent Mull from being a very active person, even to driving an auto. His boss is murdered, the blame resting on the district attorney's son, who happens to be Mull's rival in love. It is through Mull's efforts that his rival is cleared, for a confession is wrung from the police chief by alleged third degree methods and the same confession clears the reporter of the charge that had sent him to the penitentiary. "The Man Trap" isn't the best of Bluebirds, but its action will carry it along. *Iboe.*

JACK STANDING DIES.

Los Angeles, Oct. 31.

Jack Standing, the stage and screen leading man, died at the home of his father here. The son of Herbert Standing and brother of Guy, Percy and Wyndham, he had been ill for several weeks. He will be buried here.

His greatest screen success was in "Hell's Hinges," supporting William S. Hart.



**SALES AGENTS —
WORLD FILM CORPORATION
Sole & Exclusive Distributors**

ENNIS GOES WITH M'CLURE'S.

Bert Ennis, who has been handling the general publicity for the General Enterprises, Inc., including the press work for "The Warrior" and of late been doing some special booming for "Mother," the George Loane Tucker feature, resigned from the G. E. Monday to accept the press publicist post with McClure's, which also includes all the publicity for the Olga Petrova pictures.

Until the G. E. takes over another

big picture, the territory being pretty well sold for "The Warrior," no successor will be appointed to Mr. Ennis. Ennis took up his new station Tuesday, having an office in the Berkeley Building on West 44th street.

MINISTER'S SUNDAY WORK.

San Francisco, Oct. 31.

Rev. Paul Smith, producing the film "The Finger of Justice," has been sued by Mae Gaston and John Oaker, play-

ing in the picture. The terms of their contracts called upon them to work only six days a week. They have been kept busy every day.

They ask for remuneration for the extra time spent in the production. Another difficulty confronting the pastor is that his congregation is opposed to his stand in favor of showing the pictures on Sundays.

Rev. Smith recently organized the Paul Smith Morality Film Co., of which he is the head.

UP AND DOWN.

Mike Geo. Hernandez
Esther Hollister Fritz Ridgeway
Allen Corey Jack Gilbert
Boy Elwood Brédell
"Texas" Jack Jack Curtis
Sheriff Green Pettie
Ranch Foreman Ed Burns

As a magazine story "Up and Down" would have probably made fairly good reading. Filmed (Triangle) into a feature, it approaches the mediocre. It is perhaps less interesting than the usual western tale, for the spectator knows that the hold-up, bank robbery, etc., are not on the "level"—as picture stories go. "Up and Down" is an in-and-out affair, for it starts off with promise. Allen Corey, an author without an idea, meets one Mike, who, in spite of his rather plump physique, has but lately been released from the hoosegow. Corey decides to sell his auto and the furnishings of his flat and hit the road, suggesting that Mike be his pard. The pair start out in a prairie schooner, an accident to which, gives them entry to a ranch owned by Esther Hollister. Corey has a folding typewriter upon which he essays to write a novel. Mike takes to punching cows. Corey sends his work to the publishers, who return it with a note saying a western punch is lacking and suggesting it be re-written. Thereupon Mike decides to start something, that Corey may be furnished with ideas. So he commits a number of robberies of cow country brand, throwing suspicion upon a quartette of known rustlers. When the latter are cornered by posses, Mike frames to allow Corey to make the capture so that he (Corey) might rise in Esther's opinion. This the rustlers accede to on the promise that they will be allowed a getaway by Mike. Corey's book is accepted by the publishers and he wins Esther. George Hernandez is featured but there is little chance for stellar work. *Ibes.*

BAB'S BURGLAR.

Bab Archibald Marguerite Clark
Jane Raleigh Leone Morgan
Tommy Gray Richard Barthelme
Mr. Archibald Frank Losee
Mrs. Archibald Gabriel O'Madigan
Lella Archibald Helen Greene
Carter Brooks William Hinchley
Harry (Lella's fiance) Guy Coombs

The feature at the Strand this week is the second of the "sub-deb" stories by Mary Roberts Rhinart, entitled "Bab's Burglar," with Marguerite Clark in the stellar role. The younger sister of a girl of 24, an exceedingly romantic boarding-school girl, idolized by her father, who indulges her in her every whim, her antics are screamingly funny. Bab is always broke and the family determine to give her a stated allowance for the year, on her promise not to contract any bills. They deposit \$1,000 in the bank and hand her a checkbook. In two weeks she has spent it all, and the way she does it forms the basis for many a laughable situation. Anybody who has ever learned to run an auto will appreciate the efforts of Bab to operate a newly-purchased machine by reading how in the book of instructions. The funniest thing of all, however, is to mistake a young man who comes to snoop with her sister for a burglar, lock him in, shoot off a revolver and attract the family, thereby frustrating the elopement. It isn't the easiest thing in the world to sustain interest in a comedy for a full length feature, but the "Bab" series, judging by the way the audiences receive them, seem to be doing so. The usual high grade Famous Players' casting, production and photography. *Jolo.*

HORSEWHIPPED MINISTER.

Cincinnati, Oct. 31.

Herbert S. Bigelow, pastor of the People's Church, which holds forth every Sunday afternoon in the Grand opera house, because of his pacifist tendencies, was kidnapped by a band of Ku Klux in Newport, Ky., Saturday night, and taken to Florence, Ky., where he was given a horsewhipping.

Recently, John H. Havin, owner of the Grand, noticed Bigelow's congregation he would tolerate no unpatriotic utterances in that house. Bigelow was down for a speech at Newport Odd-fellows' Hall, Saturday night.

Before the horsewhip was applied, the leader of the Ku Klux announced that the scourging would be done "for the women and children of Belgium." Bigelow said afterward that he is now opposed to the doctrine of pacifism and believed firmly in preparedness. He denies he is disloyal to Uncle Sam.

The mob which horsewhipped Bigelow is said to be same men who threw Morris Lifschitz out of the Strand (films), which he owns, in Covington, Ky., Oct. 20. Covington adjoins Newport.

Under orders of mob leaders Lifschitz has kept his house dark since then. The band is composed of 800 citizens of this vicinity.

SELZNICK'S PICTURES

HARRY WEBER
presents

EVA TANGUAY

First Time on the Screen
in

"The Wild Girl."

direction of Howard Estabrook

Managers of Vaudeville Houses:

Secure for your theatre the prestige and tremendous drawing power of Eva Tanguay by showing her in her first appearance on the screen. The wise ones will clean up with "The Wild Girl"! Remember, it's

TANGUAY

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City



EXHIBITORS AND OCHS.

That there is to be an amalgamation of the American Exhibitors' Association and the Motion Picture Exhibitors' League of America seems a certainty. But two points are standing in the way. One is Lee Ochs and the other his paper "The Exhibitors' Trade Review." The latter is the principal stumbling block at present. It is barely possible that when the two bodies are combined it will be found that the paper will be shouldered by them in an effort to pull the publication out of the rut of indebtedness in which it is floundering at present. The taking over of the "Review" may mean the passing of Ochs, although the latter is playing shrewd politics at present and pulling a lot of wires.

The trend of events may be gathered from a recent speech by William A. Brady at a gathering of exhibitors. Brady is to a certain extent the accepted ally of Ochs. This being so, his remarks were all the more indicative of the handwriting on the wall. Brady stated that had it not been for the fact that the exhibitors of America were divided against each other in two organizations and fighting to an extent and in a manner that they did not stop at cutting their own noses off to spite their faces (or, in exact words, to let their own pocketbooks be taxed so that those of the other organization might be taxed), there would have been no tax on admissions as far as the picture theatres were concerned. Also that there would have been no tax on film.

Mr. Brady's talk indicated that the measures directed at the picture industry were defeated in the Senate (he didn't state how, although that would have been most interesting) until the various picture organizations began lobbying. It is this lobbying that had the effect of having the tax placed on the pictures. Mr. Brady neglected to mention his conferees in the legitimate field of theatricals might have had something to do with the final imposition of a tax on pictures and picture theatres. The gist of his remarks was to the effect that a house divided against itself must fall, and advocated a consolidation of the interests in an organization that would virtually mean the fusing of the two exhibitors' associations now in the field.

It is stated that if the bringing together of the two bodies means the continuation of "The Trade Review," the exhibitors will have to shoulder a debt in the neighborhood of \$70,000. "The Trade Review," according to the statement of a man who was approached regarding the sale of the paper to him within the last fortnight, was laboring under an indebtedness of that amount when he made an investigation. Since the time of the offer those at the head of the publication are said to have raised \$25,000 toward continuing the sheet.

In the event of Ochs and "The Trade Review" both being turned down by the combined exhibitors' organizations it does not seem likely, in the face of the then existing conditions, that Ochs and his associated film men backers will continue.

"The Trade Review" was taken to task last week by Mark Eisner, Collector of Internal Revenue for the Third District, for having made several blunders in its recently published interpretation of the War Tax on Admissions law, and also for publishing what was termed an "officially approved form of statement for monthly settlement of war taxes." The form printed, Collector Eisner stated, was totally unlike that which the Government had under consideration, and the publication by the "Review" that a house having a higher price of admission than five cents, but still having a section of seats at five cents, did not have to pay a tax on the nickle admissions, was in direct variance with the reading of the law.

PRO-GERMAN PAPERS CUT OFF.

At last week's meeting of the Associated Motion Picture Advertisers, Harry Reichenbach "started something" by introducing a resolution to discourage advertising in pro-German papers, which motion was carried. Sixteen members of the association were present, ten voting for the resolution and six not voting, the reason being the specific mention of one group of papers.

Arthur James, who presided, explained the resolution was purely an expression of patriotic sentiment and that it did not necessarily bind any

member or company. The matter, however, has stirred up the association and it will again be considered at this week's meeting.

PRICES ADVANCED.

New Bedford, Mass., Oct. 31.

Eight moving picture theatres in this city put into effect this week an advance in prices. The war tax, and consequently advancing prices of films, taxes and operating expenses in general are given as the reasons for the jump. The eight theatres which are now getting higher prices are the Strand, Casino, Royal, Pastime, Allen's,

Comique, National and Colonial. The Olympia, New Bedford and Orpheum will retain their prices charged in the past and patrons will pay the war tax. The prices decided upon by the managers of the eight are, for the most part, an increase from five to ten cents and from 10 to 15. At these theatres the new prices include the war tax.

GRIFFITH GOES WEST.

David W. Griffith, accompanied by the members of his company, left for the coast Monday.

MME
PETROVA
in her first Petrova Picture
Daughter of Destiny
Now booking - Exchanges of
First National Exhibitors' Circuit
 Petrova Picture Company
 Frederick C. Collins
 President

HODKINSON IN PARALTA.

William W. Hodkinson, the founder of the Paramount and later allied for a short time with the Triangle, is to be one of the leading factors in shaping the future course of Paralta. Last Thursday afternoon, after a number of lengthy conferences, a deal was consummated whereby Mr. Hodkinson will take over the distribution angle of the Paralta's affairs, and it is believed he will develop an organization by Dec. 1 to place the Paralta product on the market.

The Paralta since its conception has been guided by Carl Anderson, who was closely identified with the Hodkin-

son reign at the Paramount during the stages when that organization was in the throes of development. Mr. Anderson will remain at the helm of Paralta as a production organization, and also be interested with Mr. Hodkinson in the distributing end.

It is not believed the company will at first follow out the lines originally laid out in the Paralta plan, but that that plan will be eventually adopted is almost certain. The building up of a distributing organization will be the first work Mr. Hodkinson will undertake, and the task of introducing an innovation in a sales plan will be a matter of after consideration.

The Paralta has been making pictures for almost a year. Its productions have been permitted to pile up

on the shelves. At present it has J. Warren Kerrigan, Bessie Barriscale and Henry Walthall under contract and working, while Louise Glaum is to soon be found on its list of stars. Miss Glaum was placed under contract last week on the coast and the contracts have been forwarded east.

There are several other stars who may be announced by Paralta in the near future, one of whom when signed will undoubtedly be the cause of comment because of her present connection and the leaving of that for the Paralta concern.

The first releases of the Paralta will be "A Man's Man" and "Madam Who," the former with J. Warren Kerrigan, and the latter with Miss Barriscale as the star.

COMMISSION SETTLING DOWN.

Until further notice the recently appointed American Cinema Commission by the National Association of Motion Picture Industry, upon receiving Federal approval by President Wilson, will have its office in the Eastman Kodak Building, 235 West 23d street. At this point Chairman J. E. Brulatur of the Commission will be found, having selected A. A. Kaufman and George Mooser as his staff assistants.

The headquarters were opened last week and already films for exhibition to the foreign soldiers of the Allied forces are being received and duly inspected.

The Commission is to have the services of an advisory board, which comprises some of the biggest heads in the film making industry. It is as follows:

William L. Sherrill, president, Frohman Amusement Co.; Adolph Zukor, president, Famous Players-Lasky Corp.; Samuel Goldfish, president, Goldwyn; R. A. Rowland, president, Metro; J. A. Berst, vice-president, Pathe; W. R. Rothacker, president, Rothacker Film Co.; S. L. Rothapfel, managing director, Rialto Theatre Corp.; Carl Laemmle, president, Universal; and Harold Edel, managing director, Strand Theatre Corp.

As soon as the films are approved and made ready for exhibition along purposes outlined by the Commission, they will be shipped overseas to Russia, France and Italy.

The foreign posts as designated by the unanimous vote of the industry upon the voluntary acceptance of the commissions abroad will find Walter W. Irwin (Vitagraph), the film commissioner in Russia; Pat A. Powers (Universal) in France; Frank J. Marion (Kalem) Italian commissioner.

Most of the films will deal with the activities and progress of the United States in the war, what the Liberty Loan is doing, and what part the Red Cross is playing, as well as numerous educational and instructive subjects can be shown in the Y. M. C. A. shacks now along the different lines where the soldiers rest and take life easy until called into action again.

SAVING ON SETS.

During the past few weeks several of the producing companies have evolved a scheme to eliminate the cost of expensive sets in making productions. The plan means only the looking over of plays on Broadway and selecting sets that will fit scenes in the pictures.

The film company secures the permission of the stage producer to use his set and rents the house for a morning or afternoon, and all the scenes that fit are made during that time. It costs the transportation of the company and lights from the studio and the paying of the rental for the theatre. It saves a waste of time in the building of sets at the studio.

Two companies used the Criterion on just such a basis. The Vitagraph had the morning and the Famous Players the afternoon. The permission of A. H. Woods was obtained to use the library in "The Scrap of Paper."

MAKING TWO ALTERNATELY.

Ethel Barrymore and her director, Frank Reicher, have engaged in the preparation of two different and wholly unlike productions, "The Eternal Mother," a strongly dramatic offering, which is an adaptation of Sidney McCall's novel, "Red Horse Hill," and "An American Widow," a screen version of a comedy melodrama by Kellett Chambers.

Scenes from each are being screened alternately.

CONVENTION IN CINCINNATI.

Cincinnati, Oct. 31.

The advertising film producers, members of the Associated Advertising Clubs of the World, have selected Cincinnati for their annual convention November 23-24.

REX BEACH PICTURES

*A Beautiful Girl from
the Mills and a Pitts-
burg Steel Millionaire*

TWICE they met—this foreign-born creature with the haunting eyes and this merciless man of wealth.

Once beside the body of her dead father—sacrificed to greed.

Next—in the heart of New York's night life, where his memory played him false.

And then came the tragic climax when all of her years of suffering were paid for in a single, lightning-like moment.

This is but another of the dozen or more dramas that thread their way through

REX BEACH'S

Greatest Story

The Auction Block

which is now ready for immediate release throughout North America on the "open booking" plan exclusively through the twenty-five branch offices of

Goldwyn

Distributing Corporation

16 East 42d Street New York City

UNION MATTER MAY ARBITRATE.

Some of the picture exhibitors of New York and Brooklyn are still holding out against the Operators' Union Local No. 306, with the union executives claiming improvement over the condition existing a week ago. No. 306 men say several theatres "unfair" last week have signed up meanwhile and now employ union operators.

Lee Ochs is still marked "unfair" through his house being outside the union pale, although the matter may be settled by specially appointed arbitration committees before another month.

The union is still out at the Odeon and Odeon Annex (uptown), New York, with the management there reported on record as saying that before it signs the union agreement it will turn its houses into garages.

It was understood Wednesday afternoon a committee of representative exhibitors, whose houses are yet to be signed up, had held a conference with S. H. Richardson and endeavored to ascertain just what extent the contract matter stood between him and Ochs, as the latter is charged with saying through his trade publication that he was directly responsible for the increase throughout the country. The committee is understood to favor an arbitration on the schedule, and this is expected to be placed in a written form so it may be acted upon by the union.

If this plan is carried through, with an arbitration board duly selected and approved by both the union and the exhibitors, some definite action is expected to materialize.

COPYRIGHT MUSIC SUIT.

A number of the larger film manufacturers and releasing concerns are working in conjunction with exhibitors to combat the tax which the American Society of Authors and Composers seek to exact for the public playing of the compositions of the society's members.

The first film concern to take action of this kind was Vitagraph. General Manager Walter W. Irwin has sent out a notice to exhibitors in the company's house organ that Vita will not have in its musical accompaniments any but non-taxable music. He figures that the fees demanded by the society, if generally exacted, would amount to \$1,500,000 in a year.

Vita's musical suggestion cue sheets hereafter will be arranged from such music as is permissible to be played free of the tax being claimed.

An action against the society was started last week by the 174th Street and St. Nicholas Avenue Amusement Co., to enjoin it from attempting to collect royalties on music played in the plaintiff's theatres. The plaintiff advances the argument that its theatres are conducted for the purpose of exhibiting pictures and incidental music is not exploited to infringe on the copyright of the melodies employed.

It is further charged that prior to the enactment of the copyright law by Congress which gave such power to the society to tax all amusement places, music publishers sent free copies and even furnished houses with singers to popularize melodies.

Plaintiff only controls one theatre, and as the action requests that the society be enjoined against collecting royalties from other picture houses, it is believed the application for an injunction is in the nature of a test case, and is supported by a combination of exhibitors.

The society is seeking to enforce payment of royalty on copyrighted music of its members, through a decision in the United States Supreme Court of some months ago, given in its favor and against all places where music was used for or toward profit.

TWO EMPLOYMENT BUREAUS.

Picture actors are said to be up in arms over the formation of a syndicate employment bureau in which P. A. Powers, R. H. Cochrane, Adolph Zukor, Gabriel Hess (Goldwyn) and William A. Brady are understood to be interested. The bureau is presided over by Wales Winter, the agent, and the plan is understood to be to hire all picture artists other than the stars, through the Winter agency.

A number of the screen actors have gotten together and formed an artists'

association, with Arthur Hunter in charge of their employment bureau. The full details of its operation have not yet been worked out, but a tentative plan of campaign is the payment of \$25 a year as dues and to pay to their own association five per cent. on all engagements made through Hunter, who is to be placed on a salary. Ten per cent. of the booking fees are to be set aside as a sinking fund, the dues to be devoted to defraying all running expenses. At the remainder of the year the remaining 90 per cent. is

to be divided among the members of the association.

SEELYE HOME.

C. R. Seelye, business manager for Pathe, returned to New York Thursday after three and a half months on the coast, where he went to put over a number of important deals for his concern, and succeeded in accomplishing many things.

Acting in conjunction with J. A. Berst, Seelye was instrumental in engaging a number of feature stars.

Harry Rapf Presents

DARKER CHAMPION WORLDLY WISE

FLORENCE REED
IN
THE MODERN MORALITY PLAY

MIND BOBBY SOUL

THE STRUGGLE EVERLASTING
by Edward Milton Royle Directed by James Kirkwood
ALL STAR CAST INCLUDING
MILTON SILLS & IRVING CUTTINGS

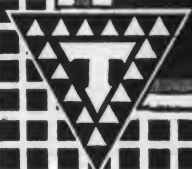
A Masterpiece of Screen Craft

TRIANGLE

presents
"FIGHTING BACK"

with
William Desmond

Released Nov. 4

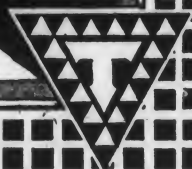


TRIANGLE

presents
"UP OR DOWN?"

with
George Hernandez

Released Nov. 4



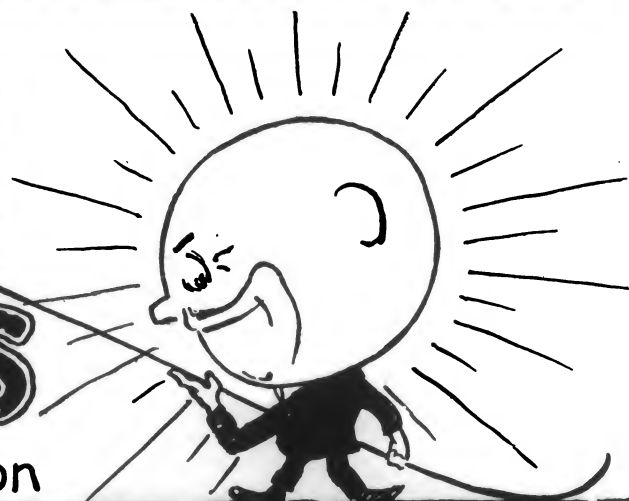
William Fox presents

SUNSHINE COMEDIES

HA!
HA!



Henry Lehrman Production



FOR VAUDEVILLE HOUSES

— SEE —

FOX EXCHANGE MANAGERS



FOX FILM CORPORATION

NEWS OF THE FILM WORLD

John Paleologue has been engaged by Pathe to do their posters.

The filming of the "Seven Pearls" has been practically completed.

The Princess at Cedar Rapids, Ia., has been renamed the Revue.

The Cox at Milford, Ia., has been sold to W. J. Schmitz.

Alfred Kelmme has sold the Majestic at Akron, Ia., to John Lemcke.

Edwin Wattonville has made arrangements to take over the management of the Isis at Pomeroy, Ia.

The first Pathe Play in which Frank Keenan is to star is already in course of construction at the Sanger studio.

Mutual Weekly will hereafter be available to exhibitors on Sundays instead of Wednesday as heretofore.

Robert Heneley has been engaged by Astra and has started work on a picture with Gladys Hulette and Creighton Hale.

The title of Harold Lockwood's next Metro play has been changed from "Love Me for Myself Alone" to "The Square Deceiver."

"The Land of Promise," starring Billie Burke, will be released by Paramount in December.

Charles (Kid) Costar has resigned as advance agent for the Rube Bernstein burlesque show.

At last "Tom Sawyer" is to be filmed. Jack Pickford has the prize and it will be released about Christmas.

The Arrow Film Co. publicity is being handled in its New York offices by Mr. Priest.

A new executive took charge of the New York exchange of Select Pictures this week. The change makes Henry Siegel branch manager.

Chris Richards, the English eccentric dancer and red-nosed comedian, has joined the Mack Bennett forces, to be directed by Clarence Badger and featuring Marie Prevost.

The Rialto will shortly announce the date (probably about the middle of November) of Madame Petrova's first release, "Daughter of Destiny."

Mutual has issued an eight-page press book on "The Planter," the seven-reel dramatic spectacle starring Tyrone Power, which is scheduled for release on Nov. 12.

The third of the Mary Roberts Rinehart sub-deb stories, starring Marguerite Clark, will be a November Paramount release and is entitled "Bab's Matinee Idol."

Among the list of sales executives who have allied themselves with the U. S. Exhibitors Booking Corp. are Joseph Partridge, William Alexander, Lynn S. Card, Louis D. Lyons.

"The Queen of Spades" is announced for release Nov. 18, as the second of Pathe's series of Russian Art Films. Like "The Painted Doll," the star is Ivan Mozzukin.

Triangle is working on five comedies with as many directors, turning out Keystone releases. The directors are Reggie Morris, Harry Williams, William Beaudine, H. Roy-maker, Charles Avery.

The Jewel theatre, a new picture house with a seating capacity of 1,000, opened last Saturday in San Francisco. It is on Market street, next door to the Rialto, formerly the American theatre.

Jewell Productions will shortly release "K." by Mary Roberts Rinehart, which appeared serially in McClure's. It has been prepared for the screen by Lois Weber and Phillips Smalley. It will be shown at the Broadway when completed.

The General Film Co. has acquired for distribution a new series of short length subjects to be known as the Belburn comedies. It is controlled by the Piedmont Picture Corp., one subject to be released a month, beginning Nov. 19.

Florence DeShon has received a long time contract to play featured roles with Vitagraph. She is the third feminine star to be engaged by President Albert E. Smith in the last month and the fifth added to Vita forces in the last few months.

Helen Meyer, at one time a member of the "Follies," and who recently married a Philadelphia millionaire, is to return by way of

the screen. She will shortly appear in a Goldwyn release, placed there by N. T. Grandlund, of the Loew office.

Although Florence Reed is appearing at the Manhattan in "Chu Chin Chow" she also is fulfilling a picture contract to Harry Raff, and under James Kirkwood's direction is putting two advertising touches to "The Struggle Everlasting" at the Biograph studio (Bronx).

Policewomen of Chicago have been instructed by the chief of police to aid in the search for two 16-year-old girls, Margaret Spicer and Nina Poorman, of Marion, O., who disappeared three weeks ago. They are believed to have attempted to secure employment with Chicago film companies.

Gall Kane tops Mutual's release schedule for the week of Nov. 8 in "A Game of Wits," a five-reel comedy drama produced by American. The schedule carries two comedies, a topical and a two-reel serial. Supporting Miss Kane are Spottelwood-Aitken, George Perolat and Louis J. Cody.

B. P. Shulberg, general manager for Paramount, and Hiram Abrams, of Artcraft, who have been making a tour of the country visiting exhibitors, returned to New York last week for a few days, and started out again Monday to finish the tour. They expect to remain away until Christmas.

When Goldwyn Pictures began its original publicity campaign, Sam Swartz, manager of the Armory theatre, Roswell, New Mexico, was the first exhibitor to send in his check for service. Opening his newspapers the other day the manager was surprised to find next to his advertisement a Goldwyn announcement a quarter page in size, advertising his picture program.

Work has been started on the new Stratford at Poughkeepsie, N. Y., by the Elgar Amusement Co., the house to seat about 1,500 and to have a straight film policy, although provisions have been made for stage space in the plans. The Elgar company is headed by Poughkeepsie capitalist The McEliff. Offices prepared the plans and specifications.

For the past two Sunday nights all picture houses in New Haven have been opened for the benefit of dependents of local soldier boys. Part of the proceeds of the Sunday evening shows are turned over to a fund for this use, and it is planned to continue the arrangement indefinitely. This is the first time New Haven has had Sunday film shows.

Work on the stages of Paralta's new studio location at Hollywood, Cal., is being pushed forward as rapidly as possible. One of the 60x150 stages has been completed and the others are progressing so rapidly that they can be used within the week. To gain time all the stages will be placed in use before the glass top and walls are up.

Extensive additions to equipment and staff are being made at the Rothacker Film Manufacturing Co., Chicago, following the big contract procured by Waterson Rothacker to print and develop the new Chaplin and Petrova films. J. Wesley Smith, formerly head camera man, has been promoted to factory superintendent, and fifty men and women added to the crew.

Vitagraph has secured the exclusive services of Robert W. Chambers in writing original stories and adaptations. Eight are to be screened within the coming year and Chambers is to receive \$10,000 for each story. This is said to be the highest price ever paid for the rights to a series of stories by any company in the U. S. Tom Terris will visualize these stories.

The time spent by picture actresses and actors in waiting about the studio awaiting their turn to appear has been turned to good advantage by Bebe Daniels, leading woman of Pathe's "Luke" comedies, who has organized a knitting club. Even the men are being taught how to handle the needles. The finished products are to go to the soldiers.

Arrangements to include the war tax in the price of admission, and at the same time increase the prices of admission were completed at a meeting last week in Oakland, of the managers of the leading pictures houses. The 15-cent seats will be raised to 20 cents and the 10-cent seats to 15. The theatres included in this arrangement are the T. & D., the Kinema, the Franklin and the American.

Mrs. Katherine M. Feeney brought suit against the Eugenic Film Co. for \$20,000, because she was unwittingly one of the principals in "Birth," a picture made by that company. She agreed to the photoduplication of an operation in Polytechnic Hospital because it was a rare one on the condition it was to be shown only to the medical profession. She stated that she saw the picture in a film theater. The defendants state that no agreement was made.

The Ohio and Michigan branches of the American Exhibitors' Association held local

meetings last week, the Detroit, Michigan, exhibitors getting together at the Hotel Statler, Detroit, where they were addressed by State President Peter J. Jupp, C. C. Pettiford, secretary of the A. E. A., and other officials of the national and state organizations. The Ohio exhibitors held a similar meeting last Friday in Cleveland, presided over by Sam Bullock, the local president.

Jack Rose has demanded an accounting in connection with his ownership of six pictures of Billie Wheeler. Rose, who has asked the Supreme Court to direct Albert Warner and Harry Warner to reveal the profits made through the pictures. Rose says that he was to receive the first \$13,500 after the payment of initial expenses. After receipts exceeded expenses he was to get seven-fifths per cent, and the Warner's twenty-five. There is still lacking \$1,075 of the original payment.

The cast of principals in two of Paralta's new productions are as follows: Supporting Beatie Barriscale in "Madame Who" is Edward Cozen, Howard Hickman, Joseph J. Dowling, David M. Hartford, Fanny Midgley, Nicholas Gogley, Eugene Pallette, Wallace Worsley and Clarence Barr. Supporting J. Warren Kerrigan in "Turn of a Card" are Lois Wilson, Eugene Pallette, David M. Hartford, William Conklin, Eleanor Crowe, Roy Ladlaw, Clifford Alexander, Albert J. Cody, Wallace Worsley and Frank Clark. Preparations are being made for an early trade showing of these pictures.

An ordinance intended to cover the picture situation with reference to building a studio near a high school in Hollywood, Cal., has been drawn up, and is now under consideration of the city council. Laws are already in existence with reference to the congregating of crowds on the streets and the use of loud and boisterous language, but the present ordinance proposes to regulate even the building of studios. In the original complaint it was stated that the proposed plant would be within 200 to 300 feet of the school, and the present ordinance will prohibit the building of moving picture plants within 1,000 feet of public schools. This will hit hard the plants of Lasker and Fox, which are all within that radius.

Edward Rosenbaum, Jr., was once a legitimate advance agent, but is now with the King-Bee Corp. This week he sent out the following yarn:

"Ethel Gibson, who has just signed a contract with the King-Bee Films Corp. to assist Billy West in the making of their two-reel comedies, got very temperamental just before leaving for Hollywood, Cal., and insisted that a clause be put in her contract prohibiting the use of custard pie, puddings, or ice cream in any scene that she may be engaged in. Miss Gibson's reasons for this clause are plausible. About a month ago, while working at the King-Bee studio at Bayonne, she played in a comedy called 'The Pest.' In this scene Billy West threw a pineapple pie, but the baker that made the pie evidently forgot to take some of the pine out, and something struck Miss Gibson in the eye that sent her to the hospital for two weeks. Hence her insistence on the pie clause in her contract."

A number of Mutual's five-reelers are already completed and others are well under way. Margarita Fischer has completed "A Daughter of Joan," the first of her Mutual-American. She is working on her second production, William Russell has finished "Snap Judgment" and is at work on "Aladdin's Night," a story based upon New York's gay life. Mary Miles Minter is engaged upon her first sea picture, "The Mate of the Sally Ann," scheduled for release Nov. 26. Ann Murdock has completed "My Wife" and "Please Hello Emily," and is at work on "The Richest Girl," a Frohman stage play. Ollie Tell is producing "Her Sister." Anita King has finished "Petticoats vs. Pants," and is at work on "The Princess Incognito," a story of would-be society. Edna Goodrich has finished "American Maid" and is busy on "Her Second Husband."

From J. Parker Read, Jr., general manager of the Harper Film Co., controlling the territorial marketing of the Thomas H. Ince film spectacle, "Civilization," who is on the Coast for the Ince interests, came a wire to his New York offices that in response to a cable from Alex. Larimore, in Australia, that first in addition to destroying a number of films in his charge there, also burned up his print of "Civilization." Read, Jr., immediately arranged for another print to be shipped to Larimore. Something like 27 prints of "Civilization" are now being exhibited throughout England, and the New York offices have disposed of all the territorial rights now with the exception of Australia. Canada was disposed of last week. The film, however, has been shown in Australia. Larimore (taking it over here some time ago. Two active representatives for the "Civilization" (Harper) offices, E. R. Champion and Charles Margolis, after a seven months' tour of the Orient in behalf of the Ince film, have returned to New York via Honolulu.

COAST PICTURE NEWS.

BY GUY PRICE.

B. A. Rolfe, vice-president of Metro, became the owner this week of a Packard Twin Six. He was disappointed when told by the salesman that he could not purchase a Twin Twelve.

All is joy among the mummies since the black clouds cleared away and the sun came forth once again. The impenetrable gloom of the past fortnight caused much anguish and idleness among the filers.

Eugene Pallette is now directing for the National.

Virginia Corbin had the distinction last week of being "written up" in a Japanese magazine.

Put Henry Lehrman in the millionaire class. He too has taken unto himself an automobile.

Hank Mann is back from Broadway. He doesn't know what he is going to do and, moreover, he doesn't care—he just signed up for a thousand-dollar Liberty Bond.

George Procter has left the Triangle scenario department and next week, providing all goes well, will find him in New York.

William Parker, the script expert, has been commissioned by an eastern magazine to write a series of picture articles.

The new \$150,000 Kinema theatre at Seventh and Grand will be thrown open to the public Nov. 30. Emil Kehrlein, the lessee and manager, has announced that the Geraldine Farrar feature, "The Woman God Forgot," will be used as the opener. Theo. Kosloff is also featured. The theatre will seat 2,500 and will rank with the best in the country.

T. M. Le Berthon, formerly with the Metropolitan News and Art Service, New York, is doing film publicity here.

Eddie Horton's special music is an attractive feature at the Auditorium.

Richard Stanton has left for New York. He will direct one of the Fox stars in the east, which one he has not been told.

Frank Lloyd has returned. Jewel Carmen accompanied the director.

Eugene Lewis is now the owner of a home in Hollywood.

How-do-they-do-it. Note: Monte M. Katterjohn, the scenario expert, has a new twelve-cylinder car.

Al Nathan's trip east has been indefinitely postponed.

It doesn't take much to start a rumor. One flying about here is that Universal City will be vacated by the Laemmle people and Pathe will take it over. There doesn't seem to be much, if any, truth in it.

Director Oscar Apfel is having it pretty easy these days. His star, J. Warren Kerrigan, is still laid up with a fractured leg and Oscar can't go ahead without him.

Tod Browning is rushing Edith Storey's new feature to completion. The bad weather halted work for several days, but now Tod is making scenes while the sun shines.

Belle Bennett, of Triangle, has turned authoress. She has just sold a story to H. O. Davis.

The Marie Dressler Company is at work upon its third picture, at the Horsley studio.

Cyril Gardner, cutter at Culver City, claims he is the youngest in the business. He won't tell his age, but admits he's far too young for the draft.

The trial of the Triangle Film Co. against Thos. H. Ince and the latter's star, Edith Bennett, for alleged breach of contract, was heard here before Judge Avery. In court Miss Bennett received a telegram from the British government announcing the death in battle of her brother, Lieut. Reginald Bennett.

FILM EMBARGO FELT.

New York importers of films overseas, especially those shipping pictures to the neutral countries, are anxiously awaiting word from Washington that will enable them to once more do business with those territories as an embargo exists at present that has called off all film shipments.

Several big Broadway handlers of films for parts overseas are delaying some big shipments, knowing that they will not get further than the American docks.

JULIAN ELTINGE

THE FAMOUS IMPERSONATOR

To the screen what he was to the stage

VARIETY

METRO TO BUY EXCHANGES AND INCREASE CAPITAL STOCK

Big Film Manufacturing Company Indicates Notable Progress by Assuming Complete Control of All Its Picture Distribution Channels—Plans to Raise Present Capitalization to Specialize on Seven-Reelers.

A new twist in the amalgamation rumors occurred this week when a report gained currency that Metro was figuring with Paramount for some sort of an alliance. Color was given to the stories when it became known Tuesday that Metro officials were in conference Monday night.

Questioned by a VARIETY representative Tuesday, Richard A. Rowland, president of Metro, said the rumors were all wrong, and frankly explained the object of the Monday evening meeting.

Metro is shortly to purchase all its exchanges and its present capitalization of \$3,600,000 is to be materially increased. This follows the move of last January, when Metro took over all its manufacturers, completing the formation of one corporation in the spring, with the exception of the Yorke Producing Company, the majority stock of which is controlled by Metro.

It has been decided by Metro to practically confine its producing activities to the turning out of "big stuff," like "The Slacker," "Draft 258," "Bluejeans," "The Legion of Death," with Edith Storev, and "God's Message," with Nazimova. All these are seven-reelers.

Two directors will be assigned to each of its big stars, working alternately. Featured players will turn out one picture monthly.

Mr. Rowland states that "The Slacker" is the biggest money-maker of the year; that "Draft 258," from present indications, will be even bigger and that he regards "Bluejeans" as the greatest picture ever turned out, from the standpoint of a special release.

PENNY PANIC GROWING ACUTE.

Chicago, Oct. 31.

The problem of the penny reached its full development in theatrical and picture circles here this week.

Following the report of the penny famine in last week's VARIETY, local managers woke up to the impending dilemma and set about to participate

in the latest little game, "Pennies, pennies, who's got the pennies?"

The supply is getting smaller and smaller. Banks are cutting down on the number of pennies they will sell. Managers of the \$2 loop houses, who never before have found it necessary to keep coppers in their tills, besieged their banks for supplies, without success. With a dozen first class theatres in the loop asking for from 1,000 to 5,000 pennies, with the vaudeville houses requiring several times that amount, with the hundreds of picture houses making even more prodigal demands, the totals run into the millions for Chicago alone.

The film men are storing their pennies and making arrangements to ward off the copper pinch. Lubliner & Trinz are collecting all the pennies they can get and storing them for future shortage. The manager of the Castle the-

atre stated he had about \$850 worth of pennies and expects to have 100,000 by the middle of next week. Harry Miller, manager of the Rose, Alcazar and Boston theatres, declared the theatres would raise prices from 10 cents to 15 cents, and thus avoid the penny famine. The houses will give the Government 12½% of the gross receipts.

Peter Schaefer, of Jones, Linick & Schaefer, is said to have cornered a barrel of pennies. He refuses to give the exact amount of his accumulations against the famine.

"HIDDEN HAND" NOV. 25.

The Pathe serial "The Hidden Hand," with Doris Kenyon as the star, will have its first installment released Nov. 25.

The picture has been in the making for several months.

RIALTO PAYING \$3,000.

R. H. Clark, of the First National Exchange, which is to handle Chaplin's new "signature protected" comedies in New York state, says the first comedy under the Chaplin contract will be released about Jan. 11.

The only thing decided so far is that the Rialto is to have the New York City first release—the price of which will be \$3,000—with the usual first release protection.

An announcement well in advance of the first release date.

On Wednesday salesmen for the First National visited a number of exhibitors and quoted \$100 a day for the new Chaplins to be released by them for first runs. This is twice the price charged by Mutual for similar service. Mutual released 68 prints of their last Chaplin, "The Adventurer," in Greater New York, and the general impression is that the First National will have calls for at least an equal number.

The First National has purchased "Alimony," a feature made on the coast by the Paralta people, but not under their trademark. When J. Warren Kerrigan was laid up with a broken leg, the Paralta people utilized the company for the making of "Alimony" pending his recovery.

It is also reported the First National has purchased Herbert Brenon's production of "Empty Pockets," but this could not be verified.

WAR TAX STORY

in this issue on Pages 8-9.

E. J. BOWES INTERESTED.

E. J. Bowes, husband of Margaret Illington, who is interested in the new Illington theatre, in course of construction on West 42d street, is understood to have promoted the proposed Capitol theatre and to have interested Messmore Kendall, the lawyer, who holds the property, in the venture. He is to be associated with the management of the theatre when completed.

STILL ANOTHER!

Crawford Livingston, one of the owners of the Rialto, and who is understood to have subscribed \$100,000 to the new Rivoli theatre, which is to be operated by the Rialto management, is reported to have made the statement he contemplates the erection of another high-class picture house in the vicinity of Times Square.

CHICAGO'S MANY NEW HOUSES.

Chicago, Oct. 31.

Construction activities here tend to make good the boast of local picture interests that Chicago is due to become the cinema metropolis of the country, from the theatre point of view.

While the records in the city hall show scores of new building projects, there are actually under construction or being finished properties valued at millions of dollars. This, in addition to the score or more big houses now in successful operation.

Two of the new theatres opened last Saturday. They are the Central Park theatre (Balban & Katz) at Central Park and Twelfth streets, and Ascher Brothers' Peerless, at Grand and Oakwood boulevards. A symphony orchestra and mammoth pipe organ have been installed in the latter house. This firm has another big house under construction, to be called the Defi.

To the north of the city still another big project is under way. It will be the new house of Lubliner & Trinz, to be called the Devon. The string of theatres owned and controlled by Herman Schonstadt & Sons will be led by the Atlantis, on West Twenty-sixth street. It will seat 2,000 persons and financed by G. H. Gottschalk & Co. The building will cost \$215,000 and is expected ready for operation by Christmas.

Schaeffer Brothers expect to open the Crystal, on West North avenue, next week, with a symphony orchestra. The Woodland Theatre Co. is erecting the Woodlawn theatre on Sixty-third street and Maryland avenue. Marx, Goodman & Co. soon expect to open the Broadway-Strand in Marshall square.

FIRE WITHOUT INJURY.

The Palace (pictures, 176th street and St. Nicholas avenue) and an adjoining building were somewhat demolished Monday afternoon by fire.

It started in the rear of the house and ate its way to the adjoining building before discovered. A policeman entered the house (filled at the time with mostly women and children) and asked them to quietly leave.

The house will remain closed for repairs. The amount of the damage was not estimated.

STRAND INCREASING CAPACITY.

Mitchell L. Mark is having plans drawn for increasing the capacity of the Strand by 1,200 more chairs. This has been figured by tearing out the mezzanine balcony and closing the side exits and still conform with the building laws.

The Strand is evidently preparing to hold its own against the new Rivoli, with its announced symphony concerts, by adding 12 more musicians.

"YES, it IS a PARAMOUNT PRODUCTION"



What this one exhibitor said about the first Paramount Serial is echoed by hundreds of others who have seen the first episodes of **WHO IS "NUMBER ONE"?**



That is why the bookings already are climbing up to record heights.



The exhibitor who *knows* is getting in on the money because a Paramount Serial backed by Paramount promotion must be sure fire.



The story of the serial featuring lovely Kathleen Clifford was written by Anna Katharine Green—greatest of writers.

IT CAN'T GO WRONG!



"The Crowning Achievement of Modern Revue"

THE PRESS—

"Uplifts the cabaret to the plane of big Broadway productions."—Charles Darnton, "Evening World."

"Sets a new pace for novelty and splendor."—"Evening Mail."



THE PRESS—

"A mode of entertainment familiar in Europe—novel to Americans—not a blatant cabaret; a musical production."—New York "American."

"A real plot—delightfully melodious."—"The Sun."

"VENUS ON BROADWAY"

At The PALAIS ROYAL

Written and Staged by JOHN MURRAY ANDERSON
Music by A. BALDWIN SLOANE

FEATURING

EMILIE LEA

LEOLA LUCEY

ADA FORMAN

GRACE LEIGH

WILMUTH MERKYL

CYNTHIA PEROT and JOHN MURRAY ANDERSON

AND COMPANY OF 50
INCLUDING

ANITA ELSON

HARRY HEWITT

LEO ZARRELL DUO

THE BRIANTS

"A SUNBURST OF MELODY"

"THE RECTOR REVUE"

At Rector's Restaurant
Devised and Staged by LARRY CEBALLOS

FEATURING

STELLA TRACEY and CARL McBRIDE

AND COMPANY OF 30
INCLUDING

DIXIE O'NEIL

FRANK SHIELDS

BERNICE LE GRANDE

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TWO NEW PRODUCTIONS IN PREPARATION
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TEN CENTS

VARIETY

VOL. XLVIII, No. 11

NEW YORK CITY, FRIDAY, NOVEMBER 9, 1917

PRICE TEN CENTS



WALLACE REID
WHOSE NEXT PARAMOUNT PICTURE IS ENTITLED
"THE THING WE LOVE"

Back Home After Seven Months' Tour of the Orient

GEO. AUSTIN MOORE

AND

CORDELIA HAAGER

Musical Comedy, Farce Comedy, Dramatic and Vaudeville Stars

A Few Press Comments from

HONOLULU, SHANGHAI, TIEN TSIN, MANILA, HONG KONG, and YOKOHAMA

The audience was given a genuine treat in the nature of a typical American turn. The all too brief vaudeville entertainment of Cordelia Haager and George Austin Moore which brought the season to a close, consisted of original and sparkling humorous songs and side-splitting nigger stories.

Probably no other member of the Frawley Company has crept so closely into the hearts of the people of Honolulu as the "Little-glad girl," "Cordelia Haager."

Tommy Millard of the "Millard Revue" said: "For the first time during this engagement George Austin Moore had a part commensurate with his ability." He played "Jimmie" in "Bought and Paid For" and got away with it even with one like the writer, who saw Frank Craven do it. Mr. Moore proved himself an actor of merit and distinction.

Dainty, delightful Cordelia Haager won the hearts of the big audience at the Grand Opera House last night. She scored a veritable triumph in a great performance of "Peg o' My Heart" and

will long be remembered here. Miss Haager had an opportunity to show her powers and she made use of that opportunity in such a way that after each act the audience expressed their appreciation by numerous curtain calls.

Speaking of Twin-Beds. There was one fairly good acting part—Mrs. Hawkins—which Miss Haager made human and interesting. She delighted everyone as the cute, cuddling wife.

George Austin Moore captured the audience last night from the word "go" as Jimmy Gillen in "Bought and Paid For." He kept things lively "till the final tag."

It is to Cordelia Haager, however, that the palm must be awarded. Such a comedienne has not been seen here in many a year if ever before. Graceful, pert, but very womanly, she presented a most charming study of Blanny Wheeler in "Fair and Warmer."

As Baptiste—the half breed Indian in "The Wolf"—Mr. Moore was excellent.

Orpheum Circuit

Commencing Nov. 18 at St. Paul

Direction, M. S. BENTHAM

VARIETY

VOL. XLVIII, No. 11

NEW YORK CITY, FRIDAY, NOVEMBER 9, 1917

PRICE TEN CENTS

50% CUT IN PLAYERS' SALARIES LEGITIMATE MANAGERS' PLAN

War Conditions, with Drop in Business, Cause Them to Consider Retrenchment. Scheme Discussed at U. P. M. A. Meeting Wednesday, but Tabled Until Later in Month. All Salaries Above \$50 May Be Chopped.

A 50 per cent cut in salaries for all players in legitimate productions was one of the chief topics of discussion at the meeting of the United Managers' Protective Association, held Wednesday afternoon. The subject was tabled until the next meeting, to take place later this month.

Business conditions have taken a decidedly bad turn as far as theatricals are concerned during the last two weeks, and the managers are getting together to agree on a uniform mode of retrenchment. The legitimate managers figure that the profession will accept a half loaf rather than none, and are figuring on a cut of at least one-half on all salaries above \$50.

The public has suddenly tightened up on its money, and the houses that raised their prices became aware the public resented it during the last two weeks. The hotels, where the advance prices rule, have also discovered the public fought shy on premium seats.

Managers attribute the scarcity in money to the instalment method of paying for Liberty Bonds; that prices of foodstuffs have advanced. The war tax also comes in for its share in the general effect on theatre receipts.

Road conditions, according to a number of managers, are in the worst shape that they have been in years; while, on the other hand, the Klaw & Erlanger booking offices are responsible for the statement that conditions have not varied to any great extent from what it has been about this time in years gone by. The shows the people want are getting money and those that the public doesn't want are doing bad business, according to the statement.

One veteran booking manager stated Wednesday that business in the one-nighters and the week stands out of New York was simply terrible.

COMBINING TO REDUCE SALARIES?

London, Nov. 7.

Managers of legitimate attractions are combining here, their principal object, it is alleged, being the reduction of salaries of actors. Nothing

definite has yet been decided upon.

Included in the combine are Alfred Butt, Gilbert Miller, Grossmith & Laurillard.

TAX COSTS BUSINESS.

Detroit, Nov. 7.

Phil Gleichman, managing director of the Broadway-Strand theatre, says he lost \$200 last Sunday through people walking away rather than wait in line, all because the box office could not make the right change quickly enough.

He declares there should be some simpler method for handling the tax, especially at the big picture houses.

Mr. Gleichman does not believe in advancing prices on certain seats only, as it is bound to create ill-feeling somewhere.

COAST'S FINEST HOUSE.

San Francisco, Nov. 7.

The California, the finest theatre on the Pacific Coast and perhaps in the United States, had an auspicious opening Nov. 1. Never before were such crowds turned away from a theatre devoted to pictures in this city.

The opening address was made by Eugene Roth, managing director, who introduced San Francisco's Mayor, who made the dedication speech.

The California has a seating capacity of 2,780. Its organ may be automatically raised from the orchestra pit to the stage level and is returned to the pit by the same method, during the screening of pictures.

An orchestra of 15 pieces is also employed.

The feature opening picture was Geraldine Farrar in "The Woman God Forgots."

ROSENBERG MANAGES BROADWAY.

Walter Rosenberg assumes the management of the Broadway theatre next Monday, acting for Carl Laemmle, who has the lease. The house is reported to be losing \$2,500 a week.

If he succeeds in putting the house on a paying basis Rosenberg is to receive a share of the profits.

"BIG NAMES" MEAN LITTLE.

There seems little doubt but that the drawing power of legitimate stars is much on the wane, as far as New York goes, and this has been brought to attention this season at least in six instances thus far.

Managers in the past focused their plays on the star, and it was no trick for a name to enjoy a minimum of eight weeks on Broadway to good business.

This year, however, the name attractions have not been panning out. Grace George, after a few weeks with "Eve's Daughter" closes this week. Billie Burke could do nothing with "The Rescuing Angel," sent to the storehouse after three weeks, and Robert Hilliard failed with "A Scrap of Paper," Henry Miller doing worse with "Anthony in Wonderland," lasting but five days. An early season flop was registered by Wilton Lackaye in "The Inner Man," but in sticking six weeks he fared better than the others, the time being split between the Lyric and the Cort. This show closes on the road tomorrow night.

Although it is assumed all of those attractions would have gotten something on the road, six were sent to the storehouse.

Several years ago when the demand from picture producers drew a number of big names away from the legitimate, managers were in a quandry.

The theatrical advertising columns in the New York dailies find few big names present. Four of New York's successes are not headed by stars. The vogue of the star in the metropolis is practically nil, unless they are in a play that will hit the humor of the public, and "The play's the thing" once again appears to have come out on top.

Three of the current attractions in New York are slated to close tomorrow night. They are "The Old Country" with William Faversham at the 39th Street, to be followed by "What's Your Husband Doing?"; "Romance and Arabella" at the Harris, with "Mme. Cecile" as the succeeding attraction, and "The Love Drive" at the Criterion, there being a question on Wednesday whether Mrs. Fiske in "Madam Sands" or "Losing Eloise" would be the show to open there next week.

"Yes or No?" will end its season in Minneapolis.

"Here Comes the Bride" is scheduled to end its Broadway season on Nov. 24 and will open at the Colonial, Chicago, the following week.

"Sky Pilot" Coming to New York.

George H. Brennan's production of "The Sky Pilot" is headed for New York and Broadway will in all likelihood see the piece in January.

Brandon Tynan may not be at the head of the cast, for the producer is making other arrangements.

"CAR SHORTAGE CLOSING JOLSON.

The Al Jolson show has been forced to discontinue because of the difficulty encountered in securing transportation facilities. The company will be brought back to New York next week.

The Shuberts are evidently figuring on having Jolson on hand to frame a new show for the Winter Garden to replace "Doing Our Bit" there immediately after the holidays, this show having fallen down badly and Jolson always having proven himself a sure-fire draw at that house.

LILLIAN RUSSELL'S REASON.

Lillian Russell has a reason for returning to vaudeville, which the fair one will do Nov. 26, at the Palace, New York. Miss Russell has accepted through her agent, Jenie Jacobs, 10 weeks in vaudeville from that date, at \$2,500 weekly.

Miss Russell intends investing all of her vaudeville earnings on this trip in Liberty Bonds. She spoke in favor of them during the recent drive, and it was then, when overtures were made for her return to vaudeville, she conceived the plan of investment.

RITER DISGUSTED.

It was reported about town this week that Joseph Riter would shortly retire from the theatrical business, dissatisfied with the current season's investments.

His "Romance and Arabella" closes its season at the Harris Saturday, and his "Erstwhile Susan," now on a coast trip, will close in about ten days.

The proposed Blossom - Parento musical comedy production will not be made.

INCREASE PAYS RENT.

The Rialto, New York, with the advent of the war tax on admissions, has raised its prices and is now charging 30 cents for its former 25-cent seats, which includes the tax, and 60 cents for what it formerly charged 50 cents.

This increase averages about 4 cents per seat and gives the house increased takings of about \$240 a day. This slight increase is said to be sufficient to pay the entire rent of the house, which is \$80,000 a year.

The Strand has not raised its prices, merely charging the additional 10 per cent tax.

"SEVEN DAYS' LEAVE" CLOSED.

Daniel Frohman's and Walter Jordan's production of the English play, "Seven Days Leave," closed its season last Saturday at the Majestic, Boston. It is understood the piece will be rewritten and sent out again.

Robert Campbell has arranged a Canadian tour for the piece.

IN PARIS

Paris, Oct. 20.
The authors of "La Folle Nuit," Mouzey Eon and F. Gandera, have written a biblical legend, a three-act comedy, probably entitled "La Petite Bonne d'Abraham," to be produced at the Theatre Edouard VII early in 1918.

"Vautrin" (founded on Balzac's story), withdrawn from the Theatre Sarah Bernhardt, after a month's run, "Les Nouveaux Riches" being revived.

Mata Hari, the dancer, paid the penalty of her crime Oct. 15, shot at Vincennes, near Paris, as a common spy. Her real name was Marguerite Gertrude Zelba, and she was of Dutch nationality, well known in several European capitals, where she appeared in her dancing act, but her main occupation was serving the German government, by which she was officially recognized as a spy and had a number in the German espionage service. Documents in the possession of the French officials clearly proved her guilt; she supplied important information to the enemy and received large sums of money.

M. Nedelec has been appointed general manager of the new Casino de Paris, by L. Volterra. It is to be hoped Leon will not revert to such bluff again when the Casino opens as he has recently shown at the Apollo. A Spanish artist played this house, with an eccentric act, and billed as Charlot, the posters representing an image of Charles Chaplin. Charlot is the name Charley carries in France on all his pictures, and many good folks at the Apollo imagined they were seeing the real film artist. This Spanish Charlot appeared ten days, and was then invited to leave France, rumor having he was of Austrian birth, although his father was from the land of the Cid. In any event "Charlot" suddenly dropped out of the Apollo bill and has not since been seen.

Philip Klein has been looking for a theatre in Paris to produce "The Yellow Ticket." It appears certain there will be a great influx of American managers in the future.

Maurice Rostand (son of Edmond) tells the press he is writing a three-act play, to be entitled "Casanova," for presentation later on. Ah! But he will not bamboozle all, as his father did over "Chantecler."

Mayol is singing at his own hall, under the direction of O. Dufreyn. There is a clause in the contract, which gives Dufreyn the use of the concert hall during the war, that Mayol is to sing each year, for at least 30 days, at \$180 per day.

Firmen Gemier has revived "Shylock" at Theatre Antoine for a short time, pending rehearsals of "La Finette," by Francois Porche, in which he will appear with Mme. Simone. His next Shakespearean venture will be "Anthony and Cleopatra," adapted by L. Nepoty, music arranged by Rabaud, with Andree Megard and Gemier in the title roles.

In Paris Theatres:
"Her Husband's Wife" (Varietes); "Quinney's" (Gymnase); "Shylock" (Antoine); "Bleus de l'Amour" (Atheene); "L'Illusionist" (Bouffes); "System D" (Ambigu); "Montmartre" (Porte St.-Martin); "Madame et son Filleul" (Palais Royal); "Vous n'avez rien a declarer" (Renaissance); "Occupe toi d'Amelie" (Scala); "Nouveaux Riches" (Sarah Bernhardt); repertoire at Comedie Francaise, Opera Comique, Trianon, Gaité, Odeon, revues at Vaudeville, Re-

jane, Folies Bergere, Cigale, Ba-Ta-Clan, Michel, Gaité-Rochecouart.

IN LONDON.

London, Oct. 20.
"Smile" closed its run at the Garrick Oct. 6 and opened with a provincial cast at Liverpool Oct. 8. Fred Duprez refused the tour for less than \$500 a week, with the best offer \$450. He stood "pat" as he can get \$450 with his single in the halls. The show is so good they are flirting with him to join at his figure. Duprez opened Oct. 8, topping the bill at the Portsmouth Hippodrome. He had intended taking a month's rest and it putting in one week of it of it now, but will have to go to the Victoria Palace week of Oct. 29. He has owed the management that date for the past four years, at a small salary, but will have to do it sooner or later.

The tax returns to the government are as good as ever, but the paid admissions are not as large as formerly, thus causing a loss to the managers without increasing the government revenue in the slightest. Managers are going to take the matter up with the authorities.

The recent air raids nearly killed the night business in London. Leicester square deserted at 7.30! One show carried on with an average of 100 brave souls per performance. It was great to play a quiet scene to the accompaniment of anti-aircraft guns. Generally they would explode on the best gags. As they say in the papers, "a pleasant time was had by all."

"The Thirteenth Chair" has opened and all the newspapers speak highly of it. They are not playing the prolog as in America. Mrs. Patrick Campbell plays the medium with a French accent, instead of the Irish brogue employed by Margaret Wycherly in New York. Occasionally she lapses into something else.

"Here and There," Albert de Courville's new revue, with Lew Kelly, opened rather poorly in Liverpool, at the Olympia. It is claimed it has the makings of a good show and will whip into shape.

"LOYALTY" IS WAR PLAY.

London, Nov. 7.
Vedrenne and Eadie have secured a new war play entitled "Loyalty," and are taking another theatre so as not to interfere with their run of "Billeted" at the Royalty.

The new production is scheduled for Nov. 21.

CHARLOT HAS PRINCE OF WALES.

London, Nov. 7.
Andre Charlot has secured a 23-years' lease of the Prince of Wales theatre, commencing in December. It will not interfere with the run of "Carminetta" now playing there.

LEARMOUTH IN THE SERVICE.

London, Nov. 7.
Jimmy Learmouth, popular comedian, has joined up.

Karno Has New Comedy.

London, Nov. 7.
Fred Karno has acquired a new comedy by the author of "A Little Bit of Fluff," and is looking for a West End production.

Clensy Opens Stoll Tour.

London, Nov. 7.
Cyril Clensy, discharged from the army, opened his tour of the Stoll Circuit at Chiswick Empire.

ETHEL LEVEY AT EMPIRE.

London, Nov. 7.
"Topsey Turvy" will be withdrawn from the Empire Saturday and tours the Moss Empires, opening Monday at Finsbury Park.

Alfred Butt has arranged with Albert de Courville for another musical piece, written by de Courville and Wal Pink, to be produced at the Empire Nov. 22, with Ethel Levy in the leading role.

MARIE LOHR CHOOSES COMEDY.

London, Nov. 7.
Marie Lohr has chosen a new comedy by Somerset Maughan, for the opening of her managerial enterprise, with Henry Dana as her business manager.

FRED BILLINGTON DIES.

London, Nov. 7.
Fred Billington, for 30 years principal comedian with the D'Oyly Carte Opera Co., died suddenly after lunching with Mrs. Rupert D'Oyly Carte at the Great Eastern hotel, of heart disease.

Emma Hutchison Dead.

London, Nov. 7.
Emma Hutchison is dead. She was the sister of Wyndham and the mother of Percy Hutchison and was formerly a popular actress-manageress.

"World Outside" de Courville's.

London, Nov. 7.
Albert de Courville has secured a new play, "The World Outside," the first effort of Patrick Hastings, a leader of the Junior Bar.

Producing "The Knife" in London.

London, Nov. 7.
Bernard Hishin is negotiating for a theatre for the production here of "The Knife."
His presentation here of "Inside the Lines" is going strong.

Too Much of "Frills and Drills."

London, Nov. 7.
"Frills and Drills," a musical play by Leedham Bantock and Harold Simpson, was given a try-out at the Grand, Clapham.
When condensed it will make a capital touring turn.



VAN HOVEN

With the old medicine show they gave you seven per, and you did five different acts and helped the doctor put labels on the bottles between shows. And you bought her a plate of ice cream. And when you got with the Rep show for parts, specialty, and help put up and take down for twelve, you bought her two plates of ice cream; but when Gus Sun gave you twenty-five you took her out to lunch and you had ice cream for dessert. And when Keith and Proctor let you go on second for sixty, you insisted on a lunch and a supper and many ice creams. But when you got down next to closing for three hundred, it was lunch and supper every day and it was a different "Her" each time, and the flower and candy stores made money and the Western Union put on new boys. But when you reach the stage where you start giving them little two-seated electric lighted limousines, it's time to have your head examined. I'm going to the doctor tomorrow.—VAN HOVEN.

PICTURES FOR NAVAL HEROES.

London, Nov. 7.
A new film company called Wonder Plays, is making pictures of heroes of the sea, giving glimpses of the work done by the Royal Navy.

27 1/2 PER CENT. DIVIDEND.

London, Nov. 7.
The Alhambra, Glasgow, has declared a dividend of 27 1/2 per cent.

SCOTTI IN DRAMATIC ROLE.

London, Nov. 7.
It is rumored here that Scotti, the popular operatic baritone, has been approached to play the leading role of "The Great Lover" in England.

"Millions" Revived for Provinces.

London, Nov. 7.
"Brewster's Millions" was revived at the Queen's, with a provincial company.

Two Hours of Allen's Dances.

London, Nov. 7.
Maude Allen appeared in two hours of symphonic dances at St. Martin's Oct. 31, assisted only by a small orchestra.

Lupino Lane's Double Act.

London, Nov. 7.
Lupino Lane and his wife, Violet Blyth, have joined to do a double act in vaudeville.

"Ocean Waves" Reminiscent.

London, Nov. 7.
"Ocean Waves," a new revue by Albert de Courville and Wal Pink, deals mainly with their experiences in the recent ocean voyages and tours they have made.

"Hindle Wakes" Made Into Sketch.

London, Nov. 7.
"Hindle Wakes," condensed into a 20-minute sketch, was produced at the Palace, Manchester, and proved highly successful.

Formby's Appeal Dismissed.

London, Nov. 7.
George Formby's appeal against the judgment for \$875 in favor of the Palladium, Southport, for non-appearance for a week's engagement, has been dismissed.
The comedian claimed illness.

SAVINGS NOT TO BE SEIZED.

Some misapprehension seems to exist relative to the status under the trading-with-the-enemy act of citizens or subjects of Germany or its allies resident in this country. Such persons are not included within the term "enemy or ally of enemy" as employed in the act.
Deposits in the postal savings banks of the United States belonging to such persons are not liable to seizure by the Government, and will not be taken into the possession of the alien property custodian or be interfered with in any way whatsoever.

Killed in Action.

Paris, Oct. 20.
George Hilton has been killed in action, after 13 months in France. He was stage manager of the Pavilion, Southport, Eng.
Lieut. Reginald Bennett, a brother of Enid and Marjorie Bennett, film stars, was killed in action on the western front. He had been in France for more than two years.

No N. V. A. Rep. in Chicago.

Chicago, Nov. 7.
An indignant artist came into the offices of Harry Munns, theatrical lawyer, pounded his fist on Mr. Munns' desk and demanded to know who the local representative of the N. V. A. was—he had a little dispute he wanted to settle. Mr. Munns obligingly called up a few people. Nobody knew. Finally the fact was realized that there is no N. V. A. representative in Chicago.

WINTER GARDEN SUNDAY SHOW TO HAVE CENTURY OPPOSITION

Big Broadway Playhouses Lining Up Production Stars to Headline Sabbath "Concerts"—Shuberts' Sunday Bill Is Strengthened by Four Additional Acts—Century Announces Great Show for First Sunday—Keen Competition.

Anticipating pretty keen competition on the Sunday "concert" proposition the Winter Garden will augment its former Sabbath bills next Sunday by at least four acts and will also "shoot" in some production names to help the cause along.

Rufus LeMaire has been negotiating with a number of big concert stars, but is not yet ready to announce the appearance there of Misha Ellman, the famous concert pianist.

The Garden bill, for next Sunday night, will have Anna Wheaton and Harry Carroll, reunited for this one performance, in a special turn, and will also have Raymond Hitchcock and Leon Errol doing a special Sunday bit. Another feature will be the Howard Brothers.

Announcement is made that the new Century Sunday performance will have a "special Sunday concert," starting this Sabbath, and it is reasonably believed that the Garden is "strengthening" on that account.

Among the acts announced for Sunday evening's Century performance are Will Rogers, Bert Williams, Fannie Brice, Eddie Cantor, Cecil Lean, Cleo Mayfield, Flore Revalles, Brice and King, Savoy and Brennan, White and Haig, Van and Schenck, Stephen O'Rourke, Marconi Bros., and several numbers from the various shows, "Miss 1917," "Follies" (in Boston) and the Fred Stone show at the Globe, Dillingham and Ziegfeld management. Top admission will be \$2.

ACT PAYING TWO COMMISSIONS.

From the accounts, it looks as though Green and Parker, a blackface turn now booked in the United Booking Offices, are paying commissions to two agents.

An agreement to book the act was alleged by Abe Thalheimer, a small time agent, but the turn was handled and placed on the big time through Lewis & Gordon. Thalheimer is said to have transferred his agreement to Billy Grady, who put in a claim for the act, with the matter referred to the Vaudeville Managers' Protective Association.

Pat Casey decided the act's selection of an agent (Lewis & Gordon) should stand, but that the Thalheimer agreement was a valid one and that the act would also have to pay commission to the Thalheimer assignee, Grady.

Lewis & Gordon continue to officially represent the act.

HORLIK CLAIMS "LIFT."

Complaint has been filed with the N. V. A. by W. Horlik of the Horlik family, it being alleged that Max Franke's "A Night With the Gypsies," playing Keeney's Brooklyn this week, was a "copy" both as to music and as to idea. One or more members of the Franke act were formerly with the Horlik family, and the "lift" is charged to that source.

Action will be taken by Henry Chesterfield, who reports that investigation so far favors the Horlik claim.

COPYRIGHT ARREST.

Ed. West, of West and Wiener, was arrested in Rochester this week and held in \$1,000 for contempt of court.

He is charged by Gus Hill with using Hill's "Mutt and Jeff" advertising,

and his case comes up before the Federal court under the new copyright law.

Clark's Act Too Elaborate.

Bert Clark has declared off his proposed vaudeville production of "Bert Clark and 20 Hamiltons," through the project developing into a too elaborate and expensive proposition.

Mr. Clark is reserving the idea for future use.

V. M. P. A. DINNER.

The members of the Vaudeville Managers' Protective Association are tendering a dinner to Pat Casey, general manager of the organization, and John J. Murdock, executive manager of the United Booking Offices, to be held at the Plaza Hotel, Sunday, Dec. 9, sometime during the evening.

B. S. Moss, secretary of the V. M. P. A., is supervising the arrangement and it is expected members from throughout the country will be present.

It is probable the next regular monthly meeting of the organization will be held Dec. 10, the following day, so that visiting members can attend both the dinner and meeting without any additional loss of time.

K. & E. REVUE DEC. 31.

New Year's Eve is the date set for the New York presentation of the Klaw & Erlanger revue, due to follow "The Riveria Girl" at the Amsterdam. The Cohen and Hitchcock revue are also slated to open about this time.

CLARK'S SECOND FROLIC.

The second annual frolic and dance of the David J. Clark Association will be held early in December, probably at New Amsterdam Hall, where the first affair was staged.

The promoters look forward to an unusually successful night since the roster of volunteer entertainers include a large number of stars in which the name of Raymond Hitchcock is prominent.

"Movies" Act Needs Reorganizing.

The new Felix Adler vaudeville production of "The Queen of the Movies," after going through the try out period, has been called off until further notice. Adler decided a reorganization was necessary.

Joe Kane, with the act, has rejoined Bobbie Matthews' "The Rounder of Longacre Square."

Off Big Time; On Small Time.

Joseph Hart has abandoned further efforts to make the "big time" with "Her Virginian" as played by Genevieve Cliff and Co., and the company has disbanded.

William Pinkham has reorganized the act and will send it over small time without Miss Cliff.

Act for Laura Hope Crews.

Laura Hope Crews, starring in "Romance and Arabella," which has been unable to make it pay at the Harris where it opened Oct. 15, and the production will be withdrawn next Saturday night. Meanwhile Miss Crews will take a flyer into vaudeville and is having a special act written for her by Frances Nordstrom.

FRANK FAY TAKES 90 DAYS.

Just recovered from an attack of ptomaine poisoning and securing an engagement at the Audubon, Frank Fay was dragged from the stage of that theatre Wednesday afternoon by a member of the law, because he had not paid his former wife, Frances White, \$140 past due alimony at the rate of \$25 weekly.

Fay was taken to Ludlow Street Jail on the contempt of court charge. He said when departing for the East Side resort he would remain there 90 days rather than pay something he could not.

While watching his companions knitting and talking over their ex-wives in the rest sanitarium for rebellious husbands, Mr. Fay will complete scripts for stage material, received by the Fay-Tone writing firm, of which he is a part.

Miss White, the former Mrs. Fay for a short while, is of Rock and White, playing in "Hitchy Koo" at the 44th street, receiving \$1,000 weekly, which the couple divide equally. Following the close of "Hitchy-Koo" in New York, Rock and White will play vaudeville at \$2,500 weekly if the managers pay it, which they will also divide when received.

Miss White secured the divorce from her husband and was allowed the \$25 weekly alimony at the time.

RENEE CONVICTED.

Sigmund Renee (Engel), indicted under the name of Dr. Carl von Edwards for the theft of \$35,000 in jewels from Mrs. Minnie Strangman, was convicted of grand larceny in the first degree in General Sessions.

The offense is punishable by a sentence of not less than five years and not over ten.

Renee was remanded to the Tombs for sentence, but will probably be brought to trial on the May Ward indictment next week. Should he be found guilty of this charge (also grand larceny) he is liable to life imprisonment, it being counted as a second offense.

PANTAGES' "OR MORE."

Norine Coffey closed her Pan tour at San Francisco after refusing to accept the "or more" Pan time from that point at the cut figure offered.

TAB SPLITS.

The Mersereau & Glick Submarine Girl Co. dissolved Nov. 5. Wally B. Mersereau will return to vaudeville with his wife. The remainder of the company remains with Mr. Glick, who will take the show out. The people with it at present are Ed. Mills, Mabel Wunderlich, Jack Glick, Burt Dennis, Paul Elwood, and a chorus of six.

HOUDINI ON BROADWAY.

Under a battery of five picture cameras and before a throng of spectators which crowded both sides of Broadway from 45th to 46th streets, Houdini escaped Monday noontime from a straightjacket while suspended by his feet, 50 feet in the air, from a crane of the Interborough R. T. Co.

While hanging upside down he said: "I am doing this for two things; first, don't forget to go to the Hippodrome Sunday (Nov. 11), and the other is, don't forget to vote for Mitchel" (which didn't do the defeated mayor any good).

The affair at the Hippodrome is the "Remember the Antilles" benefit.

MULE ACT LOST.

Fink's Mules, a comedy animal act in vaudeville, has been lost for over a week, with no one seemingly able to locate the turn.

It was to have opened a week ago Monday in one of the Jule Delmar-booked theatres in the south. No response was received to wires sent the turn a few days prior to the opening, although the "collect" telegrams were apparently paid for at the other end.

The booking people seem to think that unless the animals were marooned in transit that the act was in some open air engagement that held it over.

PAID WHILE REHEARSING.

During the lengthy rehearsal of "Over the Top" (sometimes called "The Justine Johnston Show"), one act called from vaudeville for it, has secured some money return. Laurie and Bronson are the act. They asked, according to report, that they be paid with the commencement of their Shubert contract, which started before any opening date could be given for the production, and the couple received salary for two weeks, it is reported.

Tom Barnes, who left the rehearsals one day last week, returning almost immediately, is said to have also made a salary claim to cover loss of time.

According to the story of the "Top" show, to open on the 44th Street theatre roof, when it opens, there was some unforeseen complication concerning the financial responsibility quite recently. The Shuberts then said they would assume full charge of the project, under certain conditions involving the star, which were agreed to by those most interested.

DARLING'S ASSISTANT.

Eddie Darling, the booker of the Keith big time theatres in Greater New York, Boston and Washington, has a new assistant in the person of Pat Woods, the bronze-haired young man in the United Booking Offices who has been looking after the wants of the vaudeville theatres at Pawtucket and Woonsocket.

Mr. Woods succeeds Frank Jones as Mr. Darling's booking aid. Mr. Jones remains with the U. B. O., taking general assignments. Young Pat will continue to handle his Rhode Island houses.

The Alhambra, one of the Darling-booked houses, in the Harlem section, will be joined by I. R. Samuels, next month, with the bookings Mr. Samuels gives to the Keith Royal in the Bronx. Both theatres will probably play similar if not the same bills. Mr. Samuels has been successfully placing the Royal shows for a long while. With the somewhat complicated vaudeville condition in Harlem, it is probably aimed for the Alhambra to combat its opposition (including also another U. B. O. house in that neighborhood) by a weekly program that may be secured through operating the Royal and Alhambra under one booking direction.

HILL'S MINSTREL PEOPLE.

Everything is in readiness for the Gus Hill Big Minstrels to make their initial stage bow in Perth Amboy, N. J., Nov. 12.

The show has George Wilson and Eddie Mazier, end men; John P. Rogers, Jack McShane, Herbert Crowley, John Burke, James Corrigan, Arthur Gros, William Kramer, with James Gorman, stage director.

FRENCH REVUE.

Andre Sherri has purchased from E. A. Weil the book of a short French revue to which Sherri has set the music and will immediately place it in rehearsal for presentation in vaudeville.

There will be a cast of 18 girls and seven principals. Among those engaged are Laura Guerite and Mabel Wilbur.

HERZ OFFERS.

Ralph Herz has refused an offer of \$750 weekly for vaudeville.

The reason is that he has received two offers for the legitimate, one to star with a farce, and the other calling for a London appearance in a revue.

MARSHALL'S LOBBY DISPLAYS.

Edward Marshall has filed incorporation papers for a concern known as Edward Marshall, Inc. It has leased quarters at 1562 Broadway, where it will promote original novel lobby displays, oil and water color paintings and crayon sketches.

ORPHEUM-PANTAGES CIRCUITS IN CONFLICT OVER MERCEDES

Pantages Secures Injunction This Week in Los Angeles, Restraining Mercedes from Appearing at Orpheum There. Mercedes Alleged to Have "Jumped" Pantages Contract. Case Placed Before V. M. P. A.

Los Angeles, Nov. 7.

Mercedes, the telepathist, who appears with Mme. Stanton in his "mind-reading" act, opened at the Orpheum Monday afternoon, as the headliner of the local bill, but was served with a restraining order before the night performance, obtained by Alexander Pantages, and has not appeared since. Argument on the motion for a permanent injunction may be held tomorrow. Mercedes has retained John D. Fredericks, one of the ablest attorneys here, to represent him. Judge Hewitt issued the order.

Pantages alleges Mercedes has committed a breach of contract through leaving the Pantages time before his contract was fulfilled. Mercedes replies that when under contract to Pantages, he having opened at Minneapolis and played nine weeks of Pan time, he (Mercedes) asked for a release from Pantages and says Pantages granted it. This is denied by the Pantages people.

According to report here Pantages took up the matter with the Vaudeville Managers' Protective Association in New York. Pat Casey, representing that association, is said to have wired the Orpheum officials on the Coast that Mercedes should not be permitted to appear for any member of the V. M. P. A. until he had fulfilled his Pantages agreement. Upon receipt of this message, the Orpheum people are reported having decided to withdraw Mercedes from the local Orpheum program, regardless of the division in the injunction proceedings. Pantages and the Orpheum are members of the V. M. P. A.

The facts of the case appear to be that Mercedes, while appearing for Pantages in the northwest, encountered as opposition in the smaller houses of that section two other "mind reading" turns, one Lovett's "Concentration," the latter carrying a Jazz Band in connection with the turn, Lovett making a noisy ballyhoo and attracting quite some attention throughout the route. Mercedes, a somewhat erratic showman in his bookings and playing, became annoyed it is reported at the continual opposition, and at Victoria the week of Oct. 19, left the Pantages circuit, with three more weeks that should have been played according to the Pantages agreement, which called for a positive route of 11 weeks on the Pan time, with Pantages having his customary trick clause of "or more" weeks engagement that could be extended to take in southern time also, besides the remainder of the Pan circuit.

The point doesn't appear to be so much in the opinion of the local show people as to the merit or demerit of the Mercedes action as it evidences an open conflict at last between the Orpheum and Pantages circuits.

But recently Milo, playing on the Orpheum time at \$250 weekly, left that circuit, and it was the opinion his departure (through a two weeks' notice clause) was to appear for Pantages at \$350 a week. It was said at the time that Pantages resident managers along the line of the Orpheum travel Milo did, repeatedly informed that artist he was worth \$350 and that Pantages would pay the amount. When Milo left the Orpheum time, however, it is said Pantages then reduced his

offer to \$225 a week. This resulted in due course of time in the return of Milo to his Orpheum route, Milo opening at San Francisco last week.

Acts on the Coast are saying that while Pantages appears to have some semblance of right in the Mercedes proceeding, he is but receiving a dose of his own medicine through Mercedes jumping him before the contract ended. Many acts playing the Pan time and believing they were contracted for 18 or 19 weeks, found after being informed to read their contracts when in Seattle, that they were only booked for 11 weeks, positively, and would have to cut their salary to continue over the Pantages time. The impression acts on the Pan time have that they are booked for over 11 weeks is given them in the eastern booking offices of the Pan time. Pantages corrects the impression himself often, it is said, with considerable pleasure, when the acts show in his home town, Seattle.

NEW ACT BOOKED DIRECT.

Chicago, Nov. 7.

A new Orpheum Circuit act, booked by Martin Beck in person, was switched in to the Majestic this week on short notice. It is Vivian Holt and Lillian Rosedale, an operatic soprano of extraordinary voice and a pianiste-composer. Both have done concert work.

Mr. Beck heard them at a charity concert in the Biltmore Hotel and offered them vaudeville engagements. They did not have an agent, procuring a route direct from the "front office." The act leaves here for the tour to the coast, closing in Chicago at the Palace in the spring, with an opening at the Palace, New York, to follow.

Miss Holt is a daughter of Edwin Holt, the actor. Miss Rosedale is the daughter of a New York attorney. Miss Holt was born in a vaudeville theatre dressing room.

AGENT BOOKS HIMSELF.

One thing certain in the mind of Al. Lee and that is that as long as he continues his agency business, he will be sure of commission from one source during the run of the new show Raymond Hitchcock and Ray Goetz have decided on for the second of their joint production effort in the musical comedy field. Lee is also certain he proved a good agent, because he secured a job for himself.

Mr. Lee is going to act again, but that will not deter him from continuing as an agent. During the afternoons he is going to haunt the outer portals of the inner sanctum of the managerial folk and offer other actors' services to them.

NEXT LICENSE COMMISSIONER?

The election of Hylan is of importance to theatrical and picture managers, as it means the appointment of a new license commissioner.

Show folks Wednesday were beginning to speculate as to who would succeed Bell.

It is not altogether impossible that the legitimate and picture magnates will be consulted before the appointment is made.

COHAN SELLS "OVER THERE."

A record price was paid George M. Cohan for a popular song late last week, when the author of "Over There" sold that number to Leo Feist for \$25,000. The purchase price was in full for the song, Cohan receiving \$7,500 for the publishing rights and \$17,500 in lieu of all royalties.

"Over There" was written by Cohan and placed with the William Jerome Publishing Co., which Cohan was generally reputed to have started and financially backed. Up to the time of the transfer, the song, at its popular retail price (10 cents per copy), has sold 440,000. It has been predicted that the gross sale of the song will reach 3,000,000. The price paid in lieu of royalty, \$17,500, at the customary royalty, one cent each, paid on songs of that retail price, would indicate the purchaser expected a future sale of at least 1,750,000, although it would not require that number sold for Feist to secure a full return on the \$25,000 invested by him.

The future of the William Jerome Co. was not decided upon early in the week. If Mr. Jerome, who is a song writer himself, decides to continue it, with Mr. Cohan's musical compositions as a part of its catalog, a selling agent for the trade may be selected. The Jerome Co. has been in business but a short time. For the past few weeks its books show a comfortable profit.

Several music publishers were ready to place an offer for "Over There" when it became noised about the publishing rights to the number might be had. The price paid exceeds by far any previous amount given for a popular musical number. About a month ago Feist also purchased, paying \$10,000, according to report, for "The Struttin' Ball," from Will Rossiter of Chicago, its publisher. The purchase of two songs, by one publishing firm, such as Feist has made within a month, indicates quite a weak current catalog, according to the other music houses. Several song writers have left Feist of late, with no song successes of any moment behind them.

One of the highest priced numbers bought within recent years, up to the present season, was "I'm Here and You're Here," by Jerome Kern, sold by that writer to Feist for \$8,000, cash, although the figure at the time was given out as considerably in excess of that. One of the larger sums paid for a song was \$12,000 (guaranteed in royalty payment) by Remick & Co. to T. B. Harms & Co., when the Remick concern bought "They Wouldn't Believe Me." Remick & Co. also paid about \$7,500 some years ago for a "Gal" number, published in the west.

Besides the outright purchase price received by Mr. Cohan, he had already accumulated \$4,400 as royalty on the American sale of the number, besides \$1,700 on the English distribution. Chappelle & Co. hold the English rights. That firm paid Cohan \$1,000 advance royalty on the song abroad. Jerome has added a new war ditty to his catalogue entitled "When The Yanks Come Marching Home," written by Mr. Jerome and Seymour Furth.

MONACO WITH WITMARK'S.

Jimmie Monaco, the Chicago composer, recently resigned from the professional staff of the Leo Feist Music Co., has been signed for a number of years to supply numbers for the catalog of the M. Witmark firm and took up his duties in that capacity this week. He promptly handed the firm three new songs, the titles of which are "After a Thousand Years," "I'm Going to Follow the Boys," and "The Dream of a Soldier Boy."

Monaco has supplied the popular song market with a number of its biggest hits, his forte being novelty ideas in lyrical construction. He came east several years ago and was first associated with the staff of the Broadway Music Corporation, going from there to the Feist firm.

BAYES' TIME TAKEN AWAY.

Nora Bayes is playing her final week of vaudeville, currently, at the Bushwick, Brooklyn, having had five more weeks of big time removed from the books through the dissatisfaction of the United Booking Offices with her turn, as presented at the Riverside, New York (a Keith house), last week.

The Bayes act started annoyances for the managers the opening day of the Riverside engagement, when Irving Fisher, an assistant to Miss Bayes in her stage work, refused to appear, after being billed with her, through Fisher (a comparatively unknown juvenile tenor singer to the stage), objecting to his billing in connection with the Bayes turn.

With Fisher out of the act, Miss Bayes, formerly doing 45 minutes in vaudeville programs, cut her headline turn to 20 minutes. When expostulated with by her agent, the Pat Casey office, for perpetrating an injustice upon the vaudeville public who may have paid to see her do a full act, Miss Bayes replied, according to report, she would do as she pleased; that her contract did not call for a minimum or maximum time upon the stage, nor for an assistant, and she would perform the sort of turn that suited her, not the public nor the managers.

Eddie Darling, who books the Keith big time theatres, is said to have asked Miss Bayes why she did not inform the theatre management of her intention to cut down her act by half, when he, Mr. Darling, could have filled in the Riverside program, to prevent the "short show" on the opening date that her capriciousness caused.

Mr. Darling, not receiving a satisfactory explanation, reported the facts to the U. B. O., which thereupon ordered all of the time for Nora Bayes upon its books (after the customary two weeks, ending this Saturday at the Bushwick) taken off the sheets.

Miss Bayes expects to shortly commence rehearsals for the new George M. Cohan revue. Meantime she anticipated continuing in vaudeville and is said to have had a proposition to appear at the Sunday vaudeville concerts at the Century.

CHICAGO'S MUSIC MART.

Chicago, Nov. 7.

Many changes among the Chicago music publishers of late. T. B. Harms has given up the Chicago office in Cohan's Grand building, and Joseph Horwitz, manager, has gone east.

Howard Steiner resigned as manager of Stern's office here, succeeded by Will Skidmore, who comes from the Stern office, Kansas City.

Max Stone, formerly connected with Stern and with Feist, and Billy Thompson, of Remick's, have formed a partnership and opened offices.

A. J. Stastny of New York has opened a Chicago office.

McCarthy and Fisher invaded the Chicago field some time ago with Dave Wohlman in charge.

The Will Von Tilzer office has been established, managed by Morris Bloom.

With all these represented, one building is beginning to take on the aspects of a music publishers' centre. The first of the publishers to take office here was Roger Graham.

HAD TO BE THERE.

Chicago, Nov. 7.

Achilles, the aged hooper, has his modern prototype. Hasan Ben Abdiz, tumbler, fractured his heel "in the act," was rushed to the American Hospital, had a plaster cast pasted on the fracture and was at the theatre early. He opened the show.

"Doc" O'Neil was called to his home in Chicago from the south, to attend the bedside of his mother who was stricken with a touch of paralysis. He was forced to cancel the balance of his tour of the Interstate circuit.

MOUNTFORD ADMITS RATS' FUNDS WERE PLACED IN REALTY STOCK

Second Hearing Brings to Light Alleged Illegal Operations Between W. R. A. U. and White Rats Realty Co. \$101,000 of Organization's Funds Sunk in Club House. Referee Refuses to Limit Inspection of Books.

The second session of the investigation ordered by the New York Supreme Court, in the matter of the charge of diversion and misappropriation of White Rat funds, was held before Referee Louis Schuldenfrei Friday last, and it was productive of some verbal fireworks. Also Alvin Sapinsky, attorney for the complainant (Goldie Pemberton), succeeded in examination (that was virtually cross-examination) to again place in the records important testimony. This chiefly concerned the establishment of the early status of the White Rats Realty Co., and the alleged illegal operations between the Realty Co. and the White Rats Actors' Union.

There was an apparent foundation laid for the predicted introduction of evidence purporting to prove the juggling of Rat monies. Throughout the session was an undercurrent of repressed excitement attendant to the insistent questioning by Mr. Sapinsky which led to the trapping of the Rat witness, Harry Mountford, into the admission that White Rat money was invested in the stock of the Rats Realty Co. to the amount of \$101,000. The Rats charter does not allow the organization to indulge in the real estate business. It had been stated in the "Player" that Rat money was not going into the Realty Co. venture. The \$101,000 in stock, it was explained, was held at various times by the witness, James William Fitzpatrick, Junie McCree, Frank North, Edward Esmond and Frank Herbert, but that these endorsed the stock in blank since they acted as trustees for the stock, which really belonged to the Rats.

It was "because of the realty proposition and other reasons" that Mountford "resigned" from the Rats in the summer of 1911, he so testified. In the interval of his absence and his return to the organization in 1915 the club house had been built. When he again entered the organization, he testified the first thing he did was to separate the affairs of the Rats and the Realty Co., which "any business man would do." The two corporations were being run as one until then, but afterwards the books were kept separately, he said. There would be different employees, but officers of the Rats had to be officers in the Realty Co. because they were trustees of the stock.

Mountford occupied the witness chair again and it is probable that he will continue as witness for quite some time. Early in the session he evidenced a shrinking memory and frequently answered questions with "I don't know." He constantly fumbled with a cigarette holder, smoking being tabooed in the small hearing room. When the referee pointed out Mountford was to answer questions even though he was not in office at the period defined in the query, he became loquacious, bringing the comment from Mr. Sapinsky that he did know after all.

At one point when asked a question by the referee, Mountford entered a heated objection against Harry De Veaux, who was seated next to Mr. Sapinsky, looking at the books. He charged De Veaux with being a paid agent of the V. M. P. A. (De Veaux is at the head of the Actors' Interna-

tional Union, and is active in the Rats investigation.) Mountford grew furious in his tirade against "inspection by the curious and evil minded."

Joseph J. Meyers, the Rats lawyer, interposed with, "this man (De Veaux) wants to carry information to our enemies," which brought the reply from Mr. Sapinsky the charge was unfair, since De Veaux was an important witness, was familiar with Rat affairs and was instrumental in obtaining the investigation order from the Supreme Court because of his affidavit. The referee decided that he was not disposed to interfere with Mr. Sapinsky's rights to examine the records, nor any one who was there to help him. De Veaux settled the matter by thrusting the books away. The referee later said that Meyers' defense before Justice Mitchell was that there was a malicious motive in the prayer for investigation of the Rats records and lists and that defense had not been upheld by the court. Therefore had Meyers offered any other reason for objection than the same rejected defense before Justice Mitchell, the referee might have made a different ruling. It not being so, he would not limit the inspection of the books to any one person.

Meyers was continually cluttering the record with constant objections. Hardly a question that did not bring forth "I object," etc., from the Rats attorney. He was overruled in every case, with one exception. Most of Meyers' objections were based on the fact the question antedated the period stated in the investigation order. As in the first session, Mr. Schuldenfrei ruled that there was no time limit and the witness must answer.

The question as to whether the Rats paid the Realty company's debts in addition to the item of \$25,000 appearing on the ledger as rent for the club house, brought so much objection from Meyers the latter got into hot water with the referee, who, after charging him with coaching the witness, threatened to send Meyers from the room if he did not modify his tactics. Mr. Schuldenfrei for the moment lost his equanimity, but later he cleared the atmosphere when the two opposing counsel indulged in personalities and he smilingly remarked to Mountford: "you have a high sounding title" (meaning that of International Secretary-Treasurer of the White Rats Actors' Union and Associated Actresses of America).

When the hearing proceeded the item of \$25,000 rent was again taken up. It was merely a "journal entry," said the witness. The rental was charged off on the books as \$2,038.88 monthly. This was before the separation of the Rats and Realty company books and previous to Mountford's return. It was apparently after Mountford returned to office and separated the two corporations that the annual rent was cut to \$9,000.

Considering that Mr. Sapinsky had his first look at the books when the day's session opened, the attorney made excellent progress and discovered the items he wished to question the witness on with the dexterity of an expert. The records introduced did not include the minute book of the Rats, which prevented a number of questions. There was on hand, however, the minute book

of the Realty company and Mountford promised to have the other books at the next session.

One point not clearly settled referred to an entry for \$10,000. Mr. Sapinsky asked witness whether the item concerned the proposition of Walter W. Waters, who offered to turn over to the Realty Co. a lease on the property on West 46th street, on which site the Rats club was subsequently built. Mountford did not know. It appeared Waters had possession of the lease and that he did offer to turn it over to the Realty Co. for \$15,000, which was the consideration he paid Edw. F. Rush for possession of it. The purport of this questioning and that concerning the \$101,000 stock deal was designed to show the Rats at large did not know their funds were going into the real estate proposition.

The investigation promises to be a long one, although now that the records are in evidence, there is no reason why the proceedings should not be speeded up. An adjournment was taken until Friday (today). The mention of Arthur Driscoll, Denis O'Brien and W. J. Cahill (of the legal firm of O'Brien, Malvinsky & Driscoll, one time attorneys for the Rats) as directors of the Realty Corporation when that was first formed, may lead to the introduction of evidence from a new source. It is said these attorneys submitted a brief, in argument against the Rats as an organization going into the real estate business, since the Rats' charter gave no such privilege.

Present at last week's meeting was Major Doyle, who for once failed to get in on the doings, though he did make several comments under his breath. All the books placed in evidence were inspected, Mountford first making the assertion that his and Fitzpatrick's affidavits had been stolen from the county clerk's office.

FAY'S THEATRE IN BAD.

Providence, R. I., Nov. 7.

At Fay's theatre here this week, playing vaudeville booked through the M. R. Sheedy agency in New York, is billed "Florence Livingstone and Her Oklahoma Prodigies—America's Representative Lady Musicians."

The billing attracted the attention, it is said, of show people in town, who surmised the mention of "Oklahoma" with the remainder might suggest that the turn in reality is the Cora Youngblood Corson Sextet, playing under an assumed name.

Inquiry is said to have verified this belief. It further brought out that the week of Oct. 19, the Corson Sextet appeared at the Colonial, Newport, R. I., while the following week the act was at the Academy, Lowell, Mass., also playing a Sunday night in Haverhill, Mass. These three theatres are booked through John J. Quigley of Boston.

The managerial blacklist still exists against the Cora Youngblood Corson Sextet. Neither any of the theatres mentioned above, nor Quigley nor the Sheedy agencies is affiliated in any manner with the Vaudeville Managers' Protective Association. It is reported some weeks ago Fay's filed an application for membership in that organization, but has not been admitted nor has the application been acted upon.

The booking by Fay's of the Corson act, however, is quite apt to bring about an immediate adjustment of the Sheedy agency situation in so far as it relates to booking theatres belonging to the managers' society. Sheedy is booking the Gordon Brothers' theatres in New England, placing Sheedy in the position of booking for members and non-members of the V. M. P. A.

The result will possibly be that the V. M. P. A. will call upon the Gordons to withdraw from its membership, if the Gordons continue playing Sheedy bookings. The playing by Fay's of the

Corson turn likely eliminates that house from any further consideration for V. M. P. A. membership, while the Quigley agency and the houses Quigley supplied are in a similar state, so far as any relations with the V. M. P. A. are possible.

The Corson Sextet is headed by Cora Youngblood Corson, one of the most active of the late White Rats. Miss Corson was an aggressive agitator. When the "blacklist" was generally removed some weeks ago her name was allowed to remain on indefinitely, it was mentioned at the time.

MUST HAVE CERTIFICATES.

The intention of the National Vaudeville Artists to co-operate with the Vaudeville Managers' Protective Association in an effort to line up the independent managers throughout the country on the membership of the managerial association was evidenced this week in a communication sent to Pat Casey, general manager of the V. M. P. A., by Henry Chesterfield, secretary and business manager of the N. V. A.

The communication resulted from the recent decision of the V. M. P. A. to issue membership certificates to managers listed on their books in order that acts holding membership cards in the N. V. A. organization would not be induced to play theatres owned by non-members and as a result suffer the penalty provided for such action by both organizations.

Acts have played a number of the independent houses not aligned with the managers' organization and as a result have become entangled in all sorts of contractual troubles. Since any reputable manager can become a member of the V. M. P. A. by his agreement to live up to its by-laws, which incidentally were constructed solely for the betterment of vaudeville in general and the artists in particular, the N. V. A. and V. M. P. A. have united to wipe out the irresponsible and disreputable manager and their only method is via the "blacklist" system.

Consequently any act playing for a non-member of the V. M. P. A. invites suspension from the N. V. A., and since the members of the V. M. P. A. have agreed to play only acts that hold membership in the N. V. A., any act incurring the suspension from his own organization will find it difficult to procure engagements in organized vaudeville. The letter follows:

National Vaudeville Artists, Inc.

Mr. Pat Casey,

General Manager V. M. P. A.,
Columbia Theatre Building,
New York, N. Y.

Dear Mr. Casey:

I notice in the last issue of VARIETY that your organization proposes to issue membership certificates to the various theatres represented on your membership list.

Will you kindly advise me by return mail as to the date of issuance of those certificates so that I can instruct the members of this organization to see that the membership certificates of the V. M. P. A. are prominently displayed in the theatres they play.

Very truly,
Henry Chesterfield, Secretary.

AARON JONES DOING IT.

Chicago, Nov. 7.

Aaron Jones will shoulder the entire burden of managing the Jones, Linick & Schaeffer enterprises this winter, Peter Schaeffer having decided to spend the winter in California, while the third partner, Adolph Linick, will join him about Christmas time.

While Mr. Jones has heretofore supervised the J. L. & S. industries, the partners have been actively handling the internal affairs of their many interests.

IN THE SERVICE

One of the new lieutenants from the Reserves, now at a camp, according to a story, noticed a drafted soldier passing him without saluting, within the cantonment. The officer called to him, asking: "What do you do when seeing an officer?" "Salute," replied the new soldier. "Well, then," said the lieutenant, "stand there and salute me a hundred times." The private commenced the 100 salutes and had given about 10, when a captain (of the regulars) who had been approaching, reached the spot. "What is this man doing, lieutenant?" asked the captain. "He failed to salute me, sir, and I've ordered him to stand there, saluting me 100 times, as punishment," replied the junior officer. "Very good," answered the captain, "return his salutes."

W. Walton, of the Brothers Walton (probably English) is now in a military hospital in France, suffering from gas poisoning.—Frank Owen (Lane and Dale cycling trio) in hospital at Southampton, removed there after wounded in action at the western front.—Bert Knowles (Fred Karne's "Humming Birds") in France for sometime, is now a gunner in Palestine.—Harry Harrison, English, wounded and now in a French hospital.—(Reported to Variety from Paris).

Alma Hanlon, now starring in film features, is a sister of the Hanlon Brothers. One of the latter, Fred Hanlon (late of Hanlon and Schrode) is now with the 12th Regiment, Spartanburg, S. C. Miss Hanlon is giving a turkey dinner for eight of the regiment, with her brother acting host. She is going to the camp to spend Thanksgiving with Fred, so she may personally superintend the feast.

Roy Tarbutt, of the Greenroom Club, has received a commission in the Royal Flying Corps and is going to France. The Greenroom Club tendered a farewell affair late last week to another of its members, Percy Standing, who goes to the Canadian aviation camp. Mr. Standing has four brothers in the British army. The two departures make 32 members of the Greenroom Club now in the service of the allies.

Frederick Lloyd, in "Misalliance" at the Broadhurst, has been invalidated out of the British army, according to a press announcement from the management of that play. It says that last week Mr. Lloyd was examined by a special board for the British Embassy, Washington.

Donald Fuller is the latest Triangle employee to heed the call of war. He will leave soon for Seattle to enter the employ of a shipbuilding concern and help increase Uncle Sam's merchant marine.

Charles B. Dillingham, theatrical manager, has been called into active service as a captain in the Aviation Signal Corps, assigned to the War College at Washington.

William Carl Michael has been transferred from Toronto to Texas, where he is expected to complete his aviation gunnery course. He joined the Royal Flying Corps recently.

Jos. Tinney, brother of Frank Tinney, has been appointed a lieutenant-commander in the navy and has gone abroad.

Jack H. Hunter, formerly attached to the New York and Chicago offices of the George Kleine, Inc. (films), is with the Royal Flying Corps in Toronto.

Harry J. Moseley, with the 304th ammunition train, has been transferred to the Medical Department at the Base Hospital at Camp Meade, Md.

Arthur Ungar, formerly of "The Clipper" staff and assigned to the motor cycle corps at Yaphank, has been transferred to Camp Gordon, near Atlanta.

The performance of "The Very Idea" for the Plattsburg, N. Y., camp, was

postponed by request of the camp, until Sunday evening, Nov. 18.

Edward Boas, of Loew's Bijou, Fall River, Mass., is with the 21st Field Artillery, Co. E, at Leon Spring, Tex.

Francis Talcott Schultz, formerly with the Hippodrome production, now at Camp Jackson, S. C.

Paul Dempsey returned to New York this week, from Spartansburg, S. C., on two weeks' leave.

Benjamin Brooks Rancher, Ft. Hancock, N. J.

Harry Osborne, Ft. Hancock, N. J.

DRAFTED.

Ernest Bruer, popularly known as "Dutch," is the latest addition who finds it necessary to desert the music field to take up arms. Bruer lately left Feist's, joining the writing staff of Maurice Richmond. Like all popular song writers Bruer will take a new number to his regiment anent the world's struggle, its title being "There's a Vacant Chair in Every Home Tonight."

Clifton S. Anthony (formerly of Rother and Anthony), 1st bugler, Co. B, 301st Engineers, at Camp Devens, Mass. Mr. Anthony has written a war song entitled "The Whole World Is Calling You."

Pat West, comedian in "An Heir for a Night," called to the cantonment at Chillicothe, O. His home is in Cleveland and his right name is Arthur Stromberg.

A recent report said Bush and Shapiro had dissolved vaudeville partnership. They were forced to split, owing to the "comedy man," Abe Shapiro, being drafted.

Benny Piermont was promoted to corporal last Saturday. He is with Co. H of the 306th Infantry, at Camp Upton.

Tex Rogers, lately in pictures, drafted in Chicago and examined this week in New York, exempted for physical disability.

Charles Wesson has returned to "The Best Show In Town," but instructed to hold himself in readiness for a call at any time.

Lanigan (Dawson, Lanigan and Covert) exempted. The act resumed this week.

Harry Spigle, treasurer of the Ma-

jestic, Scranton, Pa., ordered to Camp Meade, Md.

Julius Miller ("Darling of Paris") accepted in Detroit and is waiting to be called.

Bert Stewart, connected with the United Booking Offices, Boston, ordered to Camp Devens, Mass.

Lee Buddy Clark, of "The Mimic World," exempt, physical disability.

Percy Helton, last with "Young America," is at Camp Upton, L. I.

Jack Russel, ordered to Camp Upton, N. Y., enlisted as Lyndon Bird.

Frank Quinn (Quinn and Lafferty) ordered to Camp Meade, Md.

Leo Cahn, with Co. B, 308th Inf., Camp Upton, N. Y.

Don Austin, with 304th Inf. Band, Camp Grant, Ill.

FIGHT OVER DRAFT CALL.

Los Angeles, Nov. 7.

Fred Fishboch (Fishbeck), a film director, is the centre of a legal-military fight.

Fishbeck protested against being drafted under the law, on the ground he is a Roumanian, but the Draft Board accepted him because he had voted as an American citizen.

Saturday Fishbeck was notified he must leave for camp that night. His attorney, however, secured a writ of habeas corpus and this saved him temporarily. He was already on the train with other conscriptees when the court order halted his trip.

CHURCHES SAVING PENNIES.

Providence, R. I., Nov. 7.

While E. F. Albee was in the city the latter part of last week, looking over his new Keith theatre now building, Mr. Albee caused a request to be made of the local churches to withhold the pennies gathered in the collection boxes for the use of the Providence theatres needing them to make change on account of the war tax.

SAVING TAX FEE.

Chicago, Nov. 7.

A "customer" came into a local \$2 theatre this week with a lithograph pass calling for two seats. The box office man gave him two coupons and asked 40 cents, war tax. The man gave up the coupons and said, "Gimme two upstairs," traded in for two gallery seats, paid 10 cents tax and went in with his frau.

DRAFT REASON GIVEN.

Providence, R. I., Nov. 7.

A novel plan was adopted in the program at the opera house here last week when "Her Regiment" appeared. Chorus men are not greatly in favor during these days of war and after the name of each man on the program, in brackets, was given the reason what that man was on the stage instead of in the service of Uncle Sam.

The greater part of the men in "Her Regiment" are over age, according to the program. Several have been exempted by draft boards for various reasons. The remainder of the men are in the draft, but have not yet been called. To the names of the men who come under the draft, but who have not been called as yet were appended their serial draft numbers.

This plan brought forth much favorable comment on the part of large numbers in the audiences at the various performances.

SOLDIERS PREFER TOWN SHOWS.

The impression is spreading amongst theatrical managers that the soldiers at camp prefer visiting theatres in towns adjacent to the cantonments, rather than a performance that may be given at the camp, where it is a matter of the soldier having leave.

When not on leave the men in the service welcome any diversion, but accounts agree that when the soldier is on leave, he will pass by the show at the camp to visit the town or city which affords more excitement, besides the theatrical entertainment.

SOUTHERN PASSPORTS STRICT.

Agents seeking circus acts for tours of South America are having much difficulty in securing passports for that territory. At present the United States is not particularly anxious to O.K. any artists for that section, owing to the conditions confronting them after they start.

Foreign circus activities right now seem most centered on Cuba, where at least four circuses of considerable proportions are expected to get in operation before many weeks.

Some days ago several agents of prospective Cuban tented enterprises came into New York and through local bookers lined up talent for the tours. It proved a Herculean task to complete the lists desired by the Cuban impresarios. A number of those engaged encountered all kinds of trouble in obtaining the necessary passports to leave the States.

Among those finding great difficulty was Joseph Lafuer and Mike George of the Young and Ladell troupe. They were forced to prove their citizenship, turn up affidavits as to their birth and procure at least two reliable witnesses who knew something of their early life.

The acts engaged by the Cuban circuses are leaving the States in batches, some already on their way, some departing last Saturday, with others planning to get away this week.

Additional Tobacco Fund Donations.

The following additional donations to the Army Girls' Transport Tobacco Fund, received by Harry A. Daniels, representing E. F. Albee, in the subscriptions for the Fund through the United Booking Offices, are:

Sablosky & McGuirk, Phila.....	\$718.83
Knoxville	136.02
Middletown, Conn.....	73.85
Jacksonville	25.00
Strand, Louisville.....	24.20

Subscriptions to the amount of around \$86,000 for the Fund, from the same sources, were recently acknowledged in VARIETY.

The Baxter-Willard troupe sailed for South America last Saturday with a company that included 18 girls, Ameta, Mullaly and white, Leo and May Jackson, Edard Brothers, two electricians, special drummer, and a leader for the orchestra.



JOHN BARCLAY
3d Prince of Wales
Dragoon Guards



PATRICK F. X. DOYLE
Royal Munster Fusiliers



DANNY DAVIS
13th Battalion
First Contingent, Canadians



"SCOTTY" STEWART
Argyl and Sutherland
Highlanders

"SOMEWHERE IN FRANCE"

The first act of its kind. Twenty minutes of the lighter side of trench life. Four boys direct from the front in Flanders.

Harmony, comedy, pathos and realism. Four real soldiers who are real actors. Personal management, IRVING SHANNON. Direction, MAX E. HAYES.

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 strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be again permitted the privilege of it.

Camp Greenleaf, Ft. Oglethorpe, Ga., Nov. 2.

Editor VARIETY:

Please let my friends know where I'm at. Having the time of my life. Enlisted four months ago. Chattanooga is only eight miles from here. Go to town every week and meet old friends at the Rialto.

How is old Broadway behaving. Shoot on a few Varieties. All my friends, please write. Quite a few performers down here. We put on a minstrel show last week. Expect to leave for France in December. Oh, for the scalp of Kaiser Bill. Soldiering is great. So long, Green cover.

M. A. Cowen.

Address, Camp Greenleaf, Amb. Co. No. 25, Fort Oglethorpe, Ga., Medical Officers' Training Camp.

Camp Upton, N. Y., Nov. 4.

Editor VARIETY:

In regard to statement in VARIETY last week that I was just accepted, beg to advise I have been here in camp for the past seven weeks, during which time a professional model has taken my place in the act. This same man worked for me two seasons ago, when I did a four-act.

As I am doing my bit, I trust that you will do this much for me.

Nat Weston,
(Weston Models),
305th Field Artillery.

Los Angeles, Oct. 24.

Editor VARIETY:

The enclosed clipping sent to me by a friend from Vicksburg, Miss., is explanatory of what some self-styled managers will do to draw business.

Billy "Single" Clifford has no more right to use my name than I have to call myself the Pope of Rome.

I have not been on the road for five years. I am, and have been under contract to Mack Sennett for five years. Mr. Clifford is billing Chas. A. Murray as principal comedian with his female minstrels, also using the Keystone brand. Unfortunately I do not belong to the N. V. A., but when a man has worked for 34 years to gain a reputation there should be honor enough among men to lay off that which does not belong to them. Mr. Clifford will save himself some annoyance and my-

self some money if he stops using my name and that of the Keystone.

Chas. A. Murray.

[The clipping enclosed was a newspaper advertisement of Oct. 16, last, printed in displayed type, reading: "Charles A. Murray of Murray and Mack fame, is the principal comedian with the Billy Clifford Female Minstrel Company, better known as the leading Keystone comedian, at the Walnut Street Theatre. Seats selling Now." Some weeks ago a complaint reached New York that a Billy Clifford, managing a troupe touring in the Middle West, was using the title, "Over There" with his organization, also giving the impression the show of that name was written by George M. Cohan, author of the song, "Over There."]

New York, Nov. 7.

Editor, VARIETY:

We are addressing you in reference to something that has just reached our ears in the way of criticism, and, owing to the fact that we are a new act just going in to play the big time, we feel justified in addressing you to protect ourselves and our material.

The criticism is of our opening number of a bride and a widow. We put this number on about ten months ago in Worcester, Mass. Arthur Jackson wrote and staged the number. We, therefore, claim priority as we have been informed that the act we are supposed to have infringed upon has only been together about six weeks.

Sinclair and Gasper.

Ft. Monroe, Va., Oct. 31.

Editor VARIETY:

Just to notify you of a change of address, and to say a word of appreciation for the really big thing that you are doing.

I have received my copy of VARIETY regularly every week since I enlisted, and I know that hundreds of others have as well. I look forward to it each week as I look forward to mail from home, and any one at all familiar with a soldier's life knows what that means.

Let me thank you sincerely and assure you that what you are doing is thoroughly appreciated by

Private David Chase,
Medical Dept.

DECATUR TANGLE.

Chicago, Nov. 7.

An extremely delicate situation has arisen in Decatur, Ill., which has brought about a theatrical triangle. The three corners are Nat Erber, owner of the Lincoln, the biggest capacity house in Decatur; the Western Vaudeville Managers' association, through Finn & Heiman, who have the Empress, and the Pantages Circuit, J. C. Matthews, western booking manager.

Erber has a ten-year lease on his theatre. He tried picture policy in a campaign in which he interested several local business men. For some time his house played Goldwyn and Metro programs exclusively, and the result was a financial flop. Erber decided with his associates to try a combination picture and split week vaudeville policy. He tried to get U. B. O. and W. V. M. A. bookings, but was unsuccessful, due to the fact that the Empress had the franchise.

Following this he applied to the Matthews, who agreed to get him four acts. Naturally artists playing the Lincoln found their value to the association diminished. The claim was made by Erber that they were being tampered with. The situation became acute. According to Erber, artists playing his house found it impossible to get subsequent "association" bookings.

Realizing that Pantages wouldn't book his house with the regular Pan road show unless he had an interest in the house, Erber threatened he would turn over an interest to the Pan circuit if he were compelled to do so by a continuation of his troubles with the Finn & Heiman people. Matthews has stated he would go through with Erber in the event of this contingency. Since the conflict has arisen it is known generally that artists do not get Pantages contracts unless they signify willingness to play Decatur first.

PHIL ISAACS' HOTEL.

Cleveland, Nov. 7.

It looks as though Phil Isaacs will make the Hotel Martinique here popular with the playing profession.

Mr. Isaacs, who manages the Empire theatre, lately took over the hotel. He is catering especially to theatrical people.

O'BRIEN'S SEND-OFF DINNER.

A send-off dinner was given to Frank O'Brien Monday night at the Hermitage by his companions of the United Booking Offices. A large crowd greeted the newly enlisted naval coxswain.

The feature of the occasion was the brilliant speech delivered by Sam K. Hodgdon, the booking manager of the U. B. O. Captain Ray Hodgdon of the 71st is S. K.'s son.

Mr. O'Brien has been assigned to the "Madawaska."

ACTS' NAMES KEPT SECRET.

The vaudeville programs at the Grand Opera House, 8th avenue and 23rd street, New York City, are kept a secret from all, and are a total mystery to the lay patrons of the house.

No billing is given, and no programs issued. As the turns appear, cards are placed against the arch of the stage, but they seldom if ever carry the proper name of the act then presenting itself.

It is reported the Grand management is exercising care who is admitted to the theatre, from the theatrical ranks, suspecting there might be many who would visit the theatre to report the correct names of the acts there to those most interested in knowing. The latter are said to be executives of the Vaudeville Managers' Protective Association, of which the Grand is not a member.

The V. M. P. A. has announced it will not countenance the playing in theatres of its members by those acts appearing for non-members. The Grand Opera House is seemingly aware of this, and seeks to guard acts accordingly, although from all accounts the secrecy surrounding its bills has been of no avail, since all programs there are regularly reported back to the V. M. P. A. with the correct names of all turns on the program. These are secured through staff men of different V. M. P. A. booking agencies, the entire group knowing all acts by sight, visiting the Grand and making notes.

CARRYING SET IN TRUNK.

In line with the V. M. P. A. notice of advice to artists in VARIETY, warning against carrying excess baggage, the Grainger Scenic Studio in Manhattan has perfected an interior set which can be conveniently folded into a small trunk.

An act recently ordered one of these sets and used it last week in a house in New York.

ETHEL HOPKINS IN HIP SHOW.

Ethel Hopkins will go into the Hippodrome show next Monday night, succeeding Sophye Bernard, who leaves to go to the coast. Her husband, Lou Anger, is there with the Arbuckle Picture Company.

Anniston House Drops Vaudeville.

The bookings for vaudeville at Anniston, Ala., has ceased, the house not being able to show a sufficient return to satisfy the management.

It was booked only by the Loew Circuit.

The Bronx theatre and National Winter Garden will play Sunday vaudeville booked by Harry Carlin of the U. B. O., while stock musical shows are holding forth weekly at both houses.

"VARIETY'S"

READY RECKONER

For Admission War Taxes

[In Nov. 2nd issue of VARIETY, above table contained errors in second column (\$2.50 scale), now corrected.]

No. of Tickets	PRICES OF ADMISSION													
	\$3.00	\$2.50	\$2.00	\$1.50	\$1.00	\$0.75	\$0.50	\$0.35	\$0.30	\$0.25	\$0.20	\$0.15	\$0.10	\$0.05
1....	3.30	2.75	2.20	1.65	1.10	.83	.55	.39	.33	.28	.22	.17	.11	.06
2....	6.60	5.50	4.40	3.30	2.20	1.66	1.10	.78	.66	.56	.44	.34	.22	.12
3....	9.90	8.25	6.60	4.95	3.30	2.49	1.65	1.17	.99	.84	.66	.51	.33	.18
4....	13.20	11.00	8.80	6.60	4.40	3.32	2.20	1.56	1.32	1.12	.88	.68	.44	.24
5....	16.50	13.75	11.00	8.25	5.50	4.15	2.75	1.95	1.65	1.40	1.10	.85	.55	.30
6....	19.80	16.50	13.20	9.90	6.60	4.98	3.30	2.34	1.98	1.68	1.32	1.02	.66	.36
7....	23.10	19.25	15.40	11.55	7.70	5.81	3.85	2.73	2.31	1.96	1.54	1.19	.77	.42
8....	26.40	22.00	17.60	13.20	8.80	6.64	4.40	3.12	2.64	2.24	1.76	1.36	.88	.48
9....	29.70	24.75	19.80	14.85	9.90	7.47	4.95	3.51	2.97	2.52	1.98	1.53	.99	.54
10...	33.00	27.50	22.00	16.50	11.00	8.30	5.50	3.90	3.30	2.80	2.20	1.70	1.10	.60

NOTE: Five-cent admissions are included in the above because in houses where there is an admission charge of more than five cents the five-cent admissions are also taxable.

BURLESQUE

STEP LIVELY GIRLS.

"Step Lively Girls" is the show of Arthur Pearson, Inc., introducing that producer to the Columbia Wheel for the first time last season. Mr. Pearson's burlesque venture attracted attention then, because of its completeness at the first attempt. It received general commendation from those acquainted with burlesque, and the "Step Lively Girls" of this season maintains the pace of burlesque progress Mr. Pearson started off with.

If a burlesque producer nowadays makes the attempt, tries to give a finished show in so far as that may be done in burlesque, it excuses many shortcomings he unfortunately may have run into in connection with the staging of the piece. The burlesque product, as shown on the Columbia Wheel, is always more or less of a gamble. Many of the Columbia managers make the attempt in "good faith and some fall whilst others get over. It ever seems to be a matter of show luck.

Mr. Pearson, however, with his current production, cannot be termed lucky. There is no possible fault to be found with the production of the "Step Lively Girls" as they are, and no luck in that. It is intelligence combined with good taste, from dressing to mountings, and it is safe to venture the statement that there is not a producer in burlesque who could not study the Pearson burlesque production scheme with profit. There is nothing gaudy in the Pearson show. Whether it is clothes or it is scenery, the slight is a pleasing one, and whether the clothes are tight or the neat arrangement Mr. Pearson has tried with much success, of giving the chorus different gowns or tights for a number here and there, there is no flash nor glare. Much of the production itself suggests quiet and simple elegance. Certain it is that the dressing of the chorus is always to their advantage. The choristers never look badly upon the stage. If they have bad points, the dressing covers them up, and the girls look well all the time—and youthful, though they may be youthful. Other shows have apparently carried as good looking young women but they didn't appear to compare with the "Step Lively Girls." There is a great deal in burlesque—this sort of dressing—backed by new scenery that was especially designed and in accordance with the remainder of the show. That clothes do count a lot may be found in the Scotch number of the Pearson production. It is "Mary's Kilts Are Coming," a poor song for the chorus, and no better led by Nettie Hyde and Rhea less than it has been written or composed, but the audience hardly notices that although they don't applaud they don't applaud it very warmly. They are appeased by the sight. That this Scotch number runs into an Egyptian movement, to music, makes it no better. But the chorus and only the dressing should remain, with another Scotch song employed, of more liveliness. If nothing else may be procured, one of the Lauder numbers could be substituted.

There are other numbers during the two acts and six scenes that could stand an overhaul. According to the program Herbert Spencer wrote the music. That may mean the music other than the popular numbers employed, of which there are a very few. It sounds like the specially written music is the biggest defect in the performance, although this show seems much too up-to-date in songs, at first hearing. Early in the performance is sung "Dixie Volunteers," a comparatively brand new pop song to New York. Ethel Vernon did that number quite well, considering she could not have had it in the repertoire very long. Later she sang "Sweetie." Miss Vernon has the role this season taken last year by the late and lamented Maudie Heath. The Vernon girl admits that she is not a factor in dressing throughout, and some of her skirts look to be a bit high as they threw her legs out too prominently. She does nicely, however, and has good nature behind some ginger.

The Misses Hess and Hyde don't seem to catch the burlesque spirit. If they are able to grasp it, and don't evidence that by only hurting themselves. Miss Hess particularly prefers to sing numbers and read lines like a dramatic soprano. The Hess style of work is being followed to some extent by Miss Hyde. Hyde and Hess did a sister act in vaudeville for a spell. Perhaps the close association is responsible for the similarity, but both girls should get away from the scenery. It neither fits them nor their present work.

There are seven principals. Three of the men are Shorty (Rich) McAllister, Harry T. Shannon and Raymond Paine. Mr. Paine is the straight for the two comedians. Mr. McAllister wins most of his laughs on the character make-up and costumes he wears. His "dame" early is funny in looks and his several changes always bring a good laugh. McAllister has good comedy ideas for comic dressing, and they happen often during the final part of the show. Mr. Shannon's best is a heavy legit laugh that finally wins over the audience. Toward the finish they are laughing with him. In size he is contrasted for McAllister's shortness. Much of the dialogue is centered on this long and short of it. Mr. Paine is one of burlesque's best straight men. He is a clean-cut young fellow, always having himself in hand, knows language and how to use it, and leaves a most agreeable impression, besides being of immeasurable assistance to the comics.

Mr. Paine has something new in a chorus number, called "Ladies Go to War," he leading and inquiring of different girls what they wish to do when at the front. It could be extended. Another good number that needs further instruction is "To Arms," when the girls try flag signalling, not unlike that in the Fred Stone show, but not done nearly as

well. It could be improved easily. If "Step Lively Girls" had the idea first it is entitled to due credit, and it seems likely they did, for the Stone show but lately opened. The tight scheme of the prize fighting number is pleasing, while the clothes in the finale of the first act, "The Queen of the Peacock Parade," is one of the show's attractions.

There is a bathing scene where the figures are frankly displayed and several other numbers broken up by bits.

The comedy doesn't get a good start until late. The golf bit in the final (and good looking) set holds quite some fun, the shell game has it also, with a "girl" bit as another of the less familiar scenes, although some of the latter are so much so they don't indent the atmosphere with any applause or much laughter. The comedy could be made stronger. It needs building up during the first part the most.

Mr. Dotson, the other male principal, colored, doing anything and everything during the show, makes his strongest bid very late, next to toasting, which tells of the continued success he has had with his singing and dancing specialty. Mr. Dotson should close that dance impersonation with the skating thing, something that was the trademark of a colored comedian in a colored ensemble of for many years. Dotson is a good performer and of strength to this company.

The time in "one" for the changing of sets is filled in by a variety of expedients, the most of which seem to be Hyde and Hess, these two girls at any rate, standing up with the best dressers in the girly burlesque brigade. Their looks almost atone for their afflictions.

"Step Lively Girls" is a well-balanced show. It may not be the best from the comedy view on the wheel but if there is a better production of the circuit, that other one must be a wonder for Mr. Pearson has plastered class all over this. *Time.*

FRENCH BURLESQUERS.

Stock burlesque has invaded the bright light district of the lower East Side, Houston street at Second avenue, where is the roof theatre with the high sounding title of the National Winter Garden.

Downtowns Thomashefsky offers Yiddish opera with a top price of \$2. It has often been stated that they will pay for anything they like on the East Side and that is again borne out by the fact that the charge is now 50 cents top in the Winter Garden. With vaudeville the best it could get was 45 cents top. But the burlesque idea has struck the fancy of the younger element, who delight in the foppish fleshings. Especially is this true of the Italian element.

This is the second week of burlesque. Monday night the business was excellent, despite election eve.

The Minsky Brothers who control the Winter Garden produced their own show last week. This troupe was moved up to the Union Square and Ben Kahn's organization moved down to Houston street. It was the idea of alternating between the two houses, which would make it necessary to put on the show every two weeks instead of weekly. A deal this week may bring Keith's Bronx into the miniature burlesque wheel. Then there will be three shows, to play one week at each "stand" and a new show put on by each company every three weeks. Two performances daily at the Winter Garden, but the doors are open at 11:30 in the morning and the again around seven o'clock. Pictures until the burlesque begins. The film section includes a feature.

"The French Burlesquers" is the ostensible name of the current troupe, but Billy (Grogan) Spencer is featured over the title. He is dressed witty. Nat Young, the latter doing a Hebrew. They get laughs with rough stuff. One of their stunts was called "buzzing the bee." It consisted in one circling around the other, who when he says "give it to me," receives over his countenance a mouthful of water from the "buzzer."

There is, of course, no semblance of plot and the two sets employed are negligible. The first act is called "On the Mexican Border," which means little, but gives an excuse for a home-made patriotic finale.

The cast holds seven principals. Three female parts are handled by Billie Morris, May Leavitt and Babe LaBelle, the latter the subret, and getting something with "Kiss, Kiss, Kiss." Because of it being made an audience number with the assistance of Spencer and Young. The Misses Morris and Leavitt have good looks, but were handicapped by costume lack. At that Miss Morris seemed to have something on the others in the way of duds.

The costume problem is an ever present one in stock burlesque and in this case there is no exception. The choristers, of which there were 17, were uniformly poorly dressed. The chorus is collectively good looking. Especially is that true of the first line girls, a group of six ponies. And the girls could do something, as shown by the chorus number at the close of the show. At least three sang and delivered lyrics cleverly, and had their been assigned a number or so in the other portions of the performance, a better entertainment might have been attained. It will do no harm to give one or two of these girls a chance when the next show is put on. *Dee.*

Thyrza Shaw, professionally known as Thyrza Ware, received a judgment for \$205 against Will J. Ward last week, alleging a breach of contract and a verbal agreement. The plaintiff was represented by O'Brien, Malevinsky & Driscoll.

BURLESQUE STOCK IN BRONX.

Keith's Bronx theater will discontinue pop vaudeville Nov. 11. Nov. 19, according to present plans, Ben Kahn will take possession of the house, to present the same style of burlesque stock production Kahn has been giving for some time at the Union Square theatre.

The house will likely be renamed The Folly, under Kahn's management.

Keith's Bronx recently tried a small time pop vaudeville policy, but ran against the rather formidable opposition at Keith's Royal in the same neighborhood, where a big time program is presented, preventing the Bronx from securing any of the standard turns. Loew's National nearby also gives a pop vaudeville entertainment.

It is said the name of the Bronx theatre conflicts too closely with that of the Bronx opera house (playing legitimate attractions), the theatre suffering through it.

The opening attraction at the Bronx theatre, "The Mimic World," a girly vaudeville production drew business, while a split week bill of eight acts following it failed to make an impression. It was deduced from this the Bronx theatre might become profitable with girls as the attraction, when it was arranged with Kahn to take it over.

TRENTON AGAIN SPLITTING.

The American Burlesque shows are not yet playing the new house in Sunbury, Pa., and will not until it has fulfilled prior contracts made with traveling combinations. Until Sunbury is ready the American shows will play Mount Carmel instead.

The American restored the Grand, Trenton, to the three-day basis this week, the shows now playing there the last half of each week.

The shows at present are filling the first half of the Trenton week as follows: Shenandoah, Monday; Mt. Carmel, Tuesday, and Pottstown, Wednesday.

ROSE'S NEW ORLEANS STOCK.

The newly-organized stock burlesque company that Lew Rose will present to New Orleans' audiences at the Dauphine, starting Nov. 11 (sponsored by the Dauphine Amusement Co., which has Rose as its main-spring), will have Ward and Pryor as its featured principals and producing lights for four weeks, when the stage direction will be taken up by Murray Simonds.

Lew Redelsheimer, who rounded up the company, also contracted with Simonds for the second month's shows, which will not change any of the other players. The New York roster embraced in addition to Ward and Pryor: J. W. Sherry, straight; Eddie Lloyd, juvenile (also will stage dance numbers); Mabelle White, prima donna; Emma Siegel, subret; 16 chorus girls.

THE NAUGHTY FIREMAN.

Chicago, Nov. 7. Sam Sidman, at the head of his own show at the Columbia this week, had an encounter with a city fireman—verbal—which caused his incarceration in the Harrison street police station for several hours.

The fireman came to inspect back stage, as is the custom and law, and Sidman saw fit to make some remarks which the fireman saw fit to construe as derogatory. The fireman went back to the fire chief, and as a result Sidman was yanked off the stage in the middle of the matinee Monday. He was later released.

The Metropolis, Bronx, playing pop vaudeville after a flop with feature films, is being personally managed by Mr. Defalco, who has arranged for a series of concerts in the house by Italian artists of international note.

CRITICISM "EXPLAINED."

Among burlesque people in New York this week it was told how Jack Singer, owner and producer of "The Behman Show" had "explained" why VARIETY gave a b d notice to Singer's "Behman Show" last week, while that attraction was at the Columbia theatre, New York.

Mr. Singer is reported to have stated in writing the reason VARIETY "panned" "The Behman Show" was because he (Singer) had not advertised in VARIETY's Anniversary Number.

A casual investigation brought out that Mr. Singer had a page advertisement in VARIETY's last Anniversary Number in December, 1916. Just why he should advance the "advertising" argument when VARIETY's next Anniversary number is still several weeks off (in December, 1917) was among the peculiarities of the Singer defense.

The "advertising" excuse for a poor notice in VARIETY on a poor show has been so often used, the burlesque men who heard of it were somewhat surprised that an old stager like Singer should resort to it, especially when his "Behman Show" was revived while at the Columbia, New York, always under the eyes of the most important men in burlesque. It was the consensus of burlesque opinion last week while Singer's show was at the Columbia that that production was the poorest Singer has ever had his name linked to. One burlesque manager expressed himself thusly, offering a reason: "Jack is all right," he said, "but he went overboard the wrong way. He has been like a good many others, all giving a great production but getting no profit. This year I suppose he thought he would get a little money, and went to the other extreme, going so far that way that instead of turning out what he has usually heard called the best show, his 'Behman Show' is now the worst."

"The Behman Show" was reviewed by Wynn (John J. O'Connor), acknowledged to be the best newspaper reviewer of burlesque attraction in America. Mr. O'Connor requested permission not to write a notice on "The Behman Show" last week, saying there must have been some mistake somewhere and that "Jack Singer will certainly fix up that show." He was instructed to write the notice and "let the show down a little" if he wanted to, which Mr. O'Connor claims to have done, saying the "Behman Show" was poorer than his notice of it stated—and the notice was a pretty bad one.

Mr. Singer would have been wiser to have requested the Columbia Wheel officials to pass an opinion upon his "Behman Show" and if securing a favorable opinion from them, contradicting VARIETY's review by publishing the official statement.

REPORTING ON TAYLOR'S SHOW.

As a result of the criticism of the Chicago office representatives of VARIETY in last week's issue of Charles Taylor's "Darlings of Paris," heads of the American Circuit followed it up with a wire to I. Herk in Chicago asking him to make investigation of the reported condition of the show, and report accordingly. The American censors saw the show earlier in the season. It was reported then to pass muster, Taylor having supplied it with new equipment and given it scenery that came up to the standard. The show is in Milwaukee this week. Chas. E. Taylor, of the show, in a written communication to VARIETY's New York office, states that his scenery (four scenes) was all new this season; also 42 changes of wardrobe.

Taylor offers to spend more money if VARIETY will name the "individual higher up in burlesque circles" in the story mentioned. If that happens, Taylor says he will give \$50 to the Smoke Fund. How much he will give if the name isn't published Mr. Taylor didn't say.

VARIETY

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Vol. XLVIII. No. 11

One of the most important meetings in the history of the American Federation of Labor is scheduled to be held in Buffalo, starting Nov. 12. The musicians will be represented at the meeting by President Joseph N. Weber, of New York; Owen Miller, secretary-treasurer, St. Louis; David A. Carey, Toronto, and C. A. Weaver, Des Moines, who were appointed Federation delegates at the New Haven meeting last summer. Those going for the J. A. T. S. E. are President Charles C. Shay, Charles Crickmore, Ed. G. Lemaster, William Canavan, St. Louis; Charles Malloy, Butte; William Rusk, San Francisco; Louis Kraus, Philadelphia; Richard Green, Chicago; Oscar Scheck, Cleveland; Germaine Quinn, Minneapolis, and William McKinnon, New York. Delegates from the Alliance are L. G. Suarez (St. Louis); Les Dolliver (San Francisco) and J. J. Barry (Boston). Others are Harold Williams, representing the Easton (Pa.) central union body; J. B. Kelly (Peekskill body); William McKinnon (New Rochelle district); Charles Malloy (Butte Central Labor body); E. A. Clark (Phoenix, Ariz., district).

Last week's VARIETY chronicled the sudden and unexpected closing of "Leave It To Me" (director Clark Ross) which hit the rocks in Yonkers. It now develops that there were numerous unpaid bills, with all sorts of court action promised if the members or those holding bills for scenery, costumes, etc., can locate Ross personally and serve papers. The biggest complaint is from a venerable Mr. Howard from Woodstock, Vt., who is reported having been Ross' "angel," and backed the show with \$4,000. Ross no longer has an office in the Putnam building, although his name appears on the door of the H. W. Reiners-Frank Terry offices. Ross' whereabouts or movements since the show started out are claimed to be unknown by occupants of the offices.

The case of Harry Sears against the New York Hippodrome, Charles Dillingham and R. H. Burnside for a judgment on money alleged to be due on back salary claimed through various ideas said to have been originated by the plaintiff and now being utilized in "Cheer Up," is still pending, with Sears' testimony being heard before Justice Murray in the New York Municipal Court, Oct. 25. The hearing has been adjourned. The decision is likely to dwell upon details of ideas given producers in conversation and later produced by them. This case is odd in that respect, with the outcome involved in a large theatrical item.

Conroy and Lemaire have been booked for a week at Keith's, Providence, for the near future, the first time the team has appeared in that city since the memorable week when Manager Levenberg caused their arrest for refusing to open because of their billing. The same week Lemaire and Dawson who were playing Cedar Rapids, Ia., were also jailed by Manager Hugo of the Majestic theatre there for a similar offense. As far as is known those two

instances are the only ones on record of artists being civilly arrested by a house manager for non-appearance.

The irrepensible Maurice B. Haas, ex-scribe, ex-horseman, ex-boulevardier, ex-companion (to millionaires exclusively) and ex-attendant to Walter Brower, has finally edged into something promising. "Snippy," as he is popularly known, is now manager of the Jules de Nagy Co. of furriers, and in addition to the title has his name printed in gold letters on one of the transoms—only one, for gold letters are expensive these days and the Jules de Nagy concern is just starting.

When the Winter Garden show featuring Al Jolson strikes southern territory, the principal comedian will retire from the cast and will, according to present plans, be replaced by Bert Swor. Jolson, after leaving "Robinson Crusoe, Jr.," will return either to New York or San Francisco for a rest preparatory to rehearsing with the next Winter Garden production in which he will be the star.

A. S. Byron is back in New York trying to get out from under the dark cloud of hard luck and misfortune which hit him all in one day. Byron was a principal with "Our Betters," playing Cohan's Grand, Chicago. On the very day it disbanded, he received a wire announcing the death of his

the Normandie Hotel building) and is making extensive alterations on its front and interior. Until ready for occupancy the Monroe Co. is doing business at 118 West 38th street.

Robert Nome supervised an entertainment Monday night given at the Greenpoint (Brooklyn) Masonic Lodge. Nome's father has for many years been organist of the lodge.

Chauncey Olcott, on his road trip with "The Irish 15th," will devote his Sundays en route to singing to the boys in the different cantonments and camps through the south.

Henry M. Blossom is putting the finishing touches to the musicalized version of "Marrying Money," which had a short New York career some time ago.

Richard Harlow, the Queen Isabella of "1492," appeared at E. E. Rice's Testimonial Benefit at Hitchcock's theatre. It is said he may return to the stage after 15 years' absence.

C. W. Lawford, manager of the Morgan Grand theatre, Sharon, Pa., will resign, due primarily to the new lessees' desire to personally direct and manage the theatre themselves.

"If You Fight for Your Country Like You Fight at Home" is a war song re-

ILL AND INJURED.

Perle Jermon is out of the cast of "Maytime," due to a sprained ankle.

Joe Welch is again reported in a serious condition, with loss of memory as a portion of his affliction.

Joe Fields (Fields and Halliday) was taken seriously ill at Worcester last week. He is being treated in New York and expects to resume shortly.

Phil Doretto, in the Homeopathic Hospital, Reading, Pa., for the past four weeks, suffering from a severe cut on his head.

Minerva Morris (Mrs. Allen Summers) has been ill for two months in Chicago, having undergone two serious operations.

Ted Gibson, during a scene with Bert Lytell in "Mary's Ankle," was subjected to a slap on the ear at each performance. Lytell was just a little too zealous with the blow one evening and it put Gibson's ear out of commission. The ear drum was broken. Ted is now having the member treated by a specialist.

Solly Ward, comedian with "Roseland Girls," returned to the cast Monday after being forced to lay off, owing to throat trouble.

William Pinkham, who had an ankle bone broken by a piano falling on it recently, is around Broadway on crutches.

Jackie Adison, in the chorus of the Pat White Co., suffered a relapse after an operation for appendicitis, at the Normandie Hotel, Chicago.

Grace Haley, of the Four Haley Sisters, is in the American Hospital, Chicago, suffering from double pleurisy.

Bryan Foy, of the Foy family, left San Francisco to join his mother at Colorado Springs, where Mrs. Foy is ill. It is Eddie Foy's intention to remove his wife to Albuquerque, N. M. Bryan is expected to rejoin the act at Los Angeles.

Louis Wesley's condition became alarming during the week and his recovery was despaired of. He is at the Bartholdi Inn.

Albert Gorman, known professionally as "Nervo the Great," and specializing on a slide and "stomach leap" (a featured stunt in fairs), was injured on Broadway near 42nd street, Saturday last, when a new filing cabinet fell from a wagon and struck him on the arm. A break of one of the bones was reported.

George Munroe was unable to go on at the opening of the "Show of Wonders" at the Shubert, Boston. He was attacked with a gripe in his dressing room shortly before the curtain rose and despite his efforts to come back in time for his part he could not. He was attended by a physician who believed he would be able to resume his role. On a short notice George Hare jumped into the role.

Evelyn Nesbit Tuesday night was forced to undergo an operation to extract a steel splinter that lodged in her eye while passing the subway construction along Broadway on the way to the Palace. The physician worked on Miss Nesbit in the dressing room prior to her appearance.

John Jasper, general manager for Charles Chaplin, is ill in his home at Los Angeles. An artery near his heart burst a few days ago.

Frank Fay, after a recent illness, is convalescent.

NEW ACTS.

Art Smith (Hanby, Lum and Smith) comedy single.

Beatrice Manning and Phyllis Davies.

"The Love Thief" (two people) singing.

Vien De Bell Trio, two men, one woman, songs and comedy.

Howard Russell and Co., in "The Spained Ankle," sketch (Coast).

"The Near Future," satirical comedy, with 12 people.

Thyza Ware and Walter DeZine, two act.

Dorothy Burton, in a new sketth.

VARIETY FREE

TO THEATRICAL MEN IN THE SERVICE

While the war continues VARIETY will be sent complimentary to any theatrical man in the U. S. Service.

Name, with address, should be forwarded and proper mailing address sent at once if ordered elsewhere.

The list will be maintained also for re-mailing letters sent care VARIETY.

mother, Mrs. Rhoda Dunfel, 60, who died Oct. 20 at her home in Fairmount, Va.

Miss Fifi, the danseuse featured with "Speedway Girls," suffered the entire loss of her equipment during a fire which occurred at the Gayety, Minneapolis. The loss included props imported from Japan and the Orient, hand embroidered draperies, screens, cushions, baskets, Persian rugs, lamps, tiger skins and wardrobe. The act will be replenished next week and will continue with the show.

Three men called at the Globe theatre, New York, the day the war tax went into effect. They represented themselves as internal revenue inspectors and saw the Fred Stone show, gratis. Collector Mark Eisner heard of it and says any inspector from the tax office should be called upon to identify himself when visiting a theatre on official business.

The benefit for the Navy Relief Society at the Hippodrome last Sunday night was supervised by Lieut. M. S. Bentham, U. S. N. A program photographed by the president and the members of the Cabinet sold to Edward Margolies for \$375. The original of the Christy cover for the program was bought by Dr. Harris of the New York Yacht Club for \$1,000.

Mr. De Recat, ballet master at the Opera House, Paris, and also in Chicago, is producing a new vaudeville act. It is a large production carrying 12 people, with Lola Girlie as the principal. Special batteries of lights will be used, independently of the house current. The act will be known as "The Miniature Ballet."

The Monroe Trunk Co. has taken a ten-year lease on the south-east corner of 38th street and Broadway (in

cently written by Harry De Costa and published by Witmark & Sons.

Vardon and Perry are distributing hair protectors for use while making up. Each protector is stamped with their name.

The Oneonta (N. Y.) theatre has resumed playing vaudeville, two acts, split week, booked by William Delancy in the United Booking Offices.

J. Gaffney Brown is back with "the old man," who, with Henrietta Wheeler, now form the trio of Brown, Harris and Brown.

The Gus Sun offices at Springfield, Ill., are going to furnish a special bill for the annual Pumpkin Show at Maysville, Ky., Nov. 22-24.

Leo and Mae Jackson sailed Nov. 3 on the "Vestris" for South America, where they are scheduled to fulfil contracts calling for 35 weeks.

James Crilly has been appointed manager of the opera house, Lawrence, Mass., to succeed the late John R. Oldfield.

The production of "Papa," supposed to be made by Elliott, Comstock & Gest, is the individual enterprise of William Elliott.

Dooley Ioleen (Ioleen Sisters) was granted a divorce from John Howard O'Neil (Doc O'Neil) in Seattle, Oct. 26.

The Garrick, entirely remodeled, will open with the French stock company November 20.

The Melrose (Mass.) theatre burned Nov. 1. Loss, \$60,000.

Elinore and Carlton open on the Loew Circuit next week.

W. M. P. A.'S "EXPERIENCE" MEETING ON THEATRE TAX COLLECTIONS

Measure Has Not Been in Force Long Enough to Develop Flaws in Present Method—Ruling on Theatrical Reporters Made—National Exhibitors' Interpretation of 5c. Paragraph.

The members of the United Managers' Protective Association held a meeting at the offices of the association Wednesday noon, which developed into an experience meeting on the War Tax question. It was discovered that with the tax in effect for less than a week it was impossible to outline where the present method of collection was either correct or a failure. Another meeting to discuss the same subject will be held this month later.

Letters from Collectors of Internal Revenue Mark Eisner and Grant were read, containing instructions regarding the admission to theatres of people impersonating inspectors of the Revenue Department. Those assigned to theatre inspection will carry special credentials in addition to their badges.

The office of Internal Revenue for the Third District stated this week that they had received no figures on which they might base an estimate of what the Government is to receive for the first week the tax was operative in New York.

A ruling from the local collector was received regarding the passing of theatrical reporters. The collector held newspaper men just dropping in for a minute to see the manager of the house were not subject to the tax.

Chicago, Nov. 7.

The general counsel of the National Exhibitors' League here issued the following statement on the tax question as the result of a concentrated inquiry by small exhibitors:

"The only theatres which are exempt under the statute are places the maximum charge for admission to which is five cents. If there is a five-cent charge and also a ten-cent charge for admission, the tax will rest upon the five-cent admissions as well as those for which ten cents is charged. A maximum admission of five cents may be charged for an afternoon performance and more for an evening performance. The afternoon receipts are exempt, but the evening receipts are taxable.

"Also, the proprietor of a motion picture theatre is not allowed to set aside a portion of his theatre in which an admission of five cents or less is charged when a charge for the other portion of his theatre is more than five cents and expect to exempt from the payment of the tax the five-cent charge made for this restricted portion of his house. To repeat, where the maximum charge for admission to any portion of the theatre is more than five cents, the tax will be paid upon the five-cent admissions as well as upon the admissions at a greater price.

"It would seem advisable, where a different admission charge is to be made on one date, that exhibitors should divide the time into performances or periods and clear the house before the commencement of the time for which the admission charge is more than five cents. In the case of children, age is a determining factor. The tax upon admission charge for a child under twelve years of age is one cent, irrespective of whether the charge is ten cents or ten dollars. The amount of admission charge determines whether the tax applies or not. A theatre may be tax-free on week days and taxable on Sundays or special days. Or a theatre may have a maximum admission of five cents for a time and afterwards advance the price for all admissions so as to bring it within the taxable class. A theatre may be subject to the tax and reduce its admission to five cents, thereby getting into the tax-exempt class.

"This information covers the attitude of the Bureau of Internal Revenue.

Los Angeles, Nov. 7.

Considerable trouble and annoyance were caused here late last week by the collection of the war tax at the theatres, but the managers and public are now working in harmony.

Every theatre but one is charging the tax to the public, the exception being Pantages', which increased its admission from 20 to 30 cents and

assumes the tax on all seats. On the different prices of admission the tax on admissions totals 11 cents, by increasing the price 10 cents on one section of the house the management is losing a cent on each seat, when there are capacity audiences.

Practically all the theatres are passing the critics without tax and paying themselves. The exception is the Mason, which is making the newspapermen pay.

DAYTON'S VICTORIA FOR FILMS.

Dayton, Nov. 7.

Theodore Chifos, owner of the Apollo here, playing pictures, leased the Victoria this week and will assume supervision of the house Nov. 22, when it will be devoted to a straight picture policy. The opening film attraction will be "The Honor System," to be followed by "The Conqueror."

The Victoria was the large legit stand here and played Klaw & Erlanger and Shubert attractions. But few road attractions have been booked ahead. They will be played, the pictures being temporarily discontinued as the shows arrive.

Toledo, Nov. 7.

The Valentine, formerly the legit combination stand here, is now playing pictures under the direction of the Loew Circuit. It opened a couple of weeks ago, although the Loew people obtained the theatre last spring.

ALL SPECS. LET IN.

Chicago, Nov. 7.

The arrangements between the Shubert houses and the scalpers changes here with the opening of "The Passing Show." Heretofore Mrs. Couthou has monopolized the tickets for the Garrick and Princess. Hereafter the other brokers will be served at the box offices, too, instead of having to deal with Mrs. Couthou.

The Shubert management found the old system injurious to general results. "The Passing Show" buy is light.

NEW FARCE MAKES LAUGHTER.

Atlantic City, Nov. 7.

The new farce, "What's Your Husband Doing?" from George V. Herbert, created a lot of merriment about the Apollo at its three day run starting Nov. 5. What there is nothing particularly brilliant about the show, still it has its elements of slap-jack humor that catches on and the patrons were able to sit back in their chairs and enjoy close to three hours of rapid-fire fun that, while a bit blunt at times, "went over the top" at all times.

"FRILLS" REHEARSING.

The Max Spiegel production of "Furs and Frills" was placed in rehearsal on Monday. But two members of the original cast were retained, the new company having been organized through the Matt Grau office who signed Fletcher Norton, Ferne Rogers, Harriett Burt, Will Rhodes, Milton Dawson, Ernest Torrance and Harry Miller, all the members of the original company to remain. The show is going to make a try for a Shubert, Chicago or Boston, house, after reopening about Nov. 19.

RELIEF SOCIETY FORMED.

Chicago, Nov. 7.

The western branch of the Stage Women's War Relief Society was organized this week at a mass meeting held at Powers' theatre under the leadership of Mrs. Otis Skinner.

Permanent quarters for the branch have been established at the Illinois theatre, where a room has been furnished complete with Red Cross equipment. Dozens of women in the profession embracing every branch from the leading stars of the legit stage to the wardrobe maistresses work daily in this room, making supplies and accessories.

Chicago society women who at some former time were connected with the profession, including Mrs. Hickson and Mrs. Samuel Insull, are helping the project. Mrs. Insull was professionally known as Gladys Wallis. Mrs. Elinore Stuart Fifield (who appeared with Blanche Walsh), is also active, as well as Mrs. Theodore P. Henderson (who was Mildred Marshall). Others include Mrs. Mort Singer, Mrs. Percy Hammond, Florence Moore, May Dowling, Frances Landy, Frances Cameron, Anita Lawrence and Annie Russell.

BRIAN A LONE STAR.

Donald Brian will be the lone star of "Her Regiment" when Joseph Weber's production opens at the Broadhurst next week. Originally it was planned to co-star Carolina White, of the Chicago grand opera, with Mr. Brian, but she dropped from the cast while the show was playing out of town.

Dallas Welford is also out, having been replaced by Frank Moulton.

Audrey Maple now has the prima donna role vacated by Miss White.

POOR BUSINESS IN LOS ANGELES.

Los Angeles, Nov. 7.

"The Thirteenth Chair" is not getting the business it deserves at the Mason, but this is no fault of the play or the company, which, while only of the second rate kind the New York managers usually send west, gives a good performance, with Katherine Grey in the leading role.

The Liberty Loan and other patriotic campaigns seem to have affected theatres noticeably. Other houses are complaining.

TELLEGEN'S "BROTHER'S OATS."

"His Brother's Oats" by Willard Mack, is the new play in which Lou Tellegen is to return to the speaking stage as star.

The supporting cast has Wm. Courtleigh, Jr., Mabel Carruthers, Walter Regan, Paul Porcaci, Jane Eustace, Hazel Turney.



— ADA MEADE

Exclusive under contract to CHAMBERLAIN BROWN, and now with Julia Sanderson and Joseph Cawthorne in Charles Frohman's "RAMBLER ROSE."

"WHY MARRY?"—CHICAGO HIT.

Chicago, Nov. 7.

"Why Marry?" opened at Cohan's Grand Monday night with as pat and perfect a cast as ever stepped out on a stage—Nat C. Goodwin, Arnold Daly, Ernest Lawford, Edmund Breese, Estelle Winwood, Beatrice Beckley (Mrs. James K. Hackett), Lotus Robb and Harold West. The play held the houseful in until 11:40, going up late and running too long. It is now being cut. But no amount of cutting can cut the soul out of it. And that soul spells hit.

It is a creed against marriage and an argument for it at the same time. It proves (though, for some inexplicable reason, with hundreds of lines too many, it fails to put in one that would say so) that what the "new thought" propagandists are preaching against marriage is absolutely the same as the church and law preach for it—that the difference is in meaningless words, only.

This is proven in a most spectacular surprise, when the judge (Goodwin), listening to the high-flown declaration of the two lovers (Daly and Miss Winwood), declares them man and wife because their statements, meant to be against marriage, constituted a legal and binding marriage vow.

Miss Winwood, though known as a splendid actress through several strong and artistic roles, is nevertheless a novice and an "unknown" in comparison with the scintillating stars around her. Yet she took first honors in the performance. Her work was ringing, right and real.

The central interest, justly so, seemed bound round Goodwin. Chicago had always been his good spot of favor. He had been seen here in failures, weak monologs and second-class tropes for several seasons. Now he has come back. Never was he more unctuous or more at ease. His part is that of an old philosopher who is strong for divorce—a subtle thought for casting Goodwin! But not on that at all did his gratifying return to the laurel stand. Goodwin made good. Who would have thought he had another left in him?

Daly, with a juicy part as the unconventional Romeo, played it all over. Not that he overplayed it, at all. He had lines that would have gotten a hand in a sidewalk discussion. And his irresistible manner gilded his opportunities.

Miss Robb, with decidedly skinny dialog, unveiled a tremulous personality and a method of exacting sympathy that made her most valuable. Her role is so indecisive and inconsequential that the author doesn't even bother to dispose of it in the plot. But she held it up in lavender rather than scarlet, sotto voce and restrained.

For a "talking play," with almost no business except sitting, starding, gesturing with the hands, tapping with the foot and lighting an occasional cigar, "Why Marry?" hit Chicago, which is not the softest market for that sort of offering. New York will buy this play beyond conjecture. By the time it gets there it will have been trimmed to fit the theatre dial, and, with elimination of a few repetitions and superfluous arguments, it will be entertainment de luxe and substantial.

SIX NEW PLAYS NEXT WEEK!

Never before in the history of modern legitimate theatricals have there been so many changes in New York theatres during November.

Next week there will be six new shows offered for public approval. They are "Mme. Cecile" at the Harris; "What's Your Husband Doing" at the 39th street; "The Gay Lord Quex" with John Drew and Margaret Illington at the 48th street; "The Heights" at the Playhouse; "Her Regiment" with Donald Brian at the Broadhurst; "Three Bears," with Anne Murdock at the Empire.

NEW YORK THEATRES DROP COMMISSIONS TO AGENCIES

War Tax Brings About Rearrangement Between House Managers and Hotel Ticket Agencies. Majority of Theatres in New York Have Eliminated Commissions Because of Added War Tariff. Shuberts' Houses Only Holding Out.

Out of the turmoil occasioned by the inauguration of the war tax on theatre admission has come a thunderbolt caused by conditions. It was the lopping off of commissions at 16 of the Broadway houses as far as the theatre ticket agencies were concerned.

That many houses declared themselves last week and two other theatres cut commissions to 20 cents a ticket. Saturday the only houses in New York holding to the old commission basis were the theatres controlled by the Shuberts with the exception of their Winter Garden where there is an outright buy in force.

The list of theatres allotting regulars to the agencies without commission are the Cohan, Cohan and Harris, Criterion, Eltinge, Empire, 48th Street, Gaiety, Hitchcock's 4th Street, Knickerbocker, Amsterdam, Playhouse and Winter Garden. The Century, where the record outright buy is in force, is also selling to the outside men at the flat box office rate. The Belasco and the Lyceum have cut their commissions to 20 cents.

Practically since the inception of the outside agency it has been the custom to allot a certain number of regular tickets to each of the brokers with a privilege of return, they paying 25 cents commission on all seats sold. In the event of sellouts they received the best seats on telephone calls and their orders were redeemed by them at the same rate of advance over the box office price. With the advent of the buyouts, a number of houses made a flat rate same as the box office price to the agency, but on the bigger hits, where they were forced to buy and buy in blocks, the commissions still stood. This was especially the case on holiday and Saturday nights.

Under prevailing conditions (with the war tax on) a seat sold at the box office at \$2.50 would cost the agency an added premium or commission of 25 cents. On top of this would come a war tax of 28 cents bringing the total cost of the ticket to \$3.03. The least that a ticket could be sold for would be \$3.50 to the public, which would look like an advance of a dollar over the box office price.

During the first few days that the tax was effective the agency men discovered that it would only be a question of a few months before their entire clientele would be wiped out and they would be forced to the wall. The tax left to the agencies but 47 cents profit on a \$3.50 sale. On the big nights where they would receive a dollar advance, it would bring the cost of a \$2.50 ticket to \$4 to the public. During the latter part of last week the public in general refused to pay the added tariff when the agencies quoted prices which would allow them an advance of 50 cents.

A general appeal was made to the manager with the result the 16 houses above mentioned subscribed to the idea of dropping the commissions for the period the war tax is effective. The commissions the managers have always considered a legitimate profit.

JOKE PROMOTES PLAY.

Chicago, Nov. 7.

A paragraph written for and published in VARIETY for comedy purposes only, several weeks ago, has taken itself seriously. The item pur-

ported that the Fairbanks Sisters would be starred in a show called "The Gold Dust Twins," written by Lou Houseman. Lou is one of the favorite "goats" for dinner-table farcing here, so it was hung on him. The allusion to the Fairbanks name with the famous trade mark of the Fairbanks company's product, was obvious. But the local paragraphers reprinted it in good faith.

Houseman laughed, himself. Then he got a thought. Why not?

He mentioned it to the advertising manager of the Gold Dust manufacturers, who promptly said his corporation would back a show billed that way. Result: On Thanksgiving Day "The Gold Dust Twins," featuring Fairbanks and Fairbanks (two chorus girls who adopted the name suddenly) will open in Springfield, Ill., with 30 people, booked for the one-night towns hereabouts. And Houseman, who never wrote a book in his life, is actually writing the piece. Earl Carroll has been approached for the music.

Interested with Houseman will be Ernie Young, the ticket broker, and Henry Segal and a brother of Van Hoven, the London fave. Harry Bransky will stage the show. The promoters are now considering whether they will let the Fairbanks company "in" on it, as they have put up enough money themselves to float the proposition.

GEST'S HEAVY AD CAMPAIGN.

Morris Gest is at present carrying out one of the heaviest advertising campaigns for "Chu Chin Chow" planned in a decade for a theatrical production in New York. The weekly advertising for the attraction totals \$3,650. Of this amount \$1,300 is being spent for painted boards, \$1,100 for bill posting and \$1,250 for space in the daily papers.

This week with the big election day business the show figures to reach a gross of \$42,000. One of the reasons for the gross going up is due to the premiums exacted from the agencies that pay from \$1 to \$1.50 advance on the seats. The management figures the extra heavy tariff and the fact that they are not allotting a block of seats to the outside agencies on a buyout basis will discourage the brokers.

Twenty-six members of the company, mostly people who were playing bits, are reported as having received their notice last week and will finish with the show Saturday.

OPERA TICKETS PINCH.

There is a pinch in the demand for opera tickets at the Metropolitan, New York, according to the statements of the ticket speculators who specialize on the operatic season.

Whether the "times" or war tax is responsible, the specs do not decide, but they say any number of subscribers to their opera ticket bureaus have requested reservations made for them this season, as in previous ones, be disposed of by the speculators to other applicants, although but in a few instances have the subscriptions been canceled.

The demand has not been so light in years, say the specs.

DETACHING THE BLACKSTONE.

Chicago, Nov. 7.

Klaw & Erlanger's Blackstone theatre is due for a run such as no theatre in Chicago has ever had—on wheels—if a price can be agreed on for a certain piece of real estate.

Tracy Drake, manager of the Blackstone Hotel, wants to build a thousand-room addition to the hotel. The only bar to his plan is the theatre. So he is considering the matter of unbuckling the showhouse from the ground, hollered by countless effete productions, and move it across the street, on the opposite corner, facing north instead of south. Engineers have advised it can be done. The hitch is in the difference of opinion as to the value of the property for the new site.

The original plan, announced in August, was to build the addition on the northeast corner of Seventh street and Wabash avenue, connecting with the Blackstone proper by bridges over and tunnels under the theatre.

Should the present plan be carried out, the Blackstone theatre, one of the most handsome edifices in Chicago, but never a profitable venture, may be made a money-maker by virtue of the addition to the hotel, which will make the Blackstone one of the largest fashionable family hotels in the world, and a corner location facing Michigan Boulevard.

With one exception, the Blackstone has never been able to register a popular success.

CENTURY'S BIG GROSS.

The Century did \$25,800 for the four performances from Monday night to Wednesday matinee, including the Election Day performance. This amount exceeds by \$8,300 the gross taken in for the first four shows of "The Century Girl" last year.

"Miss 1917" is playing to a \$3 scale and had the benefit of a \$5 per seat opening show, which "The Century Girl" did not have.

The Century's new show ended Tuesday night at 11.40. It is expected the production will shortly be brought down to an ending around 11.

Thursday afternoon, November 15, the Century will give a special afternoon performance for Tortola Valencia, the Spanish dancer, who will at that time give a series of her dances for the edification of the invited guests. The Century managers appear to be of the opinion the Signorita did not have a reasonable opportunity at the premiere of "Miss 1917," where she seemed lost among the crowd on the stage.

Valencia at the Century appeared in the opening performance, although it had been advertised that she would be offered at special matinees instead. The dancer appealed to her attorneys, it is said, with the result some adjustment was made with the Century management. She is reported under contract for ten weeks at \$2,000 weekly.

GOOD OR BAD REASON?

Chicago, Nov. 7.

The mystery is solved as to why was "The Judge of Zalamea," the sensational failure in the sure-fire Cohan's Grand with Leo Dittrichstein closed Saturday.

Dittrichstein, apparently feeling that some explanation was due, let it out that when he was a lad, in the old country, his father took him to see his first play. Right then and there he determined that he would be an actor and that he would play the leading part in that play. It was "The Judge of Zalamea."

"OUT THERE" ON TOUR.

A. W. Dingwall and Ambrose Miller have made an arrangement with George Tyler regarding the road rights for Laurette Taylor's play, "Out There."

Elsa Ryan is to appear in the piece playing the Canadian and Pacific Coast territory.

SHUBERT CAMOUFLAGE.

Camouflage isn't in the dictionaries as yet, but its evident meaning is making something look like what it ain't. That is exactly what the Shubert publicity department accomplished last Monday morning when they managed to put over a story on the dailies in New York to the effect that the Shubert management was cutting the prices at all of its theatres. As a matter of fact, the Shuberts are cutting the prices at three of their houses, but deny the fact about one of them to cover up the failure of the show there to attract.

In the statement sent to the papers it is stated the Shuberts "have decided to lower the prices at their theatres instead of raising them," and that beginning last Monday a \$2 scale would prevail at their theatres on all regular week-days excepting Saturday and holiday nights. Then follows a list of houses at which the new order will be placed into effect, including the Elliott, 39th Street, Astor, Casino, Bijou, Booth, Broadhurst.

Nothing is said regarding the Shubert where "Maytime" is playing and which was the only Shubert house opening this week that has been getting a regular \$2.50 scale. All of the other theatres have been on the \$2 list and the majority have had tickets on sale at cut rates.

At the foot of the notice is a paragraph to the effect that at the Winter Garden the price will remain at \$2.50, "which scale has been in effect there since this place of amusement was opened eight years ago." As a matter of fact the Winter Garden with "Doing Our Bit" was scaled at \$3 since the opening until last Monday, but poor business caused them to chop the price there 50 cents.

REWRITING SPANISH OPERETTA.

There has been a hurry call sent out for someone to rewrite the American portion of the Spanish operetta, "The Land of Joy," at the Park. It is generally admitted that the piece is sorely in need of fixing in this particular.

The Spanish end stands up remarkably well, but the American humor inserted to give an excuse for the Spanish department falls down lamentably.

S. Jay Kaufman was called in this week to give the book attention while the producers are trying to secure a comedian that they can feature.

"The Land of Joy" played to a little over \$7,000 on four performances last week. The show opened to \$1,800 Thursday night, played to \$1,600 Friday, and Saturday got \$3,650 on two performances.

REWRITING REWRITEN PLAY.

Rita Johnson Young may rewrite "We Should Worry," which stopped in Pittsburgh Saturday. The idea is to make the show a polite musical comedy and eliminate the "rough stuff," retained by Henry Blossom in adapting it from Hoyt's "A Texas Steer."

"Texas atmosphere" is the portion to be cut.

Four of the original cast have been re-engaged. They are Ray Raymond, Dana Sykes, Harry Fern and Harry Fender.

The latter is changing his name to Harrison Shields. He is a juvenile from St. Louis, originally engaged to play in Blossom's "A Night in June," since declared off.

CORT'S "BUSTER BROWN."

"Buster Brown," with Master Gabriel in the lead, is now rehearsing for a road tour in the legitimate houses, under the direction of John Cort.

Gabriel first came to theatrical notice when playing "Buster" in the show when it first appeared some 12 years ago at the Maestic, New York (now Park). That production had the first Kilties chorus of girls New York had then seen, also George Ali, who was "Tike," the dog.

NEWS FROM THE DAILIES

(Below is news matter not collected by VARIETY but rewritten in condensed form from the items relating to theatricals appearing in the New York daily newspapers between the dates of VARIETY's weekly issues.)

Enrico Caruso returned from South America, Nov. 4, after a six months' tour.

"Dear Brutus," the new Barrie play, will be directed by Iden Payne.

"The Star Gazer," the score by Franz Lehár, opened at New London, Conn., Nov. 5.

"Romance and Arabella" closed this week at the Harris.

The opening of "L'Elevation" ("The Heights") has been postponed to Wednesday, instead of Tuesday.

"Her Regiment," the new Victor Herbert operetta, will begin its New York engagement at the Broadhurst, Nov. 12.

A dinner was tendered to Dr. Oscar M. Leiser at the Lamba Club, Nov. 4. Fred Niblo presided over the festivities.

Mme. Raymonde Delaunais, mezzo-soprano of the Metropolitan Opera Co., arrived last week from France.

Lou Tellegen will return to the stage in "Billad Youth," written by himself and Willard Mack. The piece is now rehearsing.

"Madame Cecile," Louis Anspacher's comedy, will have its premiere in New York at the Harris theatre, Nov. 12. Kathryn Kidder (Mrs. Anspacher) will be featured.

At the first entertainment given by the Stage Women's War Relief at the Hotel Biltmore, Nov. 2, \$3,000 was made for the soldiers.

"The Gay Lord Quex," with John Drew and Margaret Hillington, will succeed "Peter Ibbetson" at the 4th street theatre Monday night. The play was acted here 10 years ago.

John Collette, the scenic artist at the Morosco theatre, has returned to Los Angeles, having completed his work on "Lombardi, Ltd.," and other Morosco productions.

Jean Bedna, of "Puss Puss" says his show was the first to give a benefit performance in the open air, when "Puss Puss" showed for Red Cross funds some weeks before.

"The Three Bears," a comedy, starring Ann Murdock, opens at the Empire, Nov. 13. In support will be Jerome Patrick, Rex McDougall, Percy Marmont, J. T. Challice, Alice Gale and Margaret Linden.

Instead of being in the cast of "Miss 17," as originally intended, Tortola Valencia, the Spanish dancer, will be featured at a series of special matinees at the Century, beginning with next week.

Beginning Sunday the Valverde Organization, presenting "The Land of Joy," will inaugurate a series of Spanish Sunday night concerts at the Park theatre. Spanish singers and dancers will make up the program.

The London rights for the spectacular effect, "The Landing of U. S. Troops in France," at the Winter Garden, have been obtained from the Shuberts by Albert de Courville in London.

Charley Brown, who has been managing the Leo Ditrichstein show in the West, is returning to New York to assume the personal management of the Raymond Hitchcock show at the 44th Street.

"The Old Country," at the 39th St., will close this week and George V. Hobart's farce "What's Your Husband Doing?" will open there Monday. In the cast of the new piece are Hale Hamilton, Virginia Hammond, Charlotte Ives, Jane Cooper and Jed Prouty.

The complete cast of "Six Months' Option," which Dorothy Donnelly is producing, includes Jane Marbury, W. T. Clark, Stanley C. Ridges, David Quixano, Mrs. Jacques Martin, Florence Martin, and Miriam Warring Manley. The piece is a comedy written by Anceella Anseele.

With the presentation of "Stations" the Lancers will return to the producing field. The piece had a few presentations out of town last season and was called "The Chute" and "The Man Who Lost." Brandon Tynan will be in the lead with Jess Dandy. The piece opens at Poughkeepsie, Nov. 16, and will be shown in New York a little later.

Vera Gordon, an actress, says that she gave Charles Danby, a salesman in the Fort Mif-

fin Shipbuilding Co., \$755 to purchase some stock for her in his company. She claims that the stock had never been purchased and had him brought to court. He was charged with grand larceny and was held in \$1,000 bail.

Campbell Casad, handling the advance for the Shuberts' "Show Wonders," is the originator of a publicity stunt that is getting Casad, the show and the Shuberts a lot of newspaper space. Casad is pulling off a big Charity Ball under the auspices of Chorus Girls, with the funds to go to the poor of Boston.

The ambulance for service in France provided by donations from prominent picture producers and stars to the Stage Women's War relief will not, as was first intended, be put into immediate service in France. It will be used to raise funds for six more of the same pattern. The ambulance will be seen shortly upon Fifth ave., driven by various stars.

Judge C. C. Lemert admitted to probate the disputed codicil to the will of John Hoge, whereby the Metropolitan Museum of Art of N. Y. and the Actor's Fund of America receive real estate in New York valued at \$1,700,000. Mortimer Fisher and David Gerber represented the Actor's fund. Daniel Frohman was among the witnesses examined. The Actor's Fund receives property at Fifth avenue and 43d street, New York, valued at \$800,000.

Jacques Copeau is expected here next week and will bring with him about 30 people for the production at the new French theatre. The company is Robert Bogaert, Romain Bouquet, Emile Chiffolleu, Andre Chotin, Jacques Copeau, Charles Dullin, Francois Gourcay, Paul Jacob Hians, Louis Jouvet, Jean Sarmant, Jacques Vidrac, Lucien Weber, Marcel Valles, Suzanne Bing, Lucienne Bogaert, Renee Bouquet, Madeleine Geoffrey, Jane Lory, Eugenie Nau, Paulette Noizeaux, Valentine Tessier, Jane Bathori-Engel, Jossamin Howarth.

"Gus, the Bus, and Evelyn, the Exquisite Checker" is the title of a series of short stories, written by Jack Lait, published in book form by Doubleday Page & Co. The "Gus the Bus" stories first appeared in weekly installments in the Chicago "Tribune" in a preface to the book Mr. Lait says that since all other authors have ignored the restaurant bus boy, he will berolize him, and that the stories were written, each within an hour, on Sunday afternoons, the "Tribune" printing one every Monday. Mr. Lait is very humorous in his ideas of an extra dumb bus boy (if any can be dumber than the others) who earns \$3 and breaks \$4 worth of crockery weekly.

CRITICISMS.

THE LAND OF JOY.

A musical revue in a prolog and two acts. Music by J. Valverde; book by J. F. Ellzonda and E. Velasco; adaptation and lyrics by Ruth Boyd Ober. Produced by J. Valverde at the Park theatre, Nov. 1.

A very real novelty came to the Park theatre last night, and bids fair to keep its spacious auditorium and comfortable chairs well filled for many weeks.—*Times*.

The American members of the company are less deserving of praise, nor is that part of the performance given in English better than mediocre. But the dancing and the music will repay everyone for a visit to the Park.—*World*.

BARBARA.

A comedy in three acts by Florence Lincoln. Produced by Arthur Hopkins at the Plymouth theatre, Nov. 5.

Being the most original and authentic play of the season thus far, "Barbara" may run the year out. For, in spite of all croaking, novelty and truth are very generally recognized. But being at the same time a rare and exquisite thing, not very strong in technique and ill adapted to the mood of the casual playgoer, its stay with us may be brief. In either case it is the part of wisdom for those who care for things rare and exquisite to see it soon.—*Times*.

It is easy to detect the merited success of Arthur Hopkins' first distinguished accomplishment as a dramatic producer. Eleanor Gates' "The Poor Little Rich Girl," must have prejudiced him strongly in favor of Florence Lincoln's "Barbara." And it is equally easy to guess that the same influences must have blinded him to defects in the latter play.—*World*.

MISS 1017.

A revue in two acts and 20 scenes. Book and lyrics by Gus Bolton and P. G. Wodehouse. Music by Victor Herbert and Jerome Kern. Produced by Dillingham and Ziegfeld at the Century, Nov. 5.

These are only a few of the features of the evening which carried the audience, unwearied and alert, from shortly after 8 o'clock until nearly midnight. Hereafter the program will perhaps be curtailed, but it is hard to guess what number will be sacrificed. Seldom has an entertainment of this sort been so profusely liberal, so evenly balanced and sustained.—*Times*.

But it was the artistic perception which grasped and welded together the massive show—a perception in which good taste and a remarkable sense of color always prevailed—which is the secret of the undoubted success of "Miss 1017."—*World*.

PIPES OF PAN.

A comedy in three acts by Edward Childs Carpenter. Produced by Selwyn & Co., at the Hudson, Nov. 6.

It is a performance worth seeing again and again for its basic solidity of conception and its richly colored, delicately shaded modulations.—*Times*.

Yet a modern application of the poetic idea, though fancifully expressed by the lines the author gave to his characters, was not so fanciful when acted. One can believe anything of youth, but mature indiscretions need a more convincing excuse than Pan.—*World*.

JUDGMENTS.

Judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of judgment.

E. Lanning Masters—C. J. McFadden, \$229.65.

Bernard Granville Pub. Co., Inc.—Chemical Engraving Co., \$30.45.

Luella Chilton Ohrman—Musical Courier Co., \$437.70.

Samuel Tauber, Morris Berkowitz and Herman Bernstein—S. Senner, et al., \$370.58.

SATISFIED JUDGMENTS.

Box Office Attraction Film Rental Co., Inc.—Wright Illustrating & Engraving Co., \$582.41.

ENGAGEMENTS.

Mary Eaton ("Over the Top").
Edward Douglas ("Art and Opportunity").
Lillian Cooper ("Good Morning Rosamond").
Alma Belwyn (A. H. Woods).
Jean Thomas ("Very Good Eddie").
Norval Keedwell ("A Successful Calamity").

SHOWS IN 'FRISCO.

San Francisco, Nov. 7.
Business at the Columbia, where "Potash and Perlmutter in Society" is holding forth, continues good.

The Alcazar continues to fair returns with Stella Mayhew in "Broadway and Buttermilk."

Anna Held in "Follow Me" opened at the Cort to rather light attendance, with both the piece and star failing to draw the expected.

SHOWS IN NEW ORLEANS.

New Orleans, Nov. 7.
"The Garden of Allah," in its second appearance at the Tulane, is doing only moderately well.

A feature film at the Lafayette is attracting light business.

MARBURY'S NEXT.

Elizabeth Marbury is producing a new musical piece entitled "Fancy Free."

Cecile Cunningham and Walter Catlett have been engaged for the piece written by Philip Bartholmae and Frank Tours.

If the music for the piece is published by Schirmer it may lead to litigation through the Witmarks claiming they have an agreement with Tours for all of his compositions.



WALTER REGAN

Recently with Arthur Hopkins' production of "THE RESCUING ANGEL" with Billie Burke, MR. REGAN has signed with CHAMBERLAIN BROWN as his exclusive manager.

SHOWS IN PHILLY.

Philadelphia, Nov. 7.
A sudden dropping off in business in all the houses last week caused some speculation by the managers as to the cause.

By a few it was claimed the new war tax was having its effect, but while this may have been the case in the legitimate houses, there was no excuse for the poor business in the vaudeville houses and picture theatres. The war tax is giving the theatre managers some thought, particularly regarding the courtesies extended to the reviewers who "cover" the shows Monday night. It was reported here this week that some action might be taken with the expectation of having the Government provide for the carrying of the newspapermen.

"The Follies," which has been the business of the town at the Forrest, fell last week after coming close to Fred Stone's record of the last week of his engagement there in "Jack o' Lantern." Julia Sanderson and Joseph Cawthorn in "Rambler Rose," Nov. 12.

Ruth Chatterton in "Come Out of the Kitchen" at the Broad is doing only moderately with one more week to stay. "Among Those Present" comes Nov. 19.

"The Wanderer," held over for two extra weeks, is doing good business, but not as well as expected. Show closes engagement here Nov. 17.

"The Boomerang" in its third week is doing fairly well at the Garrick. It is here for eight weeks.

"Eileen" in the second of its four weeks' engagement is playing to very light business at the Lyric. "Good Gracious Annabelle" opened at the Adelphi this week to a well filled house with good business since.

"So Long Letty" is getting a good play at the Walnut at "pop" prices. The price will probably stay here for awhile. The Orpheum has the "Katz-enjammer Kids" this week with "A Daughter of the Sun" to follow.

The Garrick, Forrest, Adelphi, Broad and Metropolitan Opera House gave special Election Day matinees to fair business.

SHOWS IN CHICAGO.

Chicago, Nov. 7.
The worst week of the season. Everybody was hit, some as hard as a 60 per cent. skid. The bottom fell out of "The Thirteenth Chair" and "Parlor, Bedroom and Bath," the latter having less than 50 people on the main floor Saturday matinee. "The Willow Tree" at the Blackstone (closing) died in its tracks, an utter Chicago bloomer. Leo Ditrichstein in "The Judge of Zalamea" closed to the record low receipts of Cohan's Grand for a decade. "Canary Cottage," cutting to \$1.50 at the Olympic, felt no new throb of its pulse.

Even the sure winners were sliced. "Miss Springtime" sold out only Saturday and Sunday nights, as did "Oh Boy" and "The Man Who Came Back." The Majestic suffered. Only the Palace, with an extraordinary bill, stood up. This was credited to the slashing hit of Elsie Janis, the screaming responses to the Avon Comedy Four and the local pull for Zella Ingram (Fox and Ingram) on her first local big-time appearance.

In view of conditions the brokers refused to make any advance buy for William Gillette in "A Successful Calamity," though it opened the new Studebaker.

Shows still making money, but limping through the lean period, include "Mister Antonio," "Upstairs and Down," "Seventeen" and the pop opera at the Strand. Now comes the Chicago Grand Opera to kick the business while it's down.

Chamberlain Brown's Quartet.

Lately a quartet of players were placed under contract with Chamberlain Brown. They are Christine Norman, Pauline Lord, Cecil Cunningham and Walter Regan.

MISS 1917.

"Miss 1917" at the Century may be a good show. That won't be settled until it is the performance intended. Monday night, when opening, there were two shows in one, without the balance holding up. The performance started weakly and finished worse, at about 12.20. It was an easy matter to identify those who paid for their tickets. They remained for the end.

A performance calling for cuts amounting to about a quarter could not be expected to give full satisfaction. There were unnecessary scenes, prolonged scenes, enclosed bits that should not have had encores, misplaced scenes and at times the show looked like a jumble.

But there is a great big evening's entertainment contained within the whole. It's only a question of whether Charles Dillingham and Florens Ziegfeld will grind out the meat and then set it. If they do the Century should have another first night for "Miss 1917" to prove that the show is there, at \$3 top.

Dillingham and Ziegfeld are the class producers of this country, in the musical comedy division. They make many of the others look like cubs and pikers. There was never any doubt as to the class of the new production before it opened.

"Big names" were around also, but they didn't mean much after Beanie McCoy Davis, returning to the stage, first appeared. Miss McCoy stopped the performance twice within an hour, and after that there couldn't be much of an applause hit to follow, even if it was an applause hit to follow. Mrs. Irene Castle, in a single act, and singing a song to close her "Specialty" Mrs. Castle had to rely upon her reputation. She sang "Fancy You Fancying Me," the title of the song hit in "Odds and Ends," and for the finish of the vocal display remarked, "Fancy you letting me sing" as she bumped into the wings when exiting. As a single dancer Mrs. Castle will get right on bumping into something or other.

The entrance of Miss McCoy brought prolonged applause. It was "The Old Man in the Moon" number Miss McCoy then did. That along with her dancing, stopped the performance. Then Savoy and Brennan scored the second applause hit of the evening with their conversational specialty following, again stopping the show, the boys having to come out to bow, and almost immediately afterward Miss McCoy again jammed up affairs, with her "Yama Yama" number, revived. She almost repeated later when giving an excellent impersonation of Joe Jackson. The impersonation number was one of the best of the evening, improved bit on making up before the audience.

The big production scene was the finale of the first act, a staircase to the flies, with 48 toy character huck and wing dancers doing their steps upon the steps. Ned Weyburn staged the staircase scene, a dandy one, but hereafter when there was a wait to be filled, some of the show's chorus did more ensemble stepping, doing it the same way when Stephen O'Rourke, badly pleased and with not an evenly good opening number, had to make his bow in a production with his sweet tenor voice. O'Rourke did well enough considering.

About midway in the first act happened Tortola Valenc, a Spanish dancer, much touted before the show. Tortola is a good Spanish dancer, then Lew Fields is doing Irish in this show, and he's doing Lew Fields only. The "Maja Dance," done by Valencia, was about the funniest thing in its line a New York Production has ever presented.

Mr. Fields bore the brunt of the comedy. He made them laugh, and that was the reason for Lew Fields being there. Mr. Fields has taken some of the older comedy bits and furnished them up, reproducing them with laughing effect, although in the burlesque on "Out There" he worked strictly along legitimate travesty lines in the original Laurette Taylor role, securing good comedy out of it. The best new comedy bit of years came out in this "Out There" travesty, when Cecil Lean as the doctor walked with squeaky new shoes. The big sight was the Adolf Bolm ballet, "Falling Leaves," on the revolving stage, opening the second act. The revolving stage was set in one piece, showing various shades of autumn, and as the stage revolved, the scenes blended into one another, scenic interruption. It is a very pretty ballet, at times, with Mr. Bolm dancing as "The Spirit of the Winds." If he continues with his shock of white hair, he will become known in the profession as "The Dancing Nut," although it isn't nice to speak thusly of a high class classical dancer and producer, such as Mr. Bolm is.

There was a knock on the melodrama that was sad, and about the saddest part of it was that Andrew Tombs, also making his production debut, did quite his best work of the evening in this, topping all others concerned in the affair. Otherwise Tombs got along quite fairly.

Another sad section was the opening and onward for a few minutes, then dialog commenced to specialize. Guy Bolton and G. Wodehouse wrote the book and lyrics, Victor Herbert and Jerome Kern the music. One musical composition seemed to stand up, but the book nor the lyrics didn't matter.

For one wait acts commenced to pour into the commencing with Brice and King, Georgia White danced with Ann Pennington, then Emma Hale, and the White dancing combinations (of which there were several) got over whenever they danced, although a cruel fate made Mr. White go into "one" around midnight with imitations of dancers, starting with Will Rogers or Fred Stone in the larrikin dance, White terminating this catastrophe with a George Coe dance.

To make the finale even poorer than designed, a rain storm wouldn't rain, and a bathing beach scene that was pretty enough in its costuming to have been shown earlier.

Brice and King had several numbers, but struck nothing exceptional in their line. Neither did Van and Schenck, also doing their usual singing turn with the two men in blackface for "The Land Where the Good Songs Go" scene.

Mr. Lean has several roles and sang sometimes with Cleo Mayfield, his stage partner, who had the job of the show from all appearance, and in it takes place a parade of mannequins that defies description. Girls and then more girls, beautiful in clothes and beautiful because of their lack of them, and just a little naughty touch of "oooh" injected that adds a decided touch of spice.

Musically or lyrically there is nothing about the show that will be carried away in the mind, for the sense of hearing is dulled by the feast for the eye. The story carries the pictures, and that is all that matters. Messrs. Elliott, Comstock and Gest took a mighty long chance with "Chu Chin Chow" even on the strength of its London reputation, but to make sure there could be no chance of falling through, they made the biggest sort of advertising campaign for the production, and this alone, even were the show not as massive as it is, would have been enough to attract audiences.

"Chu Chin Chow" bespeaks showmanship of the highest order from stem to stern, and its producers deserve not only thanks from the public, but also a desirable in profit, is a million dollars' worth of show for the eye at any rate. It's colossal.

The first comedy scene was a travesty on "Turn to the Right" that meant as much as the first scene, "The Delirious Saloon," with Mr. Fields the bartender, creating much laughter. Another was "The Beauty Shop," with Mr. Fields and Bert Savoy getting the laughs, Fields shampooing Savoy.

The song hit, "You're the Little Girl I've Looked So Long For" (Kern) came near closing time. It was sung by Mr. Tombs and Miss Segal.

A Marimba band was used for its music and there were a few other principals, besides the big crowd of fine looking girls in Class A gowns. The production cost might have taken up the entire recent Liberty Loan if devoted to that instead of the stage. It took all the money, "The falling leaves" in the ballet scene, and there were thousands of them, are said to have cost \$5 cents each, which should slowly but surely permit the chorus girls to acquire a separate bank account.

CHU CHIN CHOW.

All hail Morris Gest, gambler extraordinary in theatricals! He and his partners, William Elliott and F. Ray Comstock, shouldered an undertaking in bringing "Chu Chin Chow" to America. Mr. Gest and his associates gambled, and it is written in the books that they have won. The present indications are that "Chu Chin Chow" will play at the Manhattan O. H. from now until next summer and to packed houses.

Two years in London was the record of "Chu Chin Chow" prior to its New York production. The English producers demanded royalties and conditions most staggering before they would permit of a presentation on this side of the Atlantic. The entire production, from the smallest detail of costume ornament had to be made in England and be an exact duplicate of what was being used at His Majesty's, London. Then came the question of transportation to this country, an item of no mean importance in these days of submarine warfare. But all this was overcome.

As expected it is titanic. One bewildering scene follows upon another, and array after array of gorgeous costumes are revealed in pictures that rival the original scenes of Babylonian splendor on which the Arabian Nights Tales were founded.

Last season's production, "The Wanderer," was hailed as the biggest thing ever at the Manhattan O. H. (not excepting "Chu Chin Chow" overtop them all. It is a combination of spectacle, drama, musical comedy, ballet, and a host of other things. The story is based on "All Baba and the Forty Thieves," and with it fantastically interwoven are all the mentioned elements that make up entertainment of the theatre.

The story, however, is not clearly told, and its continuity is broken because of the many scenes. To carry out the threads of the plot are three sets of characters. One must follow the wanderings back and forth of two of the sets before one returns to the first. This makes for a rather choppy tale. But no matter how choppy the telling the splendor of the scenes and costumes enthralls.

The cast is one of names and salary list. Florence Reed carries the principal role in the woman division, with Tessa Costa second. Lucy Beaumont and Kate Condon both have character parts. Of the men the title role falls to Tyrone Power, while Henry E. Dixey plays All Baba, Francis J. Boyie, Richie King, Frank McCormack, Ida Mulla and Felice DeGregoria are additional names that send the salary list soaring. There are twenty-four principals.

The piece is presented in three acts comprising thirteen scenes, of which eight are stupendous scenic pictures in full stage. The five scenes in "one" are not given before a drop, but to hold the illusion are given in miniature sets placed in the center of stage on a platform that is raised about four feet. They are picturesque, and it is a clever piece of business.

There are 60 girls in the ballet and chorus, and a greater undraped collection no Winter Inland show ever boasted of. A couple of decorated picture plates and a few strings of beads is the costume worn by the greater number of the dancers. But this applies only to certain portions of the show. In other sections the costuming is just one dazzling blaze of color. In addition to the ballet and chorus there must be an equal number of men employed, for the big stage is jammed with humanity, and the pictures are given in each of the three acts are two scenes that outshine the others. In the first act the opening showing the interior of Kasim Baba's Palace and the Slave Market of El Kabar are tremendous. It is in the latter one gets the first sight of the great undraped, when the several score slave girls are paraded for the eyes of the prospective buyers. In

the second act it is the opening scene, a street in Bagdad, and the third scene, the Blue Hall in Kasim's Palace, that carry off the palm. A ballet in the latter scene is a delight in coloring. The street bazaar scene, which opens the final act, and the last scene, in the orchard of the palace at moonlight, are the two heavy pictures. The first is one of the best of the show from all appearance, and in it takes place a parade of mannequins that defies description. Girls and then more girls, beautiful in clothes and beautiful because of their lack of them, and just a little naughty touch of "oooh" injected that adds a decided touch of spice.

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THE LAND OF JOY.

Every once in so often something in the entertainment line slips into New York on rubbers and surprises all of the wise acres by setting the town on ends for a time. Just such an instance is "The Land of Joy" at the Park theatre.

What is "The Land of Joy"? That necessitates a more or less lengthy explanation. Primarily the piece is a Spanish revue presented in Spanish by a company brought to this country from Spain. To make possible presentation in New York a prolog has been added introducing a thread of American story, which runs through the two acts. The American touch is the weakest portion.

Quinto Valverde, the composer of the music, is the "Tango King" of Spain. He ranks with the native land with Oscar Straus in Austria and Victor Herbert in America. His melodies are the ultimate in music to the Spaniard and to his Latin-speaking brothers in Central and South America.

Those farseeing enough to scent the trade connections the present European war is going to foster between the United States and South and Central American countries are making New York their headquarters. At present there are several Boards of Trade representing various of these countries headquarters in New York. A group of these wealthy South Americans conceived the idea a Spanish organization to present a musical production in the native tongue might lead to a deeper understanding of things Spanish in this country, and seize upon the opportunity offered in Valverde's visit here to arrange for a season in New York.

They figured New York being the mecca of the South American tourist during the winter months the piece could be presented here and make money, taking a chance on how it would hit the New Yorkers and the United States. Since the opening at the Park Thursday last week Broadway has been ago over the piece. It is a theatrical novelty from end to end, and the enthusiasm of the Spaniards attending the opening performances was so infectious it spread to the Americans in attendance, with the result "The Land of Joy" looks like a sure hit for a few months at least on Broadway at the least. This is remarkable when one considers the piece is being performed in a language little known and not in general use in this city, and furthermore that the presentations are taking place at the Park theatre, which has been considered a "dead" house to a certain extent.

When the Latin-speaking combination decided to bring the production to New York they made an arrangement with Walter N. Lawrence to handle the business end. Mr. Lawrence conceived the idea of threading an American interest through the Spanish production so it might attract the regular theatregoer. A company of six principals and ten chorus girls was gathered in New York, and when the Spanish company arrived, they and the Americans were sent to Cuba for three weeks in Havana. In the Spanish company are nine principals, 25 chorus girls, and 12 chorus men. Of the principals there are six women and three men.

The piece is in two acts and a prolog. The prolog takes place in New York, and the characters are all Americans. The story in brief is that an American heiress is lost in Spain, and her sister and the American chorus, as well as the young New York business man, who plays the lead and is supposedly in love with the sister, start to Spain to search for her. Three detectives are sent in advance, one to find the heiress, the second to track the first, and a third to track the second. They are expected to supply the comedy element, but make a sorry job of it.

With the Americans traveling through Spain legitimate reason for the introduction of the Spanish element is introduced via a series of songs and dances, all Spanish.

The prolog is presented in full stage. The piece is presented in full stage, with the three comedians walking on now and then with a bit in English between the numbers. There are three full stage acts and two scenes in "one" in the first act. In the second act there are three full stage acts and three scenes in "one." In all are 32 musical and dance numbers excluding the opening chorus

of the prolog and the finale of the piece.

The music is catchy and tuneful, the costuming elegant and colorful, but it is the work of the chorus that stands prominent in the production.

The show is a wild dancing affair from start to finish, and such dancing. Theatregoers who have seen an occasional Spanish dancer here and there in vaudeville or as a special feature in musical comedy or revues are due for a surprise when they see "The Land of Joy." Never was there such a chorus in all history as in this show. True the girls are all of the rather matronly developed Spanish type, but goodness how they can dance that Spanish stuff!

Just imagine chorus of twenty-four girls, each an individual marvel at handling the castanets, all working together in perfect time behind a star. And as for heel work they leave nothing. With it they work entirely in long skirts, and in one number actually carry trunks, changing them from hand to hand as the evolutions of the dance require, and the way they use their hands adds about 100 per cent. in grace to the movements of their bodies. These Spanish girls make the half score of Americans in the show look like a group of rank amateurs. Their work will be a revelation to any stage director.

The principal women Mario Marco and Luilita Puchol carry off the honors. The former is the prima donna, and has a delightful soprano voice, with which she scores in every number allotted her, and there are four of them. Luilita Puchol is rather of the soubrette type, and her handling of a couple of numbers sent the Spanish portions of the audience into gales of laughter. Amparo Sans is another of the principal women with several numbers whose score. Of the remaining three, two are dancers, and the third, Carmen Lopez, also heads numbers.

One of the surprising things was in the third scene of the first act in a number led by Senorita Puchol. She sings it, and for the second chorus Doloretos, one of the two dancers, contributes a dance bit which develops into the hit of the number. But the soubrette stands by and gracefully comes back for encore after encore, while the little dancer wins the applause.

Antonio Bilbao is the only one of the male contingent that really comes in for any great applause. He is a dancer, but such a dancer has not been seen heretofore in this country. His heel work is without doubt as marvelous a bit of stepping as ever has been seen on this continent.

Nanette Flack, George Lydecker, and Irving Brooks are the only ones in the American division who register. Miss Flack is in two numbers that score. One is "Can This Be Love?" and the other a duet, with Mr. Lydecker, "There's a Chapter," both exceedingly catchy.

If there were any possible method whereby English understanding audiences could be given an inkling of what the Spanish portion is all about, especially the songs, there is no doubt but "The Land of Joy" could run the season out in New York on the strength of not only its novelty, but because of the tuneful music and the delightful manner in which the members of the Spanish company interpret the work assigned them.

At that there are enough melody writers (who may be looking for a new strain); a number of "hoosers" (who could try to follow Broadway; several stage directors may be looking for new formations; and a flock of chorus workers who might learn something to their personal advantage by watching the Spanish chorus girls work to come pretty near giving the Park an audience for some time to come, coupled, of course, with the Spanish patronage that the piece will attract.

Just now the one failing the chorus is laboring under is the art of getting off the stage after a number is completed. But this will be undoubtedly rectified in the near future.

"The Land of Joy" has all the pep and tobacco one would expect to find in a gallon of Willie Concarne and a wagon load of tamales.

SUBWAY CIRCUIT GETTING TRADE.

The subway circuit, which means the popular price, legitimate houses in Brooklyn, Newark and upper New York, is doing flourishing business, several managers saying the takings are exceeding the majority of houses on Broadway. In this is seen a tendency towards economy, but it is true that a number of excellent attractions have been lately offered in the outlying houses.

It is estimated that there will be at least 25 per cent more new shows offered on Broadway this season than in the past. There are about 200 plays produced each season, but with the early start this year and the increase of ten new theatres (open or in process of completion) is found the reasons for the increase in production.

"Molly" to Reopen in Boston.

The already thrice produced "Melting of Molly" is to have a fourth inning, at the Plymouth here Nov. 26. "Oh, Boy," the present attraction, closes Saturday, and the two weeks intervening are to be filled by "Misalliance."

AMONG THE WOMEN

BY "PATSY" SMITH

Van and Belle have a new opening drop, "Noah's Ark," which was promising and furnished a reasonable excuse for his bird and animal imitations, but they spoiled it by appearing the next minute on "Boomerang Island" in showy modern dress. Native costumes like they wore last season would have been more appropriate, or have Belle more simply gowned. A white satin, with plush tunic and wide band at bottom covered with ermine tails, and an ermine trimmed tam would hardly have been worn in Noah's Ark or on a lone island, although it was not unbecoming. The three girls in the Six American Dancers wore blue satin overalls something like the Ford Sisters, but not so smart and a closing dancing number, which brought them all out in costumes suggestive of our Allies, gave them a showy finish.

Dorothy Blackburn as Miss D'Arcy in "In the Dark" looked well in a pink negligee and the maid, played by Eileen Burns, was splendidly taken. Florence Walton flashed two more wonderful gowns at her many admirers. An artillery red dancing skirt had large flowers around the bottom, and "underthings" of geranium red and an irregular wired tunic tops of black lace and jet. A frock of exceptional beauty had a three-tier skirt of delicate white fabric embroidered in silver thread and brilliants—the two lower flounces trimmed with quantities of ball tassels and long ends, looking like snow berries and snow-covered vines. The Misses Campbell charmed in their own inimitable style, and Beatrice Herford entertained in her amusing "true to life" characterizations, in a lavender, gracefully draped, georgette gown.

Evelyn Nesbit's beautiful silk drop with its artistically painted oval "set" in a full shirring of white net, is the most beautiful part of the act. The rose garden is ordinarily done, and Charles McCarron didn't overwork his brain in writing this act for Miss Nesbit. He has given her the same idea of opening and closing as the Lucille Cavanaugh cat has. Miss Nesbit's wardrobe was mediocre. She missed an opportunity of stepping out of the big prop rose, dressed as a rose, and the "May rose" Bunty dress trimmed with blue satin ruffles, was pretty without being a flash of any sort. Her black and gold wrap of last season, elaborately trimmed with black fox, has been remodeled and her black velvet panel dress, with bodice and short full peplum of same, is likewise remodeled from last season.

The Riverside program started off at a fine clip with Seabury Shaw opening and nearly stopping the show. Billie Shaw looked mighty cute in white tights and white satin military coat lined with red and later showed a pretty pair of bare nether extremities of the chicken variety. Phina and Company suffer slightly at their finish through closing with the baby picks' good but quiet "impression" of Nan Halperin. Anna Chance and Charley Grapewin in "Poughkeepsie" brought back harrowing memories to many women in the audience of "moving" and "housecleaning" days, and husbands who "walked out" on them. Sadie Burt with her cute little girlie mannerisms better have a care and go back to that diet. Naomi Glass wore a showy costume of silver cloth and heavy silver lace. Large decorative pockets were lined with blue and the same shade of blue velvet ribbon streamers fell from a capeline of silver faille. Miss Glass appeared to be suffering from a cold and is talking too loudly. The Cameron Sisters danced prettily.

There is nothing new on the Co-

lonial bill this week save the unprogrammed titian haired "surprise" in Gene Greene's act. She has voice, looks and clothes that make her worthy to be billed. A coral pink velvet dress had one cuff and a "bib" bodice showing touches of sapphire blue ribbon ropes. For the brown face finish, she does with Gene, she wore a light blue velvet empire coat and turban.

Marion Harkins' sacrifices her personal appearance for a questionable bit of comedy business. She wears her hair in a most unbecoming old-fashioned psyche. An orange velvet cloak and a silver lace dress trimmed with electric blue silk, were both good, but not 1917 models. Lydia Barry looked immaculate, as usual, in black and white. And Jessica Brown, Sally Fisher and Mrs. Frank Moore appeared in frocks reviewed in previous issues. Libuse Bartusek in the "Garden of Aloha" was a vivid living picture of the irresistible Hula maid we have tried to people the Hawaiian Islands with the past two years.

The election night audience at the American Roof saw the best program there this season. The Skatelles and Middleton and Spellmyer were the favorites with all other entries good. Hazel Skatelle's opening dress was flesh pink net sparkling with tiny brilliants. For a Spanish dance she wore a lace skirt over light green drop—the double tunic top heavy with opalesques. A showy gold spangled cloth had bottom part and protruding pockets of silver lace. Her thick auburn tresses were an added attraction. Hazel has developed a voice of real value in vaudeville. It has expression and can be understood. Her easy grace and pleasing mannerisms step right over the footlights and greet you. Elizabeth Mayne is not so lucky. With fairly good songs and a most affable manner, fails to register any particular impression save what her good looks carry. In a fitted pink velvet corselet bodice atop masses of light green net, her hair in soft curls she was very attractive. A little less "expression" might help Miss Mayne out. Leora Spellmyer, one of the prettiest blonde women on the stage looked her best in an ivory cloth fitted semi-military coat dress. Large pockets, gauntlet cuffs, cape, brass buttons and gold rope gave the decided military suggestion.

Open and Holland, two good looking newcomers to eastern vaudeville, can double the salary of their offering by "dressing it up." Miss Holland's long hair would suggest her name even if it were not on the program. The girl in the "Lincoln of the U. S. A. Act" makes a plausible Southern girl in blue silk and black baby ribbon velvet. Howard and Symans graceful dancing, dainty suits, pretty smiles and dimples make them belong in this column.

Neither the chorus nor the principals in "The Behman Show" at the Columbia last week have anything to recommend them. The prettiest "woman" and the best dressed one is Tilton, an impersonator. A midnight blue net with a double flounced skirt prettily embroidered in sequins over a garland trimmed flesh colored petticoat is his most becoming outfit. Ameta Pynes appears in showy costumes and headgears that look "Dutchy" with no hint of real style. A red and white striped skirt (in sequins) and blue velvet bodice appliqued with stars which she displays in the finale of the first act is her best looking gown, aside from its patriotic appeal. The opening of the show had the chorus in white satin "body" dresses—seemingly so popular in burlesque this season. Green vests with black and white ribbon

AMONG THE WOMEN

BY THE SKIRT

"The Land of Joy," at the Park theatre, is indeed a joy when the Spanish company occupy the stage, and sorrow when the American part of the program is doing its bit. Of the women, Maria Marco is the bright star. Miss Marco has a sweet soprano voice and heaps of personality. A wedding song was sung by Miss Marco in a Spanish peasant costume of white silk embroidered in red and blue flowers with apron and fichu of spangled lace. A yellow dress had innumerable ruffles of black lace. Miss Marco looked very well in a white lace dress and black velvet bodice. The large chorus of girls was of the real Spanish type, all wearing their hair severely parted and adorned with the large comb, worn as only a Spanish woman can wear it. The costuming was of the costliest laces and materials. One shawl dance revealed shawls, the like of which have never been seen over here. In different combinations of colors they were heavily embroidered in the centers and had fringe at least two feet deep. Of the men, the director, Quinito Valverde, and Antonio Bilboa were received with tumultuous applause. It is worth a trip to the Park just to hear the orchestra play the real Spanish music.

"Leave It to Jane" is in a class with "Very Good Eddie" and "Oh Boy." It is a nice evening's entertainment. Georgie O'Ramey never was funnier. In a rough house dance with two of the men, Miss O'Ramey was handled without care. Ann Orr as an athletic girl is working rather carelessly. Miss Orr wears several dainty costumes. A dancing frock of white silk has a covering of pink chiffon. Edith Hallor is rather robust, but wears her clothes well. However, Miss Hallor uses too much color on her cheeks. A mauve chiffon as worn by Miss Hallor in the first act was trimmed with crystals in the same shade. Her party dress was white with American Beauties for a trimming. The girls of the chorus are the real Broadway type. They are dressed in three sets of costumes, no two alike. There were some very good and some very bad models.

What would our dressmaking establishments do without Dillingham, Shubert and Ziegfeld? And where do all

skirt-lets and green shoes, black and white sequin bodices worn atop black velvet bustle affects, a pretense of a train and ugly black hats, and the red and white dresses for the "Pick Out" number were the only chorus outfits that deserved a passing thought. The best number was worked by the Misses Blanchard and Cianpman, who at least knew how to wear ugly clothes gracefully. Freda Florence and Lucille Manion were used as "feeders" by the alleged comedians.

It's worth while watching little Madge Evans in "The Adventures of Carol." She shows a versatility of emotions and displays a pathetic appeal most valuable for a future career.

"The Unforseen," featuring Olive Tell, has a character who goes blind and has eyesight restored by an operation. Miss Tell, cast for a rich man's daughter, is appropriately gowned throughout. In lacy sheer summery clothes in the delightful gardens of the Long Island home, and in dancing frocks and afternoon dresses she is equally au fait. At moments her work lacks brightness and the stimulating influence that creates a lasting impression.

Carl Joseffy, for many seasons treasurer of the Orpheum at Des Moines and Duluth, is now in charge of the box office of the Hippodrome, Cleveland.

The original ideas comes from? The latest big girl show, "Miss 1917," at the Century, gives Lady Duff Gordon credit for the costuming, but it doesn't say who designed them. Whoever did, achieved a triumph. Bessie McCoy Davis did two dances in clown make-up, while a third number was done in a dress made with a double bustle. Miss McCoy looked very pretty in this costume. Mrs. Castle is perhaps trying to start something with her grey wig. But I doubt she has many followers. Her dancing frock was a combination of grey and flame chiffon. Mrs. Castle showed a deal of tights, which ran from grey to the flame color. A gorgeous chinchilla coat was exhibited for a second. Elizabeth Brice wore first a green velvet dress oddly combined with blue. It had a black and gold belt. A blue net dress was trimmed with pink roses. Miss Brice's best looking gown was an ocean green silk caught up over lace petticoats. The sleeves were trimmed with cerise tasseis. Cleo Mayfield, always a delight to look at, was handsomely gowned in all of her numbers and made a stunning nurse. Ann Pennington showed that the bustle can be effective in short skirts. Made in raspberry silk it was worn by her over the sheerest of stockings. All the tights were so cobwebby it is a mystery how they can last a single performance. The costuming of the many numbers beggar description. No other musical comedy has been so gorgeously and artistically dressed.

William Desmond in "Fighting Back" will be a delight to lovers of Western pictures. In the picture is Claire McDowell, who looks well, using a parasol for some striking effects. A dancing dress of black velvet and one of white with lace shawl are the only clothes worn by Miss McDowell.

Arthur Hopkins always looking for the novel in productions, has put forth a whispering drama. The cast of "Barbara" at the Plymouth, opening Monday and featuring Mario Doro, tries so hard to be natural it was impossible to hear a word spoken. Three children in the company who haven't as yet heard of this repressed method were plainly audible. What the play was about I don't know. Miss Doro as in pictures, wears the long trailing dresses of the years gone by.

Norma Talmadge's new feature, "Secret of the Storm Country," an adapted scenario from book form, unfolds an inconsistent story, but gives the star full opportunity for good playing, which she does not fail to seize it. Miss Talmadge is first a very young girl, then a mother. The role calls for little dressing.

It won't be long before Julian Eltinge is acknowledged as one of the leading screen stars in popularity on the film. His work is so different. Any number of stories may be woven around him. In "The Clever Mrs. Carfax," at the Rialto this week, Mr. Eltinge draws many laughs in his guise of a woman. It's a character that, when played by the artist Eltinge is at it, becomes very humorous, and the film audiences will never tire of good comedy. In dressing Mr. Eltinge is up to the very minute with woman's gowns, as he was on the speaking stage.

"Sunshine Alley," at the Strand this week is a simple picture, but Mac Marsh, its star, is most lovable in it and was greatly approved of by the Strand audience. The scenes change from squalor to luxury and find this little miss in a quaint costume of grandma's days.

CABARETS

The popular dance music current in the Broadway restaurants as reported to **VARIETY** by Earl Fuller of Fuller's Orchestra at Rector's, is:

FOX TROTS—"My Sweetie," "Back to Italy," "Somebody Else," "Mason Dixon Line" (Waterson, Berlin & Snyder); "Last Night," "Cherry Blossoms," "What Next," "Faultless Pajama Girl," "Southern Gals," "Some Sunday Morning" (Remick); "Indiananola," "Gypsy Pep," "Any Time's Kissing Time," "Yah-De-Dah" (Stern); "Down in Dixie" (Shapiro-Bernstein); "The Old Town Pump" (Harry Von Tilzer); "I'm Coming Back to You," "Leave It to Jane" (Harms); "Till the Cows Come Home," "Have a Swing With Me," "Another Little Girl" (Chappell); "Jump Jim Crow" (Schirmer); "Chasing the Chickens," "The Girl You Love," "Beside the Garden Wall" (Forster); "Arkansas" (Broadway); "Steve" (Alliance); "Smiles" (Lee Roberts); "Jazz It Up" (Piantadosi); "While the Incense is Burning" (Sherman Clay); "Yankee Military Ball," "Barnyard Blue" (Feist).

ONE STEPS—"So Long Mother," "Columbia," "What Next" (Remick); "Long Boy," "Sailing Around," "Rag-time Volunteers" (Shapiro-Bernstein); "Umbrellas to Mend" (Stern); "Somewhere in France is the Lily," "Easy to Lie to Your Husband" (Witmark); "Just as Your Mother Was," "Long, Long Way to the U. S. A." (Harry Von Tilzer); "Dixie Volunteers" (Waterson, Berlin & Snyder); "Candy" (Fox); "The Bungalow in Quogue," "Rag-O-Minor" (Harms); "Some Sweet Day," "Blarney Stone" (Forster); "Dough Boy" (Ricordi); "Lil Liza Jane" (Clay); "A Little Home in My Land" (Roberts); "Send Me Away With a Smile" (Piantadosi); "Selling Gownes" (Schirmer); "Fuzzy Wuzzy Rag" (Pace & Handy); "Jack O' Lantern," "The Great Red Dawn," "Dear Old Blighty" (Chappell); "Boy of Mine" (Alliance); "I Don't Want to Get Well" (Feist).

WALTZES—"Blue Rose," "Moonlight," "Cupid's Kiss," "Wedding of the Flowers," "Ladder of Love" (Forster); "Harbor of Love" (Remick); "Stolen Sweets" (Harry Von Tilzer); "There it is Again," "Rivera Girl" (Harms); "Fascination" (Fox); "Mother of Mine" (Ricordi); "A Sweetheart of My Own," "The Waltz We Love," "Amaryllis" (Chappell); "Maytime" (Schirmer); "Lights" (Alliance).

The **Three White Kuhns** and Buford, Bennett and Buford, wives of the Kuhns, opened at the Van Cortlandt Hotel, New York, this week for a winter run, this being the first engagement of the Kuhn sextet in New York outside of vaudeville. Heretofore the Van Cortlandt has been staging a revue with indifferent success, whereupon Manager Woodman decided to procure the best aggregation of entertainers obtainable for a place of this kind and the Kuhns were accordingly imported from the west for the occasion. The first night brought the restaurant and cafe more business than any previous two nights had registered under the present management and while the seating capacity has been taxed to its present limit, Mr. Woodman is contemplating the idea of reconstructing the interior to allow a score or more small tables to be added. The Kuhns are probably the best known entertainers, as a group, in the country. They originally began around Denver and worked west to the coast, where they built up a reputation that brought them flattering vaudeville offers. Later they toured the country in vaudeville, the wives playing on the same bill with their own trio specialty. The entire sextet

are talented vocally and musically, the boys specialize in string instruments. Ina Buford is a pianist and whistler, Blanche Buford is comedienne and singer, and Lola Buford, a soprano songstress. They have a ten-hour repertoire, which doesn't allow for a conflict and at their present stand they also provide the music for dances. Harry Nossokoff, of Denver, is with the Kuhn outfit, playing piano for dance selections. The Kuhns will be remembered by professionals for the prolonged argument waged some years ago between themselves and Vardon, Perry and Wilbur as to the originators of their style of entertaining. The Kuhns earned the popular verdict as well as a reputation that has stood them in good stead ever since.

The new show at Healy's Golden Glades has many of its former principals, particularly the ice skaters, but several new numbers, staged by Barney Fagan, have been handsomely costumed and well done for the "carpet" department. (The carpet is placed on the ice when the foot work supersedes the steel runners.) Mr. Fagan has revived his former "Phantom Guards," now calling them "The White Hussars." They are led by Helen Hardick. Hala Kosloff leads another neat number, with the girls on skates. It is "Chanticleer." A Jap number, "Fu Yu San," was nicely put on by Mr. Fagan, while "The Boys of Uncle Sam," led by Harry Francis, is a patriotic opening to the second part. It is programed as "Andrew Mack's latest creation." Besides is an opening number, led by Mr. Francis. Of the several skaters Elsie Paulsen and Harry Paulsen are doing a new double number (besides their singles) as Apaches, Helen Dallerup and Katie Schmidt, skate singly and in doubles. There is Hilda, also the skating sextet of girls, then Lora Jean Carlisle, besides Steele and Winslow, who do the comedy work on the skates very well. Mr. Winslow and Miss Carlisle later do a double skating turn. Luana has a dance and a song and there is a good ending. Mr. Healy has been extremely liberal in the costuming. The dressing is a distinct feature. Some of the costumes are as striking as they are attractive. In the two parts are 22 numbers, with the ice portion securing the majority. It's by far the best show the Golden Glades has yet had.

The new review at the States, Chicago, is designated "Miss Yankee Doodle—A Patriotic Patter in Four Cheers." Will J. Harris, the producer, further states that the review offers rousing red, white and blue songs, a regiment of grand and glorious gowns, a heavy artillery of humor and an army of Uncle Sam's fairest daughters. As a matter of fact, the songs are not nearly as colorful as they are superlatively declared to be; the gowns might be grand and glorious if there were any gowns, and the army of daughters consists of six chorus girls. However, the review is swift-moving and presentable. Valerie Beck and Beth Stanley are the singing principals, and Ernest Scanlon and his wife, Florence Press, do most of the dancing. The latter team was recently connected with the cabaret at the Terrace Gardens, and once were Honey and Honey, who appeared with Valdeska Surrat. Other principals are Nicholas Long, Dorothy Morris, a toe dancer, and Grace Moy, Chinese, who delivers celestial versions of practical blues. The featured songs were written by Will J. Harris. They are "The Football Song" and "Sometime." "Oh, You Wonderful Girl" is also featured. There is a patriotic finale, in which girls depict characters in four great American wars. Their version suc-

cessfully sets aside General Sherman's definition.

"**Venus On Broadway**" at the Palais Royale is a show, well costumed revue of 18 chorus girls, several principals, and an orchestra of 11 pieces. Grace Leigh heads the principals. Nigel Barrie is one of the latter. He sings and dances. Cynthia Perot and John Murray Anderson are the dancing team. Specialties are by the Briants, Leo Zarrell Duo and the Jahnsleys. Other principals are Anita Elson, Yvonne Gourard (programed as "The Spirit of Broadway" in one number), Mona Desmond, Harry Hewitt, and the Phelan Quartet. A. Baldwin Sloane wrote the music; Mr. Anderson the lyrics. In a snowball number, during which the girls toss out balloons, the chorus starts off:

"If you catch the ball
And throw it back to me,
Then I'll know, you see,
That you're my affinity."

In the "Cigarette" number is an effect somewhat similar to one used in this summer's "Follies." The "Venus" revue has a couple of novelties, however, although going to a slow and poor finish for the big finale. Emelie Lea is the featured dancer, and Leola Lucey the solo singer. It's as well dressed a show as one could expect to see in a restaurant. The Palais Royale has the names of its women principals in the lights outside the restaurant on the Broadway side.

Cover charges at \$1 per plate in excess of the \$2,000 guaranteed the Dolly Sisters by the Hotel Knickerbocker are claimed to have been collected by the hotel last week, the Dolly Sisters' first at the Knickerbocker, as the entertainers. The amount announced on behalf of the sisters seems to be subject to revision by even friends of the girls through the Dollys securing a light start in their cabaret venture. The first two nights of last week the hotel held but small attendance while the Dollys were performing. Later it picked up when the Knickerbocker commenced advertising their appearance. The amount claimed to have been taken in at the dollar rate was \$2,200. One estimate against it and said to be quite liberal in the total was \$1,800.

At certain times of the year, when conventions, exhibits, circuses, shows and the like come to New York, disturbance and annoyance are found by the visitors being unable to secure proper accommodations. For that reason the Hotel Association of New York will establish a clearing house in the Cambridge Bldg., Fifth avenue and 33d street, for the benefit of the homeless sojourner wandering about seeking accommodations. The association will make every effort to find accommodations for the traveler upon receipt of a card or a phone call.

The **Shanley Trio** was awarded a verdict of \$1,065.50 before Judge Murray in the 54th Street Municipal Court Wednesday morning, against the Hotel Nassau Co. of Long Beach, L. I. The suit was started for a breach of contract, dating back to the summer of 1915, when the three boys, Eddie Sheehan, Bill Halley and Tom Penfield, were contracted by the hotel to appear there Saturday and Sunday for seven weeks, at \$1,500 for each week-end. The hotel canceled the trio after their first performance.

Charlie Cornell's Revue opened at Johnson's Cafe (Broadway and 30th street), last week. Miss Binghamton, formerly at Churchill's, is the prima donna; Agnes Shirley (Shirley and Shirley), is leading lady, with Madeline Spingier, Vera Walton and Philip Bray the other principals. Chorus of eight girls.

Canary Cottage is the name of Chicago's newest cabaret, the title probably taken from the show of that

name. The cafe is on Cottage Grove avenue, near 39th street, making three large cafes at the same point, the others being the Drexel and the Ellis. It is owned by the Weiss Brothers, also interested in the Winter Garden Cafe. The entertainers are Thelma Williams, Albert Handler, Frankie Regina, Dillon Williams, and Hazel Wilson.

The report the revue at the Plaza Cafe was under the direction of Holland and Leach, has been denied by the producers, Bernard & Shurr. Holland and Leach are no longer at the cafe, replaced by Tina and Alex. Other additions are Mazie Lestrage, Vira Griffin and Hughes and Mazie. The music furnished by Calace's Concert Orchestra and Jazz Band is under the personal direction of Arthur Calace, who is also the amusement director at the Plaza.

The restaurants around New York for the past couple of weeks felt the slump in business experienced by the theatres. Both blamed it on the war tax and elections. The cabarets are not yet certain just how to proceed in the tax collection. Some slipped by the first of the month without making provision for it, although their returns will no doubt call for a tax since midnight of the 1st, anyway.

In Chicago the following printed announcement is placed on the tables of the dancing cabarets: "The City of Chicago, in exercising its police power, have instructed us to inform guests they will not be permitted to dance with anyone except those seated at their respective tables."

"**Drinkless Cabarets**" are the vogue in Salt Lake City. The Newhouse Hotel Cafe has a cover charge of 50 cents per person. The La Farra Sisters, the principal attraction, close their engagement there this week to accept the Pantages.

The epidemic of shootings, stabblings, scandals and complaining girls which started kill-the-cabarets agitation in Chicago still continues. It is amazing how, at the very period when for the first time the cabarets are seriously threatened with extinction, each day brings its first-page "rap."

Patricola, featured at the Green Mill Gardens review, Chicago, will cut her cabaret season about Nov. 15 and go out in vaudeville with an act called "Pat and Her Fid" on Independent time.

A surprise was handed to cabaret and police people when Colisimo's cafe and Freiberg's dance hall secured a renewal of their liquor license for six months last week.

Earl Fuller's famous Jazz Band has signed a contract to make six more records exclusively for the Victor. The orchestra has made four Victor discs so far.

Pell Tree Inn on the Pelham parkway, Bronx, has been transferred to Shanley's of Yonkers. Reported purchase price \$35,000.

The **Cafe Boulevard** at Broadway and 41st street is open, with Adelaide Hall and Edward Kimmey dancing as the attraction.

Road houses around New York are reported securing more from the privileges than their rent costs.

Montmartre, on top of the Winter Garden building, is now called Bus-tonaby's.

The **Three Norie** Sisters and Ruth Dyson are new principals in the latest Maxim's revue.

The **Andre Sherri** revue will succeed Gus Edwards' revue at the Winter Garden in Chicago, Nov. 12.

BILLS NEXT WEEK (NOVEMBER 12)

In "Orpheum" Theatres

All houses open for the week with Monday matinee, when not otherwise indicated.
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit.
Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit; "C. H. O." United Booking Offices; "W. V. M. A." Western Vaudeville Managers' Association (Chicago); "P." Partridge Circuit; "Loew." Marcus Loew Circuit; "Inter." Interstate Circuit (booking through W. V. M. A.); "Sun." Sun Circuit; "A. H." Ackerman & Harris (San Francisco).
SPECIAL NOTICE: The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions.

New York
PALACE (orph)
Elsie Janis
Sallie Fisher
H Herford
R & G Dooley
Gilbert & Freedland
Given Lewis
Nat Nazario's Tr
(Two to fill)
ALHAMBRA (ubo)
Louis Mann Co
Morton & Glass
Moore & Whitehouse
Ashley & Aliman
Venita Gould
Billy Gould
The Vivians
COLONIAL (ubo)
(Anniversary Bill)
(Time Table Billing)
Gliding O'Meara
Arnold & Taylor
McMahon Dio & C
Rockwell & Wood
Marquard Dooley Co
Nonette
Lyons & Yosco
Whapple Huston Co
Ted Ecers
Rooney & Bent
Bendella Patterson
RIVERSIDE (ubo)
Elsie Janis
Bessie Clayton Co
Mr & Mrs J Barry
Mechan's Dogs
Lockett & Brown
(Three to fill)
ROYAL (ubo)
Harry Egan
"Nurseryland"
Mason & Acler Co
Anger & King Girls
Browning & Denny
Ed Morton
Derkin's Animals
Aerial Degrans
The Gerald
AMERICAN (loew)
Overholt & Young
3 Rozellas
Elinore & Carlton
"Miss Hamlet"
Marcella Johnson Co
"Lulu's Friend"
Green & Pugh
(Two to fill)
2d half
Anaki Duo
Hinkel & May
Harvey DeVora 3
New Turnkey
Arturo Bernardi
Edah Deidridge 3
"On the Job"
Dale & Burch
(One to fill)
VICTORIA (loew)
Brown & Carstens
Nick Verga
"On the Job"
Mabel Harper Co
Adrian
2d half
Nelson & Castle
3 Rozellas
"Miss Hamlet"
Laurie Orday
4 Renee Girls
(One to fill)
LINCOLN (loew)
Kramer & Williams
Keene & Williams
Edah Deidridge 3
Bertha Creighton Co
Laurie Orday
Marie & Billy Hart
2d half
Marshall & Welton
Rae & Wynn
Frank Farron
O'Brien Havel Co
Tommy Hayden Co
Helen Trio
GREELEY (loew)
3 Alitons
Hickey & Cooper
New Turnkey
O'Brien Havel Co
Dale & Burch
4 Renee Girls
2d half
White & White
Murphy & Klein
Lee & Bennett
Edward Farrell Co
Elinore & Carlton
Norvellos
DELANCEY (loew)
Bennington & Scott
Murphy & Klein
Picolo Midgots
The Precious
Demarest & Doll
(One to fill)
2d half
Chadwick & Taylor
Mortuary Sisters
Richard the Great
Herman & Henley
Rosalee DeVeau Co

Borden & Dwyer
(One to fill)
NATIONAL (loew)
Adams & Mangle
Alice Roy
Edna & Parrill Co
Lee & Bennett
Artura Bernardi
2d half
Brown & Carstens
Selig & Allman
Octavio
Dorothy Burton Co
Lane-Plant-Timmous
ORPHEUM (loew)
The Parakeys
Hinkel & May
Dorothy Burton Co
Herman & Henley
Raymond & Caverly
Heine Trio
(One to fill)
2d half
Dancing Dales
Elizabeth Mayne
Scott & Chrysty
Label Harper Co
Bertha Creighton Co
Raymond & Caverly
(One to fill)
BOULEVARD (loew)
Chadwick Taylor
Sadie Sherman
Baber Thatcher Co
New Carr
Norvellos
2d half
Bennington & Scott
Dorothy Roy
Middleton-Spellmeyer
Stewart & Lewis
7 AVE. B (loew)
Ledy & Ledy
3 Eddy Sisters
Sampson & Douglas
Smith & Troy
(One to fill)
2d half
Gertrude Covert
"Have a Heart"
Chase & LaTour
(Two to fill)
Brooklyn
ORPHEUM (ubo)
Belle Baker
Lucille Cavanagh Co
Blousson Seely Co
Marquard & Dooley
Chas Grapewin Co
Garry McGarry Co
J & M Harkins
Joyce West & M
3 Jabbs
BUSHWICK (ubo)
"Forest Fire"
"The Miracle"
Bennett & Richards
Milt Collins
Margaret Young
Burns & Mabita
Sports in Alps
6 Am Dancers
4 Lightons
BIJOU (loew)
DuRocher & DeLee
Green & Pugh
Octavio
Bruce Duffett Co
Borden & Dwyer
Harvey DeVora 3
2d half
Kramer & Cross
Margaret Young
Demarest & Doll
"Lulu's Friend"
Adrian
Picolo Midgots
DEKALB (loew)
Marshall & Welton
Elizabeth Mayne
Williams & Mitchell
Frank Farron
"Heir for Night"
2d half
DuRocher & DeLee
Fisher & Gilmore
Green & Pugh
"Lincoln of U S A"
Nat Carr
Great Santell
PALACE (loew)
The Concertos
Gertrude Covert
Middleton & Spellmeyer
Dale & Burch
Ruth Howell Trio
2d half
Ledy & Ledy
Sadie Sherman
"Right Man"
Cook & Stevens
(One to fill)
FELTON (loew)
Selig & Allman
Dow & Dale
Fisher & Gilmore
Jessie Standish
7 Summit
2d half
3 Alitons
Marcella Johnson Co
Keene & Williams

The Professionals' Original Home

CONTINENTAL HOTEL

LOS ANGELES and SAN FRANCISCO
Shanley and Parsons ("Fifty-Fifty")

Alton, Ill.
HIP (wva)
Jimmy Dumm
McGooda Tate Co
2d half
Aerial Mitchell
Lewis & Leopold

Altoona, Pa.
ORPHEUM (ubo)
Alva & Partner
Hendricks & Padula
Farrel & Saxton
Duquesne 4
Art Studios
2d half
Martha Hamilton Co
Baker & Rogers
(Three to fill)

Anacosta, Mont.
BLUEBIRD (ab-wva)
(11)
(Same bill playing
Hip, Spokane, 14)
Fisher's Circus
Byard & Harvey
Eastman & Moore
Capt Kidder Co
Dan Ahern
Ann Arbor, Mich.
MAJESTIC (ubo)
(Jackson split)
1st half
3 Lordens
Luekle & Yost
McCormack & Wallace
Hahn Weller & Martz
Sherman's Circus

Atlanta, Ga.
LYRIC (ubo)
(Birmingham split)
1st half
Aus Woodchoppers
Nellie Allen
"Honeymoon Isle"
Wd Mel & Phillips
Fern R & Fern
GRAND (loew)
Talkita Japs
Dolce Sisters
Fenton & Green
Burns & Foran
Leonard & Dempsey
2d half
Ryan & Juliette
Chas L Fletcher
Leonard & Louie
Lee, Walton & H

Augusta, Ga.
GRAND (ubo)
1st half
La Vera
Lewis & Norton
Fred La Reins Co
Dorothy Granville Co
Poina Bros
MODJESKA (loew)
Leonard & Louie
Chas L Fletcher
Lee Walton & H
Ryan & Juliette
Five Melody Maids
2d half
Brofius & Brown
Florence Rayfield
Forrest & Church
(Two to fill)
Bakersfield, Cal.
HIP (abc)
(11-13)
Lyceum Four
Salsman Model
(Two to fill)
(14-15)
2 Specs
Von Horn & Ammer
Elva
(16-17)
Prince & Crest
3 Melvins
Edith Newlin
Baltimore
HIP (loew)
Alexandria
Stevens & Falke
Lane & Smith
Rawles & VonKaufman
Frank Terry
Farm Trio
Battle Creek, Mich.
BIJOU (ubo)
(Kalamasoo split)
Sun open's
Sun 1st half

Blue Bird, Anacosta, 14, Grand, Wallace, Idaho, 16)
Buster & Eddy
Frank & Waters
Thornton & Thornton
Cory Sisters
Fred Rogers
3 Rianos

Calgary
ORPHEUM
Williams & Wolfus
Harriet Rempel Co
Rath Bros
Willie Weston
Hazel Moran
Winona Winters
Tennessee Ten
PANTAGES (p)
Marie LaVarre
Hill & Ackerman
Burns & Lynn
Chauncy Moore Co
Jackson & Wahl
"Courtroom Girls"

Camden, N. J.
TOWER'S (ubo)
2d half (8-10)
El Cota
Jas Waters Co
Texas Four
"Wedding Party"

Cedar Rapids, Ia.
Page Hack & Mack
Dora Hilton
Lucille & "Cockle"
Eva Taylor Co
Ziska & King
Musical Nooses
2d half
The Gaudschmits
Billy Kelgard
"Mimic World"

Champaign, Ill.
ORPHEUM (wva)
Paul Petching Co
Granville & Mack
"Honor Thy Children"
Hager & Goodwin
Orville Stamm
2d half
Del Bally & Jap
Erd & Irene Lowry
Perrone & Alda
DeLeon & Davies
(One to fill)

Charlotte, S. C.
ACADEMY (ubo)
(Columbia split)
1st half
Elliott & West
Boudini Bros
Leonard & Whitney
Brown Harris & B
Ruth Bolmar

2d half
Ovandos
McGowan & Gordon
Ryan & Richfield
Bitty Whitton
Butter & Dell
(Two to fill)
ST. JAMES (loew)
"What Happened"
Ruth Boland
Archie Dunbar Trio
(Three to fill)
2d half
Breakaway Barlows
Warner & Astor
Minna Phillips Co
Coakley & Dunlevy
Zoyas
COLUMBIA (loew)
Alexander & Swain
Belle & Mayo
(One to fill)
2d half
Long & Green
(Two to fill)
Bridgeport, Conn.
POLI'S (ubo)
Dingley & Norton
Man On Ice Wagon
"Mimic World"
2d half
Jack & Jessie Gibson
Dorothy Earle
Patricia Saxton
Barry & Layton
Five Williams
PLAZA (ubo)
Skatelles
Roach & McCurdy
"The New Model"
2d half
A & D Leroy
Herbert Mittell & F
Fred Allen
"Getting In Soft"

Buffalo, N. Y.
OLYMPIC (sun)
Bolger Bros
Berry Nelson & B
"Girls & Whirls"
Faber & Taylor
Gypsy Brimmonds
LYRIC (sun)
Zelda Santley
Rothrock & McGrade
Keno Keys & Melrose

Butte, Mont.
PANTAGES (p)
(16-21)
Zira's Leopards
Mumford & Thompson
Joe K Watson
Johnson Dean Rev
Harbert Brooks Co
4 Readings
PROFLES HIP
(ab-wva)
(11)
(Same bill playing
Blue Bird, Anacosta,
14, Grand, Wallace,
Idaho, 16)
Buster & Eddy
Frank & Waters
Thornton & Thornton
Cory Sisters
Fred Rogers
3 Rianos

Charlotte, N. C.
MAJESTIC (abo)
(Greenville split)
1st half
Allen CHORF & Barry
Allos Nelson Co
Arnold Gray & Boys
Dickinson & Denson
Lala Seibini Co
Chattanooga, Tenn.
RIALTO (ubo)
(Knoxville split)
1st half
Le Clair
Ford & Goodrich
4 Meyakos
Cincinnati
Coakley & Dunlevy
Princess Mapilla Co
CIVIC CBN (ubo)
(Macon split)
1st half
Lucy Gillette
Warren & Frost
"I Love the Ladies"
Marston & Manley
Casting Campbells
LYRIC (loew)
Flying Keeters
Tom Stinson Moore
Frances Timponi
Gold & Seal
Moore & Elliott
2d half
Burns & Foran
Leonard & Dempsey
Dolce Sisters
Talkita Japs
Fenton & Green
Chicago
MAJESTIC (orph)
Adole Rowland
Leroy Soso & T
"Rubenville"
Jimmy Lucas Co
Bessie Rempel Co
Ideal
King & Harvey
Santi
PALACE (orph)
Elinor Murray
"America First"
Harry Green Co
Josie Heather Co
Patrick & Meyers
Frank Crummitt
Orri & Dolly
Bert Melrose
NORTH HIP (wva)
Holden & Graham
Henry & Moore
Jimmy Lyons
"Temptation"
Arlington Trio
W B Harvey Co
Robert & Wood
Champlin & Scham
Jim McGWilliams
"Back to Elmira"
Empire Comedy 4
Lona's Hawaiians
(Two to fill)
KEDZIE (wva)
The Gladiators
Cecil & Mack
Frank Gabby Co
Ray Snow
"The Smart Shop"
2d half
Musical Lunds
Berrick & Hart
Porter & White Co
Daniels & Walters
Ella Nowlin Tr
AMERICAN (wva)
Stuart & Diggs
"To Save One Girl"
Musical Lunds
Lew Hoffman
Fields & Wells
Myral & Delmar
2d half
H Zarnes & Dunn
Lou Burns & Sis
Ed Blondell Co
Wilson & Wilson
Bachman's Kidland
(One to fill)
WICKER'S (loew)
Old Soldier Fiddlers
Frank Mullane
W & M Rogers
"Lots & Lots"
DeRenzo & Ladue
"Apple Blossom Time"
Leoneor Simonson
Holmes Holliston
(Two to fill)
LINCOLN (wva)
Lou Burns & Sis
Ed Blondell Co
Dunlay & Merrill
Bachmanns Kidland
(One to fill)
2d half
Stuart Diggs
Geo McFadden
"To Save One Girl"
(One to fill)
AVE (wva)
Berrick & Hart
Anderson & Goines
Clyde Bailey Duo
(Three to fill)
2d half
Jacquette & Almond
Cecil & Mack
Frank Gabby Co
Anderson & Goines
Valentine & Bell
(One to fill)
WINDSOR (wva)
DeBourge Sisters
Billy Kelgard
Denoyer & Dannie
Ragapation 6
(One to fill)
2d half
Rekoma

"Lincoln of U S A"
Demarest & Collette
Arthur LaVine Co
(One to fill)
WILSON (wva)
Porter J White Co
Daniels & Walters
Maxines & Bobby
(Two to fill)
2d half
Reter Bros
Silver & Duval
"The Slacker"
Orville Stamm
(One to fill)
Cincinnati
KEITH'S (ubo)
Nolan & Nolan
Violet McMillen
3 Chums
Gern & Davis
Sam Mann Co
Bert Fitzgibbons
Gautier's Toy Shop
EMPRESS (abc)
Lachman Trio
Detsel & Carroll
Norton Dennis & G
Carrie McManis
Geo Paul Co
(One to fill)
Cleveland
HIP (ubo)
Jack & Foris
Adelaide Boothby Co
"Cranberries"
Great Lester
Morgan Dancers
Allen & Howard
N & S Kellog
Four Harmony Kings
Cedora
(Two to fill)
EMPRESS (ubo)
Eddie Leonard Co
Sis Dewolf
J.Husey Co
A Bergen
Jos Bernard Co
Russell Ward Co
Hanlon & Clifton
Breen Family
Florentine Trio
Mueller & Meyers
James & West
"Thro' the Mirror"
A Negro & Stopitt
(One to fill)
COLUMBIA (sun)
Jacob & Sardell
Johnson & Lee
Ella & Ellsworth
Chinese Entertainers
O'Dowd & Bapierre
Carter's Players

HOTEL APPLETON

SAN FRANCISCO

(Next to Alcazar Theatre)
The new home of the theatrical profession.

Abbott & White
Farrell Taylor Co
Hallen & Hunter
Imhoff, Conn & Cor
Eva Tangay
Gen Plesno Co
PASTIME (ubo)
(Charleston split)
1st half
Alexander & Fields
Gaylord & Lantson
Adams & Griffith
Ferry
Gertrude DeMitt
Duluth
ORPHEUM
(Sunday opening)
Brice & Barr Twins
Billy Gaxton Co
Chas Olcott
J & B Morgan
Herbert's Dogs
Harto & Rialto
Harry Gerard Co
Easton, Pa.
ABLE O H (ubo)
Gaeney & Dale
"Memories"
Hip & Napoleon
(Two to fill)
2d half
Joe Browning
Mr & Mrs Cappellin
O'Neal & Walmsey
"In Yucatan"
(One to fill)
E. Liverpool, O.
AMERICAN (sun)
Novelty Clintons
Olga Mishka Co
Dawson & Bennett
2d half
Fox Reilly Co
E. St. Louis, Ill.
EMBERS (wva)
Mahoney & Rogers
Hipp 4
4 Ankers
(One to fill)
2d half
Old Time Darkies
Jimmy Dunn
Cal Dean & Sor Girls
(One to fill)
Edmonton, Can.
PANTAGES (p)
Primrose Minstrels
Barton & Hill
"Well Well Well"
Maricette's Marionettes
Alice Hamilton
Jan Rubini
Erie, Pa.
COLONIAL (ubo)
Nalona
Moore & Gerald
Lee Koblmar Co

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Lightners & Aleman's
Morris Str...
Evansville, Ind.
GRAND (wva)
(Terre Haute split)
1st half
Haystack Bros
Fisher & Fallon
Lawrence & Edwards
Mack & Earl
Dancing Girl of Delhi
Fall River, Mass.
ACADEMY (loew)
Avondas
McGowan & Gordon
Ryan & Richfield
Billy Elliott
Sutter & Dell
2d half
Helen Jackley
C M Cleveland
Billy Hall Co
Weber & Elliott
Beatrice Morrill 2
Fargo, N. D.
GRAND (abo)
Slauson & Tyson
The Vernons
Levy & Cooper
S Robins
2d half
Jack & Marie Gray
Beatrice McKensie Co
Calvin & Thornton
Cloner Trio
(One to fill)
Flint, Mich.
PALACE (ubo)
(Sunday opening)
(Lansing split)
Sigsbee's Dogs
Holliday & Willette
Hawalian Serenaders
Arthur Rigby
Buch Bros
Ft. Wayne, Ind.
PALACE (abo)
(Sunday opening)
Sparks All Co
Taber & Green
Stendel Bros
Richards & Kyle
Yates Reed Co
Max Gruber Co
2d half
The Gladstons
Johnson & Wells
Ed Reynard Co
Claudia Tracey
Madison & Winches'r
Mlle Bianca
Ft. William, Can.
ORPHEUM (wva)
(12-13)
(Same bill playing
Grand, Duluth 13-14)
D Bennett & Young
Cliff Dean, Players
Zuhn & Dries
Lavinie Trio
Ft. Worth, Tex.
MAJESTIC (inter)
Musical Hunters
Clark & LaVier
Wilmo Weston
Thee Keelot Co
Gould & Lewis
Regal & Bender
Galveston, Tex.
MAJESTIC (inter)
(11-12)
(Same bill playing
Beaumont, 13-14,
Austin 16-17)
J & C Williams
L & M Hunting
Horn & Ferris
Mark Bros Co
Bowman Bros
Eadie & Ramsden
German Film
Grand Forks, N. D.
2d half
"Camp in Rockies"
Ogden & Benson
Swain's Cockatoos
Grand Rapids, Mich.
EMPRESS (ubo)
Potter & Hartwell
Kaufman Bros
Reene Florigny
Dooley & Sales
(Four to fill)
Gt. Falls, Mont.
PANTAGES (D)
(13-14)
(Same bill playing
Anaconda 15)
"Cycle of Mirrh"
Naynon's Birds
Donals Sisters
Van & Carrie Avery
Byal & Early
Bill Pruitt
PALACE (ah-wva)
(10)
(Same bill playing
Hipp, Butte Mont,
14)
Monahan & Monahan
Cook & Hamilton
Carl & LeClaire
7 Symphony Hells
Link & Robinson
Costa Troupe
Greenfield, S. C.
GRAND (ubo)
(Charlotte split)
1st half
Kinzo
Raymond & O'Connor
7 Little Darlings
Josephine Davis
(One to fill)

Hamilton, O.
GRAND (sun)
Frank Houghton Co
Daisy Harcourt Co
C Belmont & C
Fred & Albert
2d half
Ward Bell & Ward
Forrest & Lloyd
Ward & Shubert
Schwartz Bros
Harrisburg, Pa.
MAJESTIC (ubo)
Nestor & Vincent
Bernard & Lloyd
J C Nugent Co
Chas R Sweet
"Stampede Riders"
2d half
Gaeney & Dale
Farrell & Saxton
Duquesne 4
(Two to fill)
Hartford, Conn.
POLI'S (ubo)
Stanley & Burns
Reno
Kahn & Boone
Catherine Craw'd Co
2d half
Sam J Harris
"Mimic World"
PALACE (ubo)
Van Orden & Fallows
Wilbur Heid
A Newman & Anger
2d half
Davis & Stafford
Ethel McDonough
Miller Packer & S
Hattiesburg, Miss.
STRAND (ubo)
1st half
Rose & Moon
Dell & Glass
Clover Leaf 3
Wm Sisto
Hippert & Nugent
CANTONMENT (loew)
Alvin & Kenny
Andrew Kelly
Howard & Ross
Manning & Hall
Maidie De Long
2d half
Millie Olive
Vespo Duo
"Phunphlends"
Holden & Herron
Randalls
Hastleton, Pa.
FEELEY'S (ubo)
2d half (8-10)
Bill Bell
Stevens & Bordoni
Goldsmith & Lewis
C Fanton Co
Hoboken, N. J.
LYRIC (loew)
Dresler & Wilson
"Edge of Things"
Eddie Foyer
Great Nicholson
(One to fill)
2d half
Sylvester
Pink Pajamas
Irene Trevett
The Leightons
Flying Henrys
Houston, Tex.
MAJESTIC (inter)
Weber Girls
Bernie & Baker
"Magazine Girls"
Peacock Alley
Watts & Townes
German Film
Huntington, W. Va.
ORPHEUM (abc)
University 4
Larry Simpson Co
(Three to fill)
2d half
Lee & Cranston
Lipton's Monkeys
Rebs Delbridge
Wm Schilling Co
Indianapolis
KEITH'S (ubo)
Pipifax & Paulo
Antrim & Vale
Bert Levy
Guiran & Newell
Miller & Lyle
Paul Dickey Co
Miller & Coogan
Camilla's Birds
LYRIC (ubo)
(Sunday opening)
Ray & Emma Dean
3 Weston Sisters
"Fascinating Filrta"
F Bunce & Harding
Degnon & Clifton
Jackson, Mich.
ORPHEUM (ubo)
(Ann Arbor split)
1st half
Paul Kieft Co
Zeno & Mandel
"Fashion Shop"
Mac Curtis
Azard Bros
BLOOM (abc)
Baker Tripp & Allen
Bert Davies
St Julians
4 Cook Sisters
2d half
Staggpoole & Spler
"Hong Kong Girls"
(One to fill)

Jacksonville, Fla.
ARABIA (ubo)
(Savannah split)
1st half
Weber & Ridnor
Montana 5
B Kelly Forest
4 Millie Sis
(One to fill)
Jamesville, Wis.
APOLLO (abc)
2d half
6 Southern Serenaders
Oliver Severn 3
(Two to fill)
Johnstown, Pa.
MAJESTIC (ubo)
(Pittsburgh split)
1st half
Taylor Trio
Roubie Sims
Gygi & Vadi
Gene Greene
Eddie Montrose
Kalamazoo, Mich.
MAJESTIC (ubo)
(Sunday opening)
(Battle Creek split)
1st half
Hayes & Rivers
Valed & B Nuts
Al White Co
"A Red Pal"
Casting Lamaya
Kansas City, Mo.
ORPHEUM (abo)
(Sunday opening)
Hobart Edson Co
Elsa Kueger Co
Kelly & Galvin
Wright & Deitrich
benues & Baird
Five Nelsons
Toots Paka Co
PANTAGES (D)
(Sunday opening)
Moran & Weiser
Devine & Williams
Harry Coleman
"New Producer"
Curzon Sisters
Anoxville, Tenn.
BIJOU (ubo)
(Rialto, Chattanooga,
split)
1st half
The Decansis
Evelyn Cunningham
Mario Orchestra
Kuter Kiare & Kuter
Tyler & Crolius
Lafayette, Ind.
FAMILY (ubo)
Wood's Canines
Owen & Moore
Schooler & Dickenson
Hampton & Shriner
Welsh's Minstrils
2d half
Wilfred Dunlop
Yates Reed Co
Veterans
Dunley & Merril
Internal Rev
Lancaster, Pa.
COLONIAL (ubo)
2d half (8-10)
3 Songsters
"The Honeymooners"
Sullivan & Mason
Bollinger & Reynolds
Lansing, Mich.
BIJOU (ubo)
(Sunday opening)
(Lansing split)
1st half
Kremka Bros
June Mills Co
Chief Elk Co
Archie Nicholson 3
Robinson's Elephants
Lewiston, Mont.
TEMPLE (ah-wva)
(14)
(Same bill playing
Liberty, Walla-Walla,
10, Hip, Spokane,
18)
Artane
Granello Duo
Foster & Foster
Ten Dark Nights
F Howard & Toolin
Randoir Trio
Lima, O.
ORPHEUM (sun)
Latoy's Models
Leonard & Haley
Emil Hoch Co
Ward & Shubert
Schwartz Bros
2d half
Low Hershey
Dream Garden
Guy Bartlett 3
Daring Sisters
Lincoln, Neb.
ORPHEUM
Mack & Walker
Princess Kalamia Duo
David Sarratein
Kerr & Ensign
Mang & Snyder
Mrs G Hughes Co
Little Rock, Ark.
MAJESTIC (inter)
Brenda Fowler Co
Haley Sisters
Herbert Lloyd Co
(Two to fill)
2d half
J & E Dooley
Bernard & Janis

William Hanlon
Stewart & Bonbrue
Herbert Dyor Co
Livingston, Mont.
STRAND (ah-wva)
(Same bill playing
Palace, Great Falls,
15)
The Totos
Vincent & Carter
7 Variety Dancers
Barney First
Amedeo
Logansport, Ind.
COLONIAL (ubo)
Wilford Dubois
(Two to fill)
2d half
"Paradise Valley"
Lee Angeles
ORPHEUM
Edw "Bandbox Revue"
Santly & Norton
L Fitzgerald Co
Al Herman
"The Night Boat"
Fern Big & Meahan
PANTAGES (D)
3 Mori Bros
5 Sullys
Lacy Shannon & B
Trevitt's Dogs
"Water Car Rev"
Willie Solar
HIPP (abo)
Barlow & Eldridge
Lindsay & Lady Bugs
Hughes Sisters
Sam K Otto
Wells & Rose
Charles Wilson
Zermaine & Zermaine
Louisville
KEITH'S (ubo)
(Nashville split)
1st half
Roy & Arthur
Chas Gibbs
Carmen & Davett
Elliott & Mora
"Cabaret DeLuxe"
Lynchburg
ACADEMY (ubo)
(Roanoke split)
1st half
Eckoff & Gordon

Santos & Hayes
Briscoe & Raab
The Islanders
Selma Brants
LYCEUM (loew)
Zeno Jordan & J
Clarence Wilbur
Milady's Gown
Duna Sisters
2d half
Zanara
W B Whittle
Schwartz and Clifford
Howard's Bears
Milwaukee.
MAJESTIC (orph)
Carus & Comer
Low Dockstader
Harry Holman Co
Al Shayne
Mari Lo
Dorothy Branner
Dorothy Rosedale
Kansasa Japs
PALACE (wva)
(Sun opening)
Retter Bros
Billy Broad
Arthur Lavine Co
Espe & Dutton
Moanalu Sextet
(One to fill)
2d half
Helen Savage Co
Hager & Goodwin
Morgan & Gray
Ray Snow
Leona Pack Sam
(One to fill)
Minneapolis
ORPHEUM
McIntyre & Heath
J C Nugent Co
Sylvester & Vance
Rae E Ball
Bee Ho Gray Co
Lovenberg Sis Co
Alexander Kids
PANTAGES (D)
"Bridge Shop"
F & O Walters
Senator Murphy
Jack Kennedy Co
Rodrigues
Lynchburg
ACADEMY (ubo)
(Roanoke split)
1st half
Eckoff & Gordon
Alex McFayden
The Allison
Shaw & Campbell
B Bouncer's Circus
Madison, Wis.
ORPHEUM (wva)
"Good-Bye B'way"
2d half
Bertie Ford
Leticia Williams Co
Espe & Dutton
Geo Damarel Co
Earl & Sunshine
Macon, Ga.
GRAND (ubo)
(Civic Centre Chat-
tanoga split)
1st half
DeWitt Young Sis
Neil O'Connell
McCormick & Irving
Sherman Van & Hy
4 Boises
Marietta, Ind.
LYRIC (ubo)
Al Abbott
Hopkins & Artell
Jimmy Wahl
Pat Barrett
Clover Leaf Trio
Marshalltown, Ia.
CASINO (abc)
6 Colonial Belles
F & B Lucier
Belle Oliver
(One to fill)
Mason City, Ia.
CECIL (abc)
Brooks & Lorella
Dale & Weber
Maybelle Phillips
2d half
Walter & Cliff Sis
Jimmy Wahl
Taylor Triplets
McKeesport, Pa.
WHITE O H (ubo)
Delano & Pike
Riley & Lester
Russell 5
Leavitt & Lockwood
Sina & Bert
2d half
Eugene LeBlanc
The Dohertys
Hazel Kirk Co
Hawthorne & Anthony
Rubio Troupe
Memphis, Tenn.
ORPHEUM
Cressy & Dayne
Avon Comedy 4
3 Vagrants

Williams & Mitchell
Nick Verga
"Helr for Night"
PALACE (ubo)
2d half
Littlejohns
J & V White
Walker Bower
Durkin Girls
Baker & Rogers
Kay & Bell
New Haven, Conn.
BIJOU (ubo)
Labelle & Lillian
Taylor & Howard
George Lima
Barney Williams Co
2d half
Emmett's Canines
Stanley & Burns
Eahn & Boon
"Talk of a Coat"
New Orleans
ORPHEUM
"Lambert & Ball
Albertina Raach Co
George Kelly Co
Ben Dealey Co
Aashj Troupe
Heigler T & P
Aus McLeans
PALACE (ubo)
(Montgomery split)
1st half
Vim Beauty & Health
Leona Gurney
Thomas & Hall
Linton & Lawrence
Symphony Girls
CRESCENT (loew)
Millie Olive
Vespo Duo
Phunphlends
Holden & Herron
Randalls
2d half
Lou & Grace Harvey
Dunn Sisters
"Milady's Gown"
Clarence Wilbur
Zeno, Jordan and J
New Rochelle, N. Y.
LOEW (loew)
White & White
Chase & LaTour
Gordon-Eldred Co.
2d half
3 Eddy Sisters
Bud & Nellie Helm
Marie & Billy Hart
Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
1st half
Francis & Ross
John T Ray Co
Norworth Gaston & W
(Two to fill)
N. Yakima, Wash.
EMPIRE (ah-wva)
(11)
(Same bill playing
Regent, Tacoma, 15)
Flying Lamans
Wagner & Whiting
Grace Linden
Best Morton & Kerr
Van & Yorke
Oakland
ORPHEUM
(Sunday opening)
"Subm: # ne F"
Brown & Spencer
Nina Payne Co
Gallagher & Martin
Delir
Act Beautiful
PANTAGES (D)
(Sunday opening)
"Saint & Sinner"
J & D Miller
The Cromwells
Brady & Mahoney
"Boy Voyage"
HIPP (ah-wva)
(11)
Marr & Evans
Fiddes & Swain
Williams & Culver
4 Southern Girls
Peelless Trio
Kafka Trio
Ogden, Utah
PANTAGES (D)
(15-17)
Paula
Four Roses
McCormick & Swor
O Handworth
Harry Breen
"Miss Up-to-Date"
ORPHEUM
Omaha
(Sunday opening)
Bill Reeves Co
Ziegler & Hand
Rice & Werner
Milton & DeLonga
The LeGrohs
Edwin House
Scotch Lads & Las
PLAYHOUSE (ubo)
2d half
Eddy Hadger
Murphy & Lachmar
H Adler Co
Rob & Robinson
Weston's Models
MONTAUK (ubo)
2d half
(8-10)
Adams & Mankie
Hickey & Cooper

"Spades Are Trumps"
Russell
Fateroom, N. J.
MAJESTIC (ubo)
2d half
(8-10)
Regan & Renard
S Gallerini Co
Doree's Singers
Chas Sweet
(Two to fill)
Pawtucket, R. I.
SCENIC (ubo)
Keane & White
Evans & Lloyd
Walter Weems
Lydell & Higgins
2d half
DeMarlo Co
White Oliver Co
John Geiger
J Flynn's Minstrels
Philadelphia
KEITH'S (ubo)
Adeleide & Hughes
Whiting & Burt
Walter Brower
Low Madden Co
Fox & Ward
"Futureistic Revue"
Marie Fitzgibbons
Little Johns
Creation
KEYSTONE (ubo)
2d half
(8-10)
F Randoli Co
A & F Stedman
"Fabians a la Carte"
Pittsburgh
DAVIS (ubo)
Brennan & Vaughn
Elsa Williams Co
Conlin & Gloss
E Nesbit Co
Joe Watts Co
Frank Fay
4 Kings
SHERIDAN SQ (ubo)
(Johnstown split)
1st half
Fojetti & Bennett
G & P Hickman
Jewell Co
Greater City 4
Girls of Altitude
Portland, Ore.
ORPHEUM
(Sunday opening)
Sopbie Tucker Co
Frank Westphal
Lloyd & Britt
Tower & Darrell
Bert Baker Co
Louis Hart
German Film
PANTAGES (D)
"Dream of Orient"
Claudia Coleman
Hoey & Lee
The Youngers
Willard
"Al Wrong"
HIPP (ah-wva)
(11)
(Same bill playing
Redding, Redding,
Cal. 10)
Mabel Ponda
Billy Morse
Morgan & Stevjart
Hural
Bergquist Bros
Ross Bros
Providence, R. I.
KEITH'S (ubo)
Santley & Millership
Bailey & Cowan
Sylvia Clark
Herman & Shirley
Dr J C Bowker
Bicknell
Misses Campbell
Dana Lee
EMERY (loew)
Breakaway Barlows
Warner & Astor
Zelaya
Minna Phillips Co
Bovan & Flint
3 Peronces
Alexander & Swain
Howard & Harts
"Wha Happened
Ruth"
Archie Dunbar Trio
(Two to fill)
Raleigh, N. C.
STRAND (ubo)
Frank Stafford Co
Mullen & Rogers
Selbini & Grovlin
(One to fill)
2d half
Charlot & Meyer
Corb Shep & Louis
De Pinna
(One to fill)
Heading, Pa.
HIPP (ubo)
Van Atta & Garshon
Stihl Van & Lewis
Mr & Mrs Cappellin
Joe Browning
"Storyland"
Nestor & Vincent
Rice & Francis
J C Nugent Co
Van Bros
"Corner Store"
Richmond
LYRIC (abo)
(Norfolk split)
1st half
Ed Marshall
Weiser & Reiser
Rita Gould
4 Hartfords
(One to fill)
Roanoke
ROANOKE (ubo)
(Lynchburg split)
1st half
Conrad & Conley
Jonis & Hawkins
Green & Parker
The Hennings
(One to fill)
Rochester, N. Y.
THEATER (ubo)
John B Hymer Co
Haus Kronold
Connolly & Wearich
Duffy & Inglis
Merlam's Dogs
Aliz O'Neill & Sexton
Morris & Campbell
Sterling & Marguarite
Rockford, Ill.
PALACE (wva)
Bertie Ford
Rucker & Winifred
J & W Hennings
Gus Erdman
Geo Damarel Co
2d half
"Good-Bye B'way"
Rock Island, Ill.
ILLINOIS (abo)
Willing Levering Tr
6 Colonial Belles
Caine & Oden
Electro
(One to fill)
2d half
Harley & Harley
Arthur Wood
Maybelle & Phillips
Keltons
Arling & Mack
Sacramento, Cal.
ORPHEUM
(11-12)
(Same bill playing
Stock ton 13 - 14;
Fresno 16-16)
Ed Foy Family
Wood & Wyde
Libonati
Georgia Earle Co
Juggins Nelson
Betty Bond
EMPRESS (aah)
Allen & Allen
Denni & Perri
Williams & Williams
Omega Trio
Victoria Four
Appob Trio
2d half
Twirling Tauts
Roberts & Roden
Howard Moore & C
Marimba Band
Ross & Wise
Leon Sisters Co
Saginaw, Mich.
JEF-STRAND (ubo)
(Sunday opening)
(Bay City split)
1st half
Florence Duo
Barbour & Jackson
American Girl Rev
Hilton & LaZar
The Riads
St. Louis.
ORPHEUM
G Hoffman Co
Claire Rochester
Stan Stanley 3
Comfort & King
Marshall Montgomery
Spencer & Williams
The Equillos
EMPRESS (wva)
Arlia Mitter (wva)
Hans Robert Co
Gardner & Revers
"6 Peaches & Fair"
2d half
Mahoney & Rogers
Will Stanton Co
Hip 4
McGonods Tate Co
(One to fill)
GRAND (wva)
Loinz Cox
Devoy & Dayton
Kostle Ancher
The Bimbos
F Keane & Walsh
Stuard & Haynes
Edwards & Louise
Tom Davise Co
"Ob Please Mr. Detec"
Arla Mitter (wva)
Arko & Virginia
Clark & Chupple
Deane & Sor Girls
Conway & Fields
Bobby-Hos Trio
2d half
Ed & Irene Lowrey
"1917 Win Gar Rev"
Both & Roberts
Leach Lechland 3
(One to fill)
St. Paul
ORPHEUM
(Sunday opening)
Leona LaMar

Richmond
LYRIC (abo)
(Norfolk split)
1st half
Ed Marshall
Weiser & Reiser
Rita Gould
4 Hartfords
(One to fill)
Roanoke
ROANOKE (ubo)
(Lynchburg split)
1st half
Conrad & Conley
Jonis & Hawkins
Green & Parker
The Hennings
(One to fill)
Rochester, N. Y.
THEATER (ubo)
John B Hymer Co
Haus Kronold
Connolly & Wearich
Duffy & Inglis
Merlam's Dogs
Aliz O'Neill & Sexton
Morris & Campbell
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2d half
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(One to fill)
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"Ob Please Mr. Detec"
Arla Mitter (wva)
Arko & Virginia
Clark & Chupple
Deane & Sor Girls
Conway & Fields
Bobby-Hos Trio
2d half
Ed & Irene Lowrey
"1917 Win Gar Rev"
Both & Roberts
Leach Lechland 3
(One to fill)
St. Paul
ORPHEUM
(Sunday opening)
Leona LaMar



NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance in or Around
New York

Gwen Lewis, Palace.
Harry Anger and King Girls. Royal.
Aerial DeWolfs. Royal.
"The Miracle." Bushwick.

Harry Fox.
Talk and Songs.
25 Mins.; One.
Riverside.

As a light comedy entertainer Harry Fox has few, if any, equals. His present vehicle, wholly constructed of light comedy, is by far the best he has ever given vaudeville, consequently one must practically consider Harry Fox of today one of vaudeville's best light comedy acts. He is all that—and then some. Fox shouldered a heavy burden at the Riverside Monday evening, following a string of singing specialties which really read and played as one of the best singing bills ever staged around here. Coming on in next to closing position for a 25-minute period it looked a bit dubious at first, but the distinctive personality which has always predominated in the work of Fox soon thawed the chill and once in his stride, the result was never in doubt. In this turn he has some rather unique and original comedy "bits," one introducing five stage hands who continually interrupt proceedings to wish him success. And Fox carries in Lew Pollock a capable foil for his cross-fire patter and, incidentally, an accomplished accompanist. Pollock soloed successfully and in musically aiding the rendition of Fox's vocal repertoire, he was excellent throughout. The routine begins with the usual introductory talk wherein the stage hands have their fling. Then follows a number probably titled "My Dear Old Dad Wanted Me to Learn a Trade." It's a typical Fox style of lyric and gave him a bounding start. Then a rather quaint ditty called "An Old Horse That Knows His Way Home" with "Mason-Dixon Line," "Meet Me at the Station" and "We're Going to Take the Sword Away from William." A piano solo interrupts the song routine, well timed and equally well arranged. It's a medley. After hearing "Mason-Dixon Line" innumerable times it sounded like a new song as Fox handled it. This alone cinched the hit he scored. During the action he also eked a score of healthy laughs from a comedy recitation in which Pollock aided nicely. Mr. Fox wears a brown business suit throughout, looks natty and carries himself as well as ever. He had little trouble in gauging the program hit at the up-town house, earning several genuine bows at the finale. It's a corking act for any bill and a great vehicle for the headlining honors which Fox now owns and deserves. *Wynn.*

Patrick and Rose.
Singing and Talking.
10 Mins.; One (Special).
Harlem O. H.

Before a special drop in "one" representing a supposed fort "somewhere in Mexico," these two men have a military talking skit that disclosed little to recommend them for the better programs. While it might be said they were forced to contend with numerous obstacles Election Night, it nevertheless did not interfere to such an extent that they were unable to gain anything, for the audience were apparently an easy one and willing to listen and applaud everything. They pay most attention to talking that is rather inconsistent, with a laugh being contained here and there. And to make matters worse the comedian appears to be a bit shy on proper delivery, and with the straight working in the same manner, the combination looks rather doubtful for some regular work.

Lewis & Gordon Co. (7).
"In the Dark" (Farce).
25 Mins.; Full Stage (Special Set).
Palace.

Programed as "A Mystery Melodramatic Novelty," "In the Dark," written by Mark Esplan, is of the fallacy of circumstantial evidence, treated in a farcical manner. A serious subject at all times, the idea appears to have been rapidly worked out with comedy in mind, making a comedy act the intent. This end is secured, but apparently at the expense of the playlet itself, for the interest that is started among the audience and might have been maintained in another strain, is knocked to nothing when the farce commences, with the reward a few laughs and nothing else. In the early morning in a hotel corridor, the scene opening in the dark, a shot is heard. An accumulation of guests and the hotel proprietor before the rooms of that floor brings out a murder has been committed. The manager of a theatrical troupe, having a room in the centre between two others, the latter respectively taken by female and male member of the same company, is found lying on the floor of his room, seemingly dead. Among those present is a judge of a local criminal court in the small city where the hotel is located. The judge assumes charge of the investigation. The crime is about to be fastened upon the girl. She accused the dead man of molesting her. The juvenile of the company who occupied the other room is in love with the girl. He confesses to the deed. The evidence, however, points to his sweetheart. Upon the arrival of a traveling drummer with an account of what he saw from an opposite window, the crime in turn is fashioned upon each present, the judge included, with the outcome disclosing it is all circumstantial evidence, planted by the theatrical manager who was not murdered, to bring to the judge's attention that in a criminal case then before him on trial, its counterpart might be found. It's not good comedy, it's not good drama nor melodrama, but there is a good setting, some good and indifferent acting and something of a novelty idea in this exposition of a farcical story. The playlet is nicely produced by the Gordon & Lewis Co. and the piece may find a place in the No. 3 position on the big time. *Sime.*

Casper and Sinclair,
"The Bride and the Widow."
18 Mins.; One.
City.

A sister act with an idea, and were the girl playing the bride, the straight role, as clever as her little red-haired partner, the act would be sure-fire. The girls are using a bride and widow idea with a song for their opening number, costuming it in white and black with knee-length dresses. It is a clever introduction number. Three other numbers, with a change of costume, make up the remainder. They are using "Storybook Ball," fairly well delivered by the bride, but the "Brick-Top Head" song is the hit. A double closes. At present the turn is a good one for small time, but with a clever straight woman that red head will go a long ways. *Fred.*

Florence Parker and Co. (1)
Songs and Piano.
13 Mins.; Two.
58th Street.

A tall, stately woman with a soprano voice that has had the advantage of training, and an accompanist. As an act, it all depends on how much the name Florence Parker means. She can sing and her repertoire of four numbers are all pleasing. A classical song is used to open, followed by "Love's Lullaby," after which the pianist offers a selection. The closing number is Tosti's "Goodbye," and for an encore "For You a Rose" is offered. *Fred.*

Fox and Ward.
Talk and Songs.
19 Mins.; One (Special Drop).
Palace.

Fox and Ward are the oldest theatrical team or stage partnership. They are now celebrating their 50th anniversary as performing partners, older as a team than McIntyre and Heath, who have 46 or 47 years of partnership to their credit. To commemorate a 50th anniversary of a "team," the first in American theatrical history, E. F. Albee of the United Booking Offices directed a full season's route in the big time vaudeville theatres given Fox and Ward, at \$300 a week (without a cut) special billing and attention. They are receiving it all at the Palace, New York, this week. Norman Jefferies, of Philadelphia, is and has been the agent for the act. It is quite possible Mr. Jefferies brought to Mr. Albee's attention the anniversary moment and the opportunity. For all of those concerned it denotes a spirit of sentiment in connection with the varieties. The Fox and Ward turn, as at present arranged, will convey to the theatre-going public witnessing it throughout the country that vaudeville doesn't forget. Fox and Ward are real "old timers." The partners in an encore bit of verse mention their careers together, thank those instrumental, and state they started in the show business in 1867 at Woods', Cincinnati. They first appeared in New York with the San Francisco Minstrels at "585 Broadway," were at Pastor's 46 years ago and their special drop itemizes many of the well known variety names of other days. On it are Duprez and Benedict, Delehanty and Hengler, Harrigan and Hart, Dan Bryant's Minstrels, Billy Emerson's Minstrels, McIntyre and Heath, Lottie Gilson, and Cal Wagner. The act starts by a screen announcement of the Anniversary. It concludes with Fox and Ward singing "Uncle Ned," an old song, with a dance accompaniment. The act harks back to olden times, often referred to by the partners who call each other "Bill" (Fox) and "Joe" (Ward). A medley of olden choruses is also in use. The men are in blackface, always worn by them upon the stage, and their experiences likely entail every phrase of variety life since they entered it. No attempt has been made to make the turn modern, other than in the sense it bases itself upon the days gone by. Respectful attention is always assured it, for here is an act that may be truthfully placarded as in a class by itself. A golden anniversary in any walk of life for a partnership, martial or business, is ever an event. In theatricals it is more, it's an epoch, something to be almost marveled at. Fox and Ward, as the first on the stage, are entitled to everything they can procure from it in a business way, and in all other ways for the sentimentality of this rare occurrence. *Sime.*

Thos. P. Jackson and Co. (1).
"Once a Thief."
13 Mins.; Full Stage.
Fifth Ave.

The action, or rather the dialog, takes place in an office. The manager is in search of a male stenographer and has inserted an ad in the papers. An applicant in the person of a man who has lately been released from jail applies. He tells the manager of his experience. Questioning brings out that it wasn't booze, nor cards that brought trouble upon him. The answer was a woman, but just how is not told. The manager tests the down and outer, who has declared his intention of going straight by offering a thousand dollars if he will go into the next office and steal a secret formula. But the offer is turned down, thereupon the job is his. Little action. Not up to big time standard but should get the other time. *Ibee.*

NEW SHOWS NEXT WEEK

"Madame Cecile," Harris (Nov. 12).
"Her Regiment," Broadhurst (Nov. 12).
"Gay Lord Quex," 48th St. (Nov. 12).
"Three Bears," Empire (Nov. 12).
"What's Your Husband Doing?" 39th St. (Nov. 12).
"L'Elevation," Playhouse (Nov. 14).

"Too Many Sweethearts" (22).
Revue.
58 Mins.; Special Sets.
Fifth Ave.

This is a Bart McHugh effort. It has for a working basis his "Made in Phillie" revue, framed for Quaker Town consumption only and which ran for a number of weeks at Keith's, Philadelphia, one summer. Just what change has been made isn't apparent, for the act remains a revue. The McHugh style of revue is easily recognized, there being announcements to "prolog" the various specialties. He has picked a sprightly and well looking girl announcer, in the person of Patricia O'Dare, whose speeches are rhymed. There are several featured members, most important being Frank Kellam and Sid Friendly taking the actual leads. "Slim" Kellam comes touted as an unusual comic and he does do yeoman work as far as this revue is concerned. Very valuable to him, however, is the "straight" of Friendly's. They are teamed throughout. They are on in the first scene, but did little. This section is in "one" and mostly concerned with bringing the company on in street dress for "It's a Pretty Day for Walking." The second scene is a full stage exterior and here the body of the turn, running altogether to specialties, is given. Kellam with two boob numbers warmed the house a bit towards him, but did much better with a short burlesque dancing bit that was laughable and should be lengthened. Friendly had a Scotch number with a portion of the chorus only he had a Scottish rig for some reason. There was a climax to the specialty section, in which most of those in the act were draped around the stage and then there was a patriotic finale first in "one," then back to full stage. Most of this was burlesque. One of the best liked numbers was furnished by a "Buster Brown" girl quartet, which harmonized very well and should have been allotted more. Mr. McHugh seems to have enough material present for his long revue, yet he might bring out the strong portions by extending them and cutting down in other spots. Frank Orth wrote the music, he having been the composer too of "Made in Phillie." *Ibee.*

Alanson.
Novelty Perch Act.
8 Mins.; Full Stage.
Royal.

We've had the "drunk on the wire" and other various forms of "drunks" in vaudeville, now along comes Alanson with a "Drunk on the Lamppost." It is a novelty in the form of a perch act that carries a set, alone sufficient to hold the audience in with the act closing the show. Within recollection there was an act of a similar sort in this country a couple of years ago, having come from England, but at that time the act only worked a few small time houses. Whether it was Alanson or not is not known. However, he is presenting a novelty, strong enough to go over the big time at least once and fill in at either end of the bill. He enters doing a drunk and after a few minutes of pantomime which wins a laugh or two, enters on the perch work. The perch is atop of a flexible rod (evidently steel) resembling a lamp post, and Alanson's work runs to a combination of acrobatics and contortions. At the finish he won applause from the Royal audience. *Fred.*

Holt and Rosedale.
Opera Singing and Pianolog.
16 Mins.; Two.
Majestic, Chicago.

Vivian Holt is a coloratura soprano with a voice of transcendent quality and assured appeal. Lillian Rosedale, composer, has a touch on the ivory keys of a Grand that stands forth in vaudeville like an unset diamond on a purple velvet cloth; she also harmonizes her acceptable contralto with Miss Holt's quavering top notes, and holds down the middle portion of the act in a series of pianologue ditties of her own composition. The thing the girls lack most is vaudeville experience and vaudeville "sense." A few words of discreet advice, given and taken, might turn this into another Kouns sisters. They should not "popularize" their material and methods, but they must bend further to the set demands of vaudeville audiences. Miss Holt's finest number ends, as it artistically should, in conventional register. But it doesn't get her the hand. The hand is not all there is to strive for, but it is not to be slurred, either. Miss Rosedale gives up fetching little character compositions, beautiful; what she needs to give us is a walloper or two. Her "Both of Us Understand" is a better piece of song and literature than "He's My Pal," but Miss Rosedale scorns to use the tricks that Miss Wakefield so gracefully and premeditatedly utilizes to "get it over." Vaudeville weeps for just such acts as Holt and Rosedale. They are the caviar, the tidbit of the many-course banquet. They are orthodox and genuine, neither hammered together by scheming laugh manufacturers nor built up by hokum-rememberers and peddlers of malodorous puns, grotesque falls and nose-offending offal from the higher priced grades of entertainment. But even such contributions cannot be drafted into and grafted into vaudeville intact and in status quo. Vaudeville wants what you have, but it wants it the way it wants it. Holt and Rosedale unquestionably have what is wanted, and have it in prodigal profusion. Both the girls dress handsomely, as well, and have cameo personalities. They will learn a few secrets from their less gifted but more experienced competitors in other walks of the same profession, and will, before many weeks, stand forth as one of the most palatable and enduring of vocal and musical acts.

Lait.

"Bohemian Life" (7).
Songs and Dances.
12 Mins.; Full Stage (Special Set).
Columbia (Nov. 4).

A typical Russian Troupe arrangement with a Gypsy setting and accompanying atmosphere. The inevitable whirling dancer is conspicuous in the cast, his solo dance gathering the best returns. The ensemble singing was hardly appreciated at the Columbia, but it's good nevertheless. A musical director is also carried. Where Russian troupes are appreciated this one can qualify. It has all the color effects in scenery and costumes that go with similar acts. It did well in a late spot and might have scored far better a little further up on the bill. *Wynn.*

Wyn-Ora (2).
Singing and Dancing.
14 Mins.; Full Stage and One.

A "sister act" striving for novelty through the introduction of various quick changes. To some extent the resemblance is rather close, but the dancing girl does not possess the same personality as her sister. Mainly through that detection is rather simple. However, the audience seemed unaware that there were two. The early section has a song by one with a dance by the other, with neither appearing to gain individual results. They did receive some recognition at the close when finishing together. Other than that they have little to recommend them for a position elsewhere than on small time.

Amoros Sisters and Co. (4).
Singing, Dancing, Acrobatic.
18 Mins.; One (4); Full Stage (14).
58th Street.

The Amoros Sisters are finished artistes. Everything that they do while on the stage bespeaks of long and careful study, therefore it is rather a surprise to catch them about New York with a new act in which they are employing four young girls as a chorus, before the act is really ready to be seen. The idea they have is a good one and they are to be commended on the fact that they are striving to give something different. There isn't a doubt but with a few weeks in the sticks they will manage to whip the present turn into shape that will warrant it being placed on the big time. The girls are opening with asong in "one," looking decidedly chic in their costumes and then the act goes to full stage. The setting hold a modernistic touch here and there and the chorus handles the opening number. This chorus is well enough, with the exception of one blonde girl on the end. She displays about as much animation as a ventriloquist's dummy, working with a mechanical manner that spoils the entire picture. The other girls, while not perfect, seemed at least to be trying. The sisters are retaining the swing around the lamp stand and the trapeze work and occasionally secure a laugh with it. A clever bit is a four-it has the idea for a corking production screen with revolving panels. tion number behind it. A Parisian can-can that can be worked up is also there. What the turn needs at present is more work and then it will do nicely on any bill. The dressing is most lavish and bespeaks of an extensive outlay of money. *Pres.*

Neville and Zenk.
Singing, Talking and Dancing.
10 Mins.; One.
23rd Street.

Neville and Zenk (two men) have little in their present specialty to recommend them for a position on anything else than the smaller programs. The turn is very much on the conventional order, although they endeavor to insert a few novelty bits that fall flat with the remainder of their offering. From their clothes to talk and even down to a bad finish, that was probably intended for both comedy and novelty, they show nothing worthy of special mention. The opening is rather aged, with the comedian talking off stage about losing his trousers in a crap game. He then enters in a bathrobe, later exiting for a change to allow the straight to sing "They Go Wild" quite ordinarily. The comedian returns, and after a little business does a soft shoe dance, during which a number of "gags" are inserted. The closing is rather passe, with the interruption when being handed his notice from the management. The comic is handed a summons by a supposed server.

Eddie Montrose.
Acrobatics.
7 Mins.; Four (Palace background).
Alhambra.

When it comes to ground work, especially headspins, corkscrew twists in midair and acrobatics employing rough usage of the anatomy, Eddie Montrose is there all the way. But Eddie's fault right now appears to be an inclination to "stall," "pad out" or fill in time until he gets set for the next trick or run of acrobatics. He dresses grotesquely, with a loose, baggy outfit, making up the face clownishly and manifesting awkwardness at times in a try for comedy. But it is Eddie's ground work that stands out and with it as the nucleus he should attempt a quicker routine. He has several corking good tricks the other boys don't include in their category of acrobatics—one in particular that is his piece de resistance. *Murk.*

"Diamond Daisy" (2).
Dramatic.
17 Mins.; Full Stage.
Grand, Chicago.

This colorful sketch by Jack Lait, embodying a dramatic incident in the adventures of a lady crook, suffered somewhat in its initial presentation here by Nellie A. Kingsbury and Roscoe Munson because of inadequate stage setting. The sketch packs a punch at the finish and is replete with characteristic "tough" dialog between Diamond Daisy and the detective—tough enough to be true to type, but not so tough as to be overdone. Even the audience which lives in the neighborhood of Thirty-first and State, an exclusively blackface territory, fell for and applauded Daisy's wise comebacks to the heavy threats of the typical detective. Her slams at detectives in general were highly appreciated. Miss Kingsbury plays a double role—that of Diamond Daisy and of "Boston" Johnnie, a male crook. They are identical, and therein lies the plot. There is a tendency on the part of Miss Kingsbury to overplay in spots. A little restraint, particularly in the high moments, will effect an improvement. Munson does justice to the well written detective part. With a better set of scenery and a rehearsal the sketch should go very well. *Swing.*

"At the Camp of the Allies" (20).
Musical and Singing.
20 Mins.; Full Stage.
14th Street.

"At the Camp of the Allies" is a musical organization costumed in the garb of the Allies. That allows for the name. It is an 18-piece brass band, undoubtedly recruited lately, with the other members doing the singing. That was easily the most enjoyable part of the turn, especially the one fellow who did the most singing. The turn was probably organized as a novelty. That is further tried for to little results. Whoever produced or staged the affair fell short on the job, for there is nothing to recommend it, even to the finale that fell flat with the remainder of the turn insofar as the staging was concerned. The costumes look anything but attractive on some, while others wear them becomingly. At the opening they are seen sitting around a supposed camp upon boxes of all kinds, thereafter paying their attention to playing, which could also be somewhat bettered. It is a big troupe for the smaller houses, where they will probably continue, but in order to even do that, it is necessary to give the men considerable work.

Adams and Mangle.
Hoop Tossers and Hat Throwers.
10 Mins.; Full Stage.

Type of act not new to vaudeville although this appears to be a new combination of names. Neither of the men show evidence of being spring chickens, the straight being bald and accepting kidding about it from his partner, handling the comedy. As the turn works out the men exchange patter, much of it old and little worth anything. The men toss hoops and use a number of hats, both in the throw from one to the other and in making them boomerang out over the orchestra. The hoop section appears to be much stronger, the men not going in very much for the hat feature. Act best adapted to small time. *Murk.*

Harrison Claire and Burker.
Singing, Talking and Dancing.
16 Mins.; One (Special).

A conventional trio employing one of the oldest burlesque money changing bits for the introduction, thereafter confining their efforts to songs and dances, with an occasional attempt for comedy that arrives almost as often. It is well enough routinized towards closing, but the opening section is decidedly weak, although it is one of those turns, containing an idea with no connection in dialog visible.

Billie Long and Co. (2).
Comedy-Drama.
17 Mins.; Full Stage.
City.

In reality a two-people sketch, the third member only having a bit with one speech. The story is of the old-fashioned type which still passes on small time. The principal characters are a man and girl. The former is a reformed gambler who has become a stock broker, and the latter a clever crook, first appearing as the daughter of the woman the ex-gambler ruined years before, but later when pressed declares that she is a newspaper-woman and has tried to blackmail him because of a bet. The scene is the man's apartment on the eve of his wedding. After much talking the tale is developed, but the man, after refusing to be blackmailed, gives the girl the price of the bet, only to discover he has been gyped out of a century after all. The playlet ends when he exclaims, "The wise guy's the sucker after all." All small time, but would stand a better chance if (Miss) Billie Wood wouldn't try to be so confoundingly dramatic and if she would decide the audience might be worthy of her confidence. Tuesday afternoon sitting in the ninth row of the City, it could not hear what she was talking about one-half of the time. *Pres.*

Edith Clifford.
Songs.
17 Mins.; One.
Royal.

Edith Clifford is a soubret of the dazzling blonde type, with a rather low voice that she uses most effectively in putting over a number of popular songs and parodies, leaning mostly to comedy throughout her act. Opening the second half of the show at the Royal Monday night she was one of the hits of the bill. Grant McKay accompanies her on the piano. Opening with "Give Me the Moonlight," from the start. A parody sung to a combination of Irish melodies brought her laughs. Two parodies followed and for an encore, "Mary Ann Was Simple." Miss Clifford has personality and her manner of delivering songs appeals to the women as well as the men. She is a good comedy single. *Pres.*

Billy Elliott.
Blackface.
10 Mins.; One.

When heard at the American, Billy Elliott, who sang at the opening and at the close, with a monolog sandwiched in between while seated on the orchestra piano, begged to be excused from an encore, saying that he had a cold, etc. If Billy had a cold while exercising the pipes of Billy, then Billy must be a singing wonder when he's right. What numbers he sang were seemingly rendered in a robust, vibrant voice, with Elliott hitting his top notes as though singing was as easy as falling off a log. Elliott's forte is singing and he could use at least another good selection, with his act strengthened thereby. Billy's monolog was somewhat of a modern label and the American crowd seemed to enjoy his work immensely. One joke Billy had was up to the war minute and the audience ate it up. *Mark.*

Clark and Wood.
Songs.
18 Mins.; One.

A "sister duo." One strives for comedy a la exaggerated makeup that runs to outfits intended to make her look funny in contrast with her much comelier partner who seemed proud of her nicely moulded neck and arms. There are songs, singly and doubly, with the closing number the best. The nicer looking girl offered a piano number while the other girl was changing for her closing gown. Girls work hard. Act might be rearranged for stronger returns but the present routine will stand them in stead in the pop houses. *Mark.*

WASHINGTON SQUARE PLAYERS.

This season's first batch of playlets exposed to view by the Washington Square Players at the Comedy appears to be a considerable improvement over those of last year and gives indication that the organization itself is developing. That the actors are amateurs becomes more and more manifest as time passes.

This organization emphasizes that in acting, as in many other forms of art—if not all—one is either an amateur or a professional. Acting is a gift. Schooling and experience may aid in bringing to the surface "the divine spark," but the gift must be there in some form.

Of the entire organization of Washington Square Players, as exhibited in the rendition of the four playlets which form the bill, Helen Westley is perhaps the only one who can lay claim to being a professional. Her performance of the mother in the first sketch, "Blind Alleys," was excellent. In the second, she plays a Fifth avenue modiste and secured a number of laughs, but only through an over-exaggerated characterization rather than a genuine one; in the fourth sketch, as a Spanish woman, she fared rather poorly.

The only other actor who gave any sign of promise was Arthur Hohl. As Driscoll, in "In the Zone," the third sketch, he stood out quite strongly in a character role. Madeline Snyder fared nicely in a "bit" in the second act, due mostly to the role.

"Blind Alleys," the first sketch, is a morbid affair designed as a mild sort of "thriller." A young man has quarreled with his wife and is living with his mother and sister. He is stubborn and won't go to the wife whom he dearly loves. He goes to sleep on a couch. Awakened by a storm at 4 A. M., he rushes to the phone to call his wife. Just then his mother enters and tells him not to disturb her at that hour, but to go to her in the morning. At breakfast he is notified a tree had fallen during the storm and pinned his wife down. Had he phoned he would have roused the house where his wife was and she would have been saved.

"The Avenue," a comedy, is a satire on New York life. The scene is in front of a Fifth avenue modiste's shop. A wealthy man's wife is buying clothes. A couple of Johnnies pass and flirt through the window with a pair of the salesgirls, who are anxious to enjoy life. The wife's husband passes with an actress, who makes him promise to buy her a set of furs. The outlook on life of the various personages is finally commented upon by the wife in the window, which comes to life. They decide they are better off than living-folk since they have no hearts. Very cleverly written.

Undoubtedly the best of the quartet of playlets is "In the Zone." The scene is laid in the forecastle of a small tramp steamer en route to England with a cargo of ammunition. The crew is roused by the cook with the cargo of eight in the window, which is in ordinary times through fear the noise might attract lurking submarines. The men are all nervous over possible attack by a sub. When it is discovered a porthole has been opened during the night, which showed a light, the man who opened it is suspected of being a spy, though they are compelled to believe the vessel was sunk that he would lose his life with the others. The cook tells how he saw the suspected man take from his trunk a small box and place it under his pillow. Immediately it is surmised the box contains an automatic bomb. They bind and gag the owner of the box, handle the thing gingerly and immerse it in a pail of water. Then they take his keys and open it. It contains a packet of love letters to the man from a woman, who says she hopes he will recover from his terrible affliction. It is developed he was marked with the curse of drink. The final letter, read aloud by one of them, reveals she has taken him up because he can no longer bear the craving. The others are shamed, release the victim and slink away guiltily.

"His Widow's Husband" is a translation from the Spanish, a clever comedy but very amateurishly acted—the only one of the four sketches played with lights full up, and so revealed the crudities of the performers in the manner of facial expression. A man of prominence has been dead three years and his widow married their best friend. The community is about to unveil a statue to the deceased. The widow is in a quandary as to whether she shall attend in mourning as the widow, or in color as the wife of her present husband. The dead man's sisters enter with a book published by another friend of the deceased which contains a number of letters by the dead man, of which states he knew his friend was in love with his wife and that they were conducting an affair under his very eyes. It places them in a ridiculous light before the natives.

The scenery and stage direction for all the playlets is excellent and aids in creating a generally good effect. *John.*

PALACE.

Election Night the Palace did not have its ropes out to regulate the standees. The street outside (Broadway) surged with the after-election mob, police-trafficked to walk upon only on the top of the standees. The Palace had for its leading actor, Neelie, with Maurice and Miss Walton held over as its second attraction, with the house billing a direct wire for election returns to be read from the stage. Every seat was sold, but only a single line fringe formed back of the orchestra.

The audience seemed to take to the finer items of the program like the Misses Campbell, who were the applause hit of the bill,

and Beatrice Herford, the entertaining hit. The second half held women out, with these two stars preceding the Neelie act, which closed the show just before the Pathe Weekly. The announcement of election returns after each act prevented smooth running, but made up the most interesting portion, naturally, of the program, the house seemingly being the most enthusiastic over the Suffrage vote, when it was in a majority, and the Wet and Dry question throughout the states.

The Maurice and Walton turn closed the first half. It's their usual dancing act of that sort, ballroom stuff, with one or two new dances programmed. As danced they looked the same as others by the same pair in the past. The unexceptional success of the dancing act was the violin solo by Mr. Dollin, the dancer's orchestra leader. The orchestra was on the stage. Maurice danced in military uniform, that of the Ambulance Corps of the American Contingent, going abroad some time ago, unattached. Since then it has been disbanded, with those enlisted in it privileged to join the regular army. It's the first time in New York vaudeville that the stage has worn military uniform without an object expressed in connection with it that linked some branch of the service with the act. Besides dancing at the Palace, Maurice and Walton are also at the Hotel Biltmore, once again.

Miss Herford gave a charming performance of facile wit, divided into three portions, "At the Morning Breakfast Table in the Living House," "At the Box Office" and "The Baby in the Car." The first two were new to the Palace. Miss Herford excels in stage entertainment of this character. She just fits the Palace. The gentility of her comedy vein, in contrast with that of Moore and Whitehead's for instance (on the same program), reveals a wide chasm between the height and depths that vaudeville can accept with equal equanimity, as remarkable as it may seem to a beholder of it.

The new Nesbit act has a new male partner for Evelyn Nesbit, Eoboy O'Neill, a soft shoe dancer of the juvenile type, who sings a song fairly well and in his style of dancing does quite nicely also, but wouldn't be expected to hold up a featured turn by the two singles he is obliged to do during the principal's absence from the stage, to change gowns probably. And as Miss Nesbit likely doesn't want to accept alone the burden of making good in the headline position, the present two-act, starting with a very prettily designed and perhaps artistically executed appeal and fanciful drop for "one," really ends with that drop, as far as any class to this act is concerned. The turn was written by Charles McCarron. If there is any merit to it, there will needs have to be someone besides Miss Nesbit to bring her to the attention of a combination, people and act, develops into a very ordinary double mixed turn. It's rather curious why Jack Clifford is no longer Miss Nesbit's stage partner. He assuredly did a great deal for her upon the vaudeville stage. Just how much she can not be appreciated until Miss Nesbit is seen in the present turn.

Considerable amusement was brought from out front by Joe Whitehead through his "nut" comedy, but the turn got all its laughs while running. The finish finished very quietly. There appears to have been some clipping since the turn showed at the Fifth Avenue, where it was a "riot" all the way, and there are some additions to the present act, including a new song at the opening, much better than the former one used by him. He is likewise greatly aiding Mr. Whitehead with his straight work. Whitehead is throwing the audience a kiss, saying "Divide that among you," something Frank Tinney once did when doing a single in vaudeville around here and Belle with their boomerang work and a new setting. They held the early house to strict attention. Fox and Ward (New Acts) were next, an event, and an unusual one contained with their appearance on the big time. Following were the Six American Dancers, who dress oddly in one number and in the other, and dance to patriotic airs, earning real applause with their work. No. 4 held "In the Dark" (New Acts). Fox and Ward and the American Dancers changed positions after the Monday shows.

The Misses Campbell have practically a new act, the present turn disclosing how these girls have studied their vaudeville since breaking into it. They dress themselves and the stage much better, work with more certainty and have found out to an infinite degree what an audience is easily satisfied with. Their double piano and singing bits are excellently handled, while the song interruption is a gem of its kind. The Campbell sisters manipulated themselves as one of vaudeville's standard and classy turns. *Sime.*

RIVERSIDE.

The Riverside suffered a drop in attendance Monday night over previous weeks, due to the election enthusiasm of the attached war tax, the lower floor falling somewhat short of capacity with the upstairs equally light. An attendant made it easy for the public and house attaches in gathering the war tax by circulating through the lobby with a bag of tickets, and the Riverside staff was broad with the proper change. This allowed the box office line to progress without delay and it was noticeable that a majority took advantage of the arrangement to secure the necessary change. It's a good idea.

The show played as good as it read and it revealed to some extent, although one could have looked for some minor conflicts through the abundance of vocal acts present. The singing began with the opening act, Scabury and Shaw, although in this specialty the dancing portion predominates. The man is excellent in loose "limbing" and suggests an ability to entirely dislocate his lower extremi-

ties. The girl is attractive and rather graceful. Their act shows an effort to keep away from the conventional path of similar acts, the single and double dances running strictly along original lines. It's a thoroughly good specialty for big time.

Phina and Co. were second. The ballad, "One Day in June," could have been placed to better advantage in a lower spot. It's a good number for the girl, but not for the introductory position. Phina has rearranged the turn to bring out its best value, following the Picks herself and going as well as the best. A rather cute little pick gives an impression of Nan Halperin. It needs musical accompaniment. The Phina offering is better than ever and in the early spot found it comparatively easy to score a big hit. Little Grapevine had the stick duties of the bill. Grapevine knows his farce, gauges his points accurately and in Anna Chance has one of the few women in vaudeville who knows the inside line of "feeding" a light comic. "Poughkeepsie" is a comedy playlet full of laughable angles and in the hands of this couple sure good. The Riverside engagement was exceptional.

Whiting and Burt followed, preceding Morton and Glass, who closed the first section of the program. There was little to choose between both turns and neither ever was in doubt of getting over well. The Whiting-Burt act always did and probably always will stand out as one of the best of the stock act ever employed and the personality of the pair. They earned appreciative applause after each song.

Morton and Glass have outdone their former act in this arrangement, the dialog being especially well written. The closing number, written around a "Ragtime Baby," sparkles with originality and gives them a new dancing angle. The boys worked up a nice crowd and much is generally expected of this couple.

After intermission Burns and Frito offered their comedy arrangement, the instrumental features insuring them safely. The balloon "bit" is funny and their comedy numbers reasonably certain to gather laughs. The reconstruction of the turn since opening shows good judgment. It carries a few improvements in spots and can safely be listed with the best of similar specialties.

Then came the Cameron Sisters, accompanied by Burton Daniels at the piano. The girls gave the bill a touch of variety, their string of dances and the attractiveness of the wardrobe and scenic investiture earning audible comment of a favorable nature. In its own specie of acts it stands up with the very best, the act holding over at Riverside for two weeks.

Harry Fox (New Acts) preceded "The Forest Fire," which closed the bill, the regular pictorial weekly opening the show proper. *Wynn.*

COLONIAL.

There are a couple of confusions in the bill at the Colonial this week. Nothing very serious, but some of the acts encroach on others. It occurs in the second half. Jim and Marian Harkins open after intermission and Jim Harkins does "The Preacher and the Bear" just ahead of Gene Greene, which is Greene's style of work. Harkins also has a bit of business in which he is hit with a slapstick from the back of the "iron cloth" immediately following. Greene, Gene Moore and Whitehead, and Whitehead employ the same piece of slapstick comedy. Harkins kids about Saille Fisher and his "conquest" of her off stage, with Whitehead doing the same thing.

The show started off with a "bang" Monday night, immediately after the Pathe Weekly, with Lockett and Brown, with conversational songs, stopping, and so on. The audience took to them and being placed at once in good humor, held to that mood throughout. It was easy going for Meehan's Dogs, very well trained.

Lydia Barry sent over a whopping big hit. She did "I'm a Widow Again," with monolog, and while she changed, a man in the audience sang the choruses, with slides, of popular songs. Then she did her series of vaudeville impersonations under the name of "Vadetteville Dream," and after a riotous demand for more, Miss Barry responded with one verse and chorus of a war ballad.

Saille Fisher seems to have made an effort to improve her oral diction, and the act, consequently, went much better than at the Riverside. John Hogan, who plays the minister, should refrain from "springing" every time he utters a speech. It is merely a bad habit he has unconsciously fallen into and readily remedied.

Jim and Marian Harkins scored a lot of laughs. Gene Greene started off only fairly but finished very strong. The act may be divided into two parts, the white-face stuff first, separated by the lady assistant doing a solo while Greene blacks up for his con stories and singing augmented by "wop" and "Greek" impersonation. The second big was his finish, that the audience started to "clap-clap" and he and the young woman were compelled to respond with a duet for an encore.

Frank Moore and Joe Whitehead, with a woman assistant, was a "riot." It would be difficult to describe just what Moore contributed to the turn, as his work doesn't stand out by comparison with Joe Whitehead's "nut" comedy. Nevertheless Moore is doing a very striking act for a partner, and it makes the comedy so much stronger.

Garry McGarry's "The Garden of Aloha," billed as a dramatic Hawaiian dance pantomime, with some hectic scenery, is a bit behind the times. The pantomime story is a Hawaiian adaptation of "Madame Butterfly," with the abandoned native woman doing a straw skirt dance and several musicians

playing native accompaniment. It wasn't strong enough to hold some of the auditors in their seats. *John.*

ALHAMBRA.

The audience at the Alhambra Monday night was a little slow in getting seated. Manager Harry Bailey covered the b. o. like a blanket, making sure that there would be no slip up on the tax thing. Not since the days he rocked himself to sleep with the multiplication table has Bailey been so serious with figures.

If that audience could have voted election eve it would have cast a solid vote for women, i. e., for more women to have been on the bill. Of the nine acts, the countup showed a total of 17 men and 5 women. While the few feminine workers did their mightiest keep things running smoothly, it was the men who galloped away with the show.

Songs and dances swamped the bill to the utter rout of the comedy section. On top of this the show ran close to eleven, with the folks fairly trooping out in round numbers before the last trick of the closing act.

While there was fair appreciation at times, the audience was cold blooded and even turns long recognized as sure-fire failed to arouse the oldtime enthusiasm.

Eddie Montrose (New Acts) opened. Benny and Woods had a quiet evening of their own in "No. 10." The boys enjoyed the practice of the opening season away from the "b. o." the violins saving them from falling from grace altogether.

Mabel and Dora Ford, with Henry I. Marshall, offered a pleasing act, the girls not only impressing with the way they dressed the turn, but with the excellent routine offered. Marshall has worked up a nice way of bringing the girls on for each number and it helps. The act should stand up anywhere.

A "surprise" was Bobbe and Nelson. While they talk and endeavor to consistently piece together a little stage incident, the boys walloped over the biggest kind of a hit with their voices. Their singing has improved and on this alone they registered. They made it mighty hard for that vocalizing bunch with Blossom Seelye coming right after the Bobbe and Nelson turn.

Up at the Alhambra the audience seemed most interested in that jazzing, bang-em-hard on the mouthpiece instrumentalist in the orchestra. That boy is the busiest, has imagination with brass effect. The Alhambra crowd prides itself on jazz music, as the neighborhood has long been overrun with it, but it handed applause to the Seelye jazzist. After intermission Bennett and Richards, with apparently little or no comedy ahead, put over an 18-karat hit, providing a lot of fun, showing some nifty dancing steps and furnishing a novelty with their opening, at least it struck the uptowners as such anyway.

Mignon was on ahead of the new Pat Rooney and Marion Bent act. She pleased, with her Bernard Granville imitation being the best received. The Apollo Trio closed, with the late hour mitigating. Several of their tricks were applauded. *Mark.*

ROYAL.

It was the night before election and all through the house there were lots of seats empty for the Bronxites were out electioneering. But those that were present seemed to enjoy the show, although there was a slight conflict in the first part, with Plicer and Douglas and Adelaide and Hughes, but one number removed from the bill. The bill wasn't the sort of a show that sets an audience wild with enthusiasm, but it pleased. Four acts were switched about. Alanson (New Acts) was dropped from the opening to the closing spot and the Four Nightons were moved up. Adelaide and Hughes were shifted from the closing to the closing act. The new act, Sarah Padden and Co. in "The Clod" moved down to second after intermission, originally assigned to the former spot.

The Hearst-Pathe started the show at 8.15 with the Nightons following and winning their share of applause with posing and balancing routine. Stanley and Birnes, second, proved an excellent exception to the rule. They sang with a routine of carefully synchronized double steps. The boys were well liked.

Plicer and Douglas are offering what might be termed a new act. It is entitled "The Blue Room" and the authorship is accredited to Herbert Moore. There couldn't have been much authoring, as there are but two short speeches, but sufficient for the team to appear and do songs and dances. The scenic setting is also new, an exceedingly pretty one, so much so that it might be a Dodd Ackerman made set. It is an interior, supposedly the blue room in a bungalow. Miss Plicer and Dudley are visitors arriving in the absence of the host and hostess. To amuse themselves until their return they run over five songs. Miss Plicer wears live gowns. But the turn is cute and the numbers are well picked. The clothes are dazzling and the turn was liked.

Cole, Russell and Davis have switched their act somewhat in timing, but it is as laughable as ever. The turn is now called "Yeggs," an appropriate title. Adelaide and Hughes went the bit of the opening section.

Edith Clifford (New Acts) opened the second half and scored, and Miss Padden, who followed, held the house. After having seen Miss Padden three times in four weeks, one notices a marked improvement in her performance on any two occasions, although scoring at all times.

The solid laugh hit of the bill went to Rockwell and Wood, next to closing. The two boys only did ten minutes, but the audience was clamoring for more, even though the hour was 11 p. m. Alanson closed. *Fred.*

AMERICAN ROOF.

Between the noise of the cow-bells, horns, and fire engines it was pretty hard to hear what was going on the American Roof Tuesday night. Eylan was the hit of the bill up to this.

Howard and Symans opened, to a house packed, with people standing up in the rear, with a dancing turn that failed to arouse the audience from their calculations as to the election. One of the boys is pulling some very old gaga while doing "soups" dance which could be left out nicely. Olsen and Holland came on close to doing a dog thing's no one talking about it. For a finish the girl picks out some man in the audience and sings "Oh Papa" to him, stalling through it while her partner lets loose some witty (?) remarks. Bert and Hazel Skatella earned the first applause with their stalling. Both are doing some nice stepping on the rollers and work fast, which helps materially.

Eylan and Joyce put over one of the best singing acts that has been warbling at any of the houses. Both boys have pleasing voices and personality, and are singing some useful songs, so it's more than an even chance that they'll get over on any bill. "Lincoln of the U. S. A.," a sketch followed and the interest for a while, but seemed to drag toward the close. The playlet may be all right for the smaller houses, but can hardly do well in the bigger ones.

Elizabeth Mayne opened intermission and after a poor start, due to her first two numbers, got over nicely on the strength of the closing song. Miss Mayne has good voice and talks well upon the stage, but at present has some bad material, which, if straightened out a bit, would give her a good little act and she wouldn't have to worry about her position on any bill.

Middletown and Spellmeyer, with songs and talk, did fairly. The girl looks well upon the stage and she knows how to deliver their line, all of which go to make up a turn which will never be a sensation, but neither will it ever have a case of flopola.

Adrian, according to the program, presented by Henry Lewis, went very well with the help of four boys behind him, made up as stage hands. After watching Adrian for a few minutes it is quite evident Mr. Lewis had something to do with the act, as Adrian is using a lot of Lewis' stuff. The four boys really put over the turn. The finish with "Lily of the Valley" was sure fire. Kramer and Cross closed the show, and very few people walked out, all waiting for the Talmadge picture.

FIFTH AVENUE.

The first-half bill this week was of six-act length, due to the presence of Bart McHugh's "Too Many Sweethearts" (New Acts), a revue which consumed in the neighborhood of an hour. The entertainment was very slow in starting and it wasn't until Elsie White, the "Plain Clothes Girl," appeared, fourth, that the seating machines crowd woke up. Previously, however, Mabel Burke had done nicely with the animated song number.

Miss White, with her cycle of dialect detective numbers, made herself a solid success, and as a matter of fact, again copped the individual bit of the afternoon. It isn't that she is brilliant in performance, but she "talks" and her material away from what other female singles offer. A little final encore stunt delivered in the fashion of a college yell came in as a novelty. It is built on sentences beginning with each letter of her last name and refers to the different numbers in her cycle.

The college stuff gave Walter Brower, who followed with his single almost as strongly, a chance to start his first laugh, and he picked on "R stands for booze, hum, etc." There is something about Brower that makes him liked better on repetition than upon first appearance. The southern touch to his speech, his clear enunciation and the newness of his material, added to his original methods, probably tell the story. Brower has little trouble in delivering plenty of laughs to the Fifth Ave. crowd and he should continue to find the going very easy.

John Cantwell and Rita Walker were second with their latest skit, which has been somewhat changed over its first presentation. Some of the bits seemed a bit overdone, but helped a lot by Miss Walker's excellent appearance. The Artistic Duo opened the show, while Thomas P. Jackson in a playlet (New Acts) was third. *Idea.*

CITY.

On the afternoon of Election Day the City did but one thing, and that was to open the afternoon show, but the auditorium filled rapidly so that when the bill was about one-half way run there was a triple line of standees at the back of the house. The show was a fairly good holiday bill, with two acts. The College Quintet and Lou Holtz, walking away with the bit tonight.

Noack, the equilibrist, was the opener, with the Harvey DeVora Trio second. Neither had a fair chance because of the lateness of the audience in arriving. Billie Long and Co. (New Acts) is an old-fashioned act, probably designed for small time. It had the third spot, just ahead of the Universal Currents.

The College Quintet struck the fancy and just about cleaned up, the audience clamoring for more when the act finished. A new sister turn, Casper and Sinclair (New Acts) were well received and with both ends of the turn equitably balanced, there would be a better chance for this act. Lillian Kingebury and Co. in "The Eyes that Struck a Keynote in the Minds of the Audience," judging from the applause, the trouble with the sketch being it does not follow along one line of thought

from start to finish. The sketch in sentiment ruins its chances rather than strengthening them.

Lou Holtz in the next to closing spot went along as a good reliable small time performer should, although his finish was rather forced than natural. All things being equal in the matter of handling the lights, the earlier act, but Holtz, getting the best of it in stagecraft, managed to tie them. His material is entirely small time and he will have to speed up if he wants to hit the better houses. The Picaro Troupe closed, getting applause. A Triangle feature, "The Dividend," was billed. *Fred.*

58TH STREET.

For the second show Election Day the Yorkville Proctor house held only half an audience, which thinned out until there was but a small group of the auditorium filled when it came time for the "amperic" billed. It was too nice a day outdoors for the upper East Siders to go into a theatre, but those present derived great enjoyment from the program.

It was a show above the average expected at these houses. Not one turn of the seven flopped. Loney Haskell in the next to closing spot had rather the best of the evening of applause. His local and intimate kidding seemed to strike right home.

The house cut out showing the feature on the holiday, running a program of seven acts and a weekly, so as to jam in four shows on the day.

Wyn-Ora (two girls who look like sisters) are a rather clever little offering, worthy of better than the opening spot, and they amused greatly immediately after the Hearst-Patha Weekly was shown. Florence Parker and Co. (New Acts) held the second spot and received unusual applause for a straight high class singing act.

Gordon and Rice with their combination singing, dancing, and cycling proved a real bit, getting over with a punch on the double tandem high finish. Sawn and O'Day, blackface, pulled a few laughs, but had a hard time getting started. Their gags in the act are all practically Joe Miller's, but at that the team did not dig far back, as Loney Haskell did, for laugh producers.

The Amorous Sisters and Co. (New Acts) is evidently an act that hasn't had any work at all before entering New York. With work the turn will improve, although the quartet of girls that have been added will have to be rehearsed to a frazzle before they develop.

Closing the bill Aurelio Cocchi and Minni Arns are offering a revised edition of "The Apple of Paris," under the title of "L'Amour de Pierrot," there being nine people in the act, presented in three scenes. The turn is quite as clever as ever, the only question being whether or not the day of the pantomime dance drama is passed or not. If not, then it is worth booking. *Fred.*

23D STREET.

The first half show at the 23d Street was an unusual layout. The closing caused somewhat of a conflict. It was impossible to overcome, with the outcome showing no signs of the trouble.

The bill ran mostly to comedy, and singing, all done in an exceptionally fast pace. The single sketch was placed early, and thereby caused no trouble in the running.

Jawett and Pendleton were delegated to the opening, and hung around a long time with their dancing. They try for novelty, which they appear to fall short on, and some of the songs by the male member could stand improvement. He has the slightest idea of singing, and cannot boast of a voice. The girl looked neat in some of her changes. Her too specialty delighted the auditors. Neville and Zenk (New Acts) were next and passed away hardly noticed, with Chisholm and Breen gaining a position with their comedy talking skit.

Norworth, Gaston and Wells injected "pep," easily pulling down the biggest score up to their time. And according to the returns received by the later ones, they were about the best of the evening. Norworth did not have to go out of his way to tie up proceedings, but instead had the lights turned out after taking a couple of bows, and immediately had the piano removed. Their nonsensical comedy, with Norworth's knockabout antics, seemed to be enjoyed the more it was done, and while the audience appeared to hold back around opening, there were no such slacks at the closing. The Gypsy Songsters followed with the straight singing specialty, and gained the winning side.

Charles R. Sweet returned with his familiar piano turn, and while forced to contend with numerous things, nevertheless made the best of it and pulled across nicely. Harry Cooper, assisted by Jim Reaney, were in the next-to-closing spot, with their letter carrier talk, together with a new comedy addition in the form of a matrimony agency. That allowed for the introduction of slides, that looked anything but funny. The singing passed them over in good style.

"Models De Luxe" kept the house seated in the closing spot.

JEFFERSON.

Maglin, Eddy and Roy opened the first half bill, doing their comedy acrobatic turn, but stalling too much. They should cut down and work faster. Carhrey Brothers followed, doing a dancing act in "one," like many others. The boys are dressing poorly for their opening number. Whoever started wearing white socks with a dark suit made an awful hit with the small time act, it looks as if they'll keep that style (?) up for years and years. The Painters got one or two laughs, but went poorly at the finish. People have seen

too much of that sort of thing in pictures to think it's funny any more, and than, Ford Sterling may have a patent on the "slapstick" stuff.

"Lady Betty" acted very much like a human in one or two instances, she being a monkey. The chimp is doing one or two fair stunts and should be all right in the smaller houses. Weston and Young's laughing number at the close passed them.

Schrode and Beaumont Sisters are still near funny and depending a great deal on the closing song to get them across, which it did Tuesday afternoon. Mayo and Tally have cut down their act a bit and inserted some new songs, but that, besides helping it greatly. There's no question about the big boy having a good voice. If he sang one song alone it wouldn't be out of place. They did nicely.

Carl Rosini and Co. closed, doing one or two good tricks, and not stalling. The turn runs right along and went fairly well at the close.

The war pictures shown in the middle of the bill are interesting and well photographed. It's one of the best war films that has been around.

HARLEM O. H.

The H. O. H. surely got its share of the Election attendance, with a string of standees in the lobby large enough to again fill the house before 8 o'clock. It was a continuous show, and broken up all ways, but while the audience came rattling in they were an appreciative gathering when the noise subsided.

Drew and Wallace proved themselves as much as the joy they gave to the audience, with the outcome never in doubt. "Beauty Is Only Skin Deep" passed nicely, although most of the dialog went astray on account of the noise.

A picture was then shown in addition to the reading of the returns, with the noise continuing into the early part of the picture. The picture that followed, Volinsky did not appear the least bit dismayed and got right to them with his opening selection upon the violin that gained him applause before through. His piano playing kept the attention centered, with his double playing of the violin and piano as a closer passing him off as the top notcher up to his time. Howard Foster was next, with the routine being chopped considerable.

Patrick and Reese (New Acts) were followed by another single-real repeat, probably served as a "chaser," and "Fun in a Gymnasium" and "Wanted—A Model" (New Acts) following in that order.

14TH STREET.

Tuesday afternoon the 14th Street looked as though it was in for a good day. Attendance for the first show indicated that. It was pretty well filled, although the house was not in its proper running at the time, with the orchestra still out, and the show being somewhat broken with pictures. This all helped to serve the purpose of the early arrival of the opening position, with "Don't Lose Your Nerve" following. The sketch gained little through playing to a small gathering, but, considering that, did quite well. It has been recast, with the new principals it handling well enough.

A scenic pictorial was shown with the big attraction, "At the Camp of the Allies" (New Acts), falling short on expectations, although getting across, mainly on the strength of the patriotic finale. They in turn were followed by Savannah and Georgia, who worked their way to the winning side and finished among the top notchers. They did a good deal of kidding and together with their dancing and comedy, fare well reception. The Oxford Trio, on bicycles, proved interesting and were generously applauded at the conclusion of their play.

LAST HALF SHOWS.

(Nov. 1, 2, 3.)

23D STREET.

A pretty evenly balanced show at the 23rd Street second half, last week, with no act running away with the applause, but all doing fairly well, or better.

Stanley Gillini, with his shadowgraphs, opened and kept everyone watching the white sheet. Ivy and Ivy, with novelty musical instruments, came next and did fairly well though they are stalling by springing some pretty old gags. The turn would do better if cut down a little.

Hedges and Hedges have one of the nicest little singing acts showing in some time. The boy works very hard, and one of the fellows formerly with Hedra Brothers and Jacobson. It is more than possible he is a brother. The girl Mr. Hedges has can bank out rag on a piano, and comes nearer playing it like a fellow than any girl remembered. The act has a nice routine, and with the boy and girl putting the numbers over the top, should have no trouble passing on to the bill.

Lida McMillan and Co., who followed with a sketch, did nicely, due mostly to Miss McMillan. The rest of the cast is just average but this girl should be able to handle better material with ease.

Jones and Greenlee had everyone laughing with their fast cross-fire, mostly new, or fairly so. The fellow works something on the style of Johnny Donley, and he might get away from that, as he seems to be capable enough for his own way. It is a good turn and should do very well in the larger small-time houses.

Maude Earl is working before two special drops and the Co. in the act happens to be one man in one of those "I'm Vaudeville," "Well, I'm Novelty" acts, and she goes out to prove it with the fellow as judge and the audience as the jury. According to the house Miss Earl was a novelty, and with some

bring up here and there she should have a good turn.

George and Paul Hickman, in an imitation of an awful road company on a one-night stand, got laughs throughout the act, but it hardly seems that it could get above the small-time.

Melton and Romey are carrying a six-piece "rag" (?) orchestra, for no reason at all. Both are doing ballet dancing. In between their numbers the band does loose with some of the worst rag one could imagine. A cornet in the sextet killed whatever chance the rest of the boys had of getting over. Someone ought to tie a muffler on that cornet. Without the orchestra the fellow and girl should have a chance of coming through with something, but as the act stands now, with that unnecessary and almost jass around it can't be done.

GRAND OPERA HOUSE.

Here in the one time home of legitimate shows and in close proximity to Proctor's 23rd Street, an independent small-time vaudeville and variety show is offered at 20 cents top at night, the show being a split week.

The Grand is perhaps the closest of the city's "hideaways," where an act can "steal" three days. None of the latter, however, choose to run the risk of using their own names, since the house does not know the identity of some of its acts but "names" are nothing here.

A six-act bill is given, divided into two sections, with several reels between. In spite of the secrecy of identities, it is difficult to obtain bookings, though business seems to warrant the paying of fair pop salaries.

Hardly a show that does not have a colored act on the bill, and in the last half show last week there were two. One was the feature turn and came at the close, billed as "The Florida Strollers," and bailing from the 135th street "Afro-American colony." There were ten in the act, including two mutato gals. Seven of the men form a sort of jass band outfit, the finish songs and a bit of stepping from the whole bunch, which leads to the routine, making the Strollers a conventional act of the kind and fitting for pop.

A two-man act, billed as Foster and Conn, had one man in officer's khaki, and the other in blackface. Their talk on the war is questionable in spots at three times, but at first they were plenty of laughs, which leads to the assumption that comedy attempts are a rarity these days at the Grand. Lines like these brought hilarity: "Where were you born and why?" "Have you ever led a fast life?" Also when the comic said he had eight children, though single, they thought it a huge joke.

Miller and Fox appeared to be one turn not billing, the man of the team sizes up as anything but a seasoned performer. He has a fair voice. The woman seemed more acquainted with the stage and, having a good voice in addition to size and looks, she should fit in nicely in burlesque. The Dublin Trio, two women and one man, were musical with violin, harp and bagpipe, with the man closing with a dance. There also was a colored sister act and a trampolina turn, the latter opening the show. *Idea.*

AMERICAN ROOF.

On a nine-act bill, six ran to the song thing, and, barring one exception, they followed each other.

Adams and Mangle (New Acts) opening, didn't sing but the following acts did: Clark and Wood, Howard and Hurst, Lee, Walton and Henry, all under New Acts, as well as "A Holiday in Dixie Land."

The Dixie Land troupe has paid more attention to dressing than former, and the improvement is noticeable. The talk didn't amount to anything but there was a liberal spicing of the dancing and singing.

After intermission the charge of the song brigade was continued by Octavia, who dished up vocal numbers in two voices. "What Happened to Ruth," from the big time, went surprisingly well, with the interruptions by the "daisy" in the upper box causing no end of hearty laughter. After Billy Elliott (New Acts) appeared the Two Walters, closing the show, with the William S. Hart "Cold Deck" film holding nearly everybody in. The Walters are triple horizontal bar performers, with one man doing the comedy in clown face. The men seemed inclined to draw their stunts out, although some of the clown's grips and slides around the poles proved a feature. *Mark.*

CITY.

The show the last half last week was a peculiar affair, being arranged in such manner that it caused little commotion; in fact, caused the ushers much annoyance in keeping steady watch for "dramers" who were loath to fall over into a dose. The house either had a dreary atmosphere or else it was the show proper that contained few points of interest to change the surroundings.

Kate and Wiley and Harrison Claire and Burker (New Acts) were placed accordingly, with Lloyd and Whitehouse filling in nicely with their travesties. A weekly pictorial was next.

Morrell and Daisy offered a pleasing story in song, on the order of a flirtation and a courtship following. Julia Nash and C. L. O'Donnell (New Acts). Laurie Ordway was next-to-closing with a number of comedy songs that brought some laughs. Miss Ordway could speed up things for her own benefit. Crossman's Banphonists closed the show with a bang and gave more "pep" to the evening than the remainder of the bill. It is sufficient to say, after a show that seemed hours in length, everyone remained. George Morton (New Acts).

OBITUARY

Mrs. William Desmond, wife of the Triangle star, and sister of Nance O'Neil, died at the Desmond home in Hollywood, Cal., last week...

Illustrated, in London, died of apoplexy Oct. 23 at the Knickerbocker Hospital, N. Y. at the age of 46.

Theodore Lefkowitz, formerly treasurer at the Hippodrome and the Alhambra, died Oct. 16 at Orange, N. J., after an illness of about a year.

Mrs. Jane A. Campbell, mother of May Irwin, died Oct. 23 at the Hotel Endicott, New York, at the age of 86. She is survived by four children.

The mother of the Barbier Sisters and mother-in-law of James P. Lea, Dick Wilson and Frank Samuels, died at her home in Los Angeles, Oct. 10.

The mother of Blanche Boyer and Clifford Boyer and the late Willis E. Boyer, died at Saugerties, N. Y., Oct. 17, age 67.

Mrs. Thomas F. Hanks, wife of Thos. F. Hanks, an officer of the National Show Print Co., died Sept. 29 of pneumonia.

Mrs. Martha Jane Roth, age 84, died in Salt Lake City. She is survived by two daughters, Belle Gilbert and Grace Henderson.

Henry Dixon, of Dixon, Bowers and Dixon, died at the Clarendon Hotel, Wolf Lake, Wis., Sept. 29.

In Fond Memory of MRS. MILDRED CIESIELSKA Died Oct. 14 GRANDMOTHER of ROSE and ARTHUR BOYLAN MOTHER of JACK CORNALLA and STELLA BOYLAN

The mother of Nina Pastorelli was shot and killed two weeks ago by an intoxicated negro.

Edward Kenney, the father of Chas. Kenney (Alvin and Kenney) died Oct. 2nd.

The mother of Nat Montambe (Montambe and Wells) died Oct. 19 at her home in Waterbury, Conn.

Lotty Holmes, the wife of Walter Messenger, died Sept. 28 in N. Y. after an illness of three days.

The mother of Florence Travers died Oct. 15.

The father of Gussie Burman of Harry Fitzgerald's office, died Oct. 17.

The mother of Olga and Vilma Stech died in Oakland, Cal., Oct. 20.

McLone, son of Chevalier Clignet, of Manchester, recently died in England.

"Grass Widow" Opening Postponed. Boston, Nov. 7.

"The Grass Widow," scheduled to open at the Park Square Monday, will have its initial showing tonight. The show reopened at Pittsfield, Mass., last Saturday.

BILLS.

(Continued from page 10.)

- "Vacuum Cleaners" HIP (abo)
Huford & Chala Jimmy Wahl
Kathryn Murray Jack & Marie Gray
Elv Cleve & O'Connor "Rich Girl Poor Girl"
Flying Weavers Beatrice McKenzie Co (One to fill)
"Palace" (wva) Marie Russell
Violet & Charles Raynor & Bell
Mohr Montanone Duo 9 Rubens
Low Welch Duo Hark & Evans
Wilton Sisters Minetti & Sidell
McIntosh Mus Mads Sate Lake
Billy Brown ORPHEUM (14-17)
Millard Bros E & Wellman Co
F Walker & Henley Arthur Deacon
Minerva Courtney Co Conroy & Ricardo
DeForesta & Falke Rurr Johnson Co
Gandell Sisters Harold Dukane Co
Ziska & King Jordon Girls
Gosse & Alberts

- Calls & Snow
"PANTAGES (p)
"Olaf Tom Starland"
Chester Gruber
"Every Man's Sister"
DeMichells Bros
"Wise America"
Norine Coffey

- San Antonio
MAJESTIC (inter)
"Flva of Clubs"
Stone & Hayes
Beamonte & Arnold
Scrappion & Vavara
Alta Brooks
Grace Demar
Film

- San Diego
PANTAGES (p)
Dunstreus Dunham Tr
Lane & Harper
"Friendly Call"
Naal McKinley
"Ob You Devil"
HIP (sah)
Barrloe
DeVet's Dell & Joe
Lovett's Concentration
Willie Smith
Nola's Dogs
S Melvins
2d half
Davett & Duvall
Krans & LaSalle
Lycum Four
Robinson Duo
"Salesmen & Model"
Lovett's Concentration

- San Francisco
ORPHEUM
(Sunday opening)
Jean Adair Co
Nan Halperin
Kenna Sisters
McCarthy & Faye
Roland Travers
Avelling & Lloyd
Arthur Havel
Trixie Friganza Co
PANTAGES (p)
(Sunday opening)
4 Earle
Georgia Howard
Silber & North
Tom Edwards Co
Aleen Stanley
"Count & Maid"
CASINO (sah)
(Sunday opening)
The Hawkins
Williams & Culvar
Hunter & Shaw
Kennedy & Fitzpatrick
6 Cornallias
Jas C Carroll Co
HIP (sah)
Man & Evans
Fiddler & Swain
4 Southern Girls
Peelless Trio
Kafka Trio
Martina
Peggy Worth

- San Jose, Cal.
VICTORY (ah-wva)
(Same bill playing
Hip, Oakland, 14)
Hunter & Shaw
The Hawkins
Peggy Worth
James Carroll Co
Kennedy & Fitzpatrick
6 Cornallias

- Saskatoon, Sas.
Can.
EMPIRE (wva)
(12-14)
(Same bill playing
Regina, Regina, Can.
10-18)
Lorraine & Mitchell
3 Melody Mads
Marshall & Covert
Kelly Wilder Co

- Savannah, Ga.
BIJOU (ubo)
(Jacksonville split)
1st half
Kenn & Wagner
Marie Dreams
Frank Rae Co
"Race of Man"
Wheeler Trio

- Schenectady, N. Y.
PROCTOR'S (ubo)
(Syracuse split)
1st half
Adlon Co
Durkin Girls
Maude Durand Co
Ed & Lew Miller
Boganny Troupe

- Seranton, Pa.
POLI'S (ubo)
(Wilkes-Barre split)
1st half
Evelyn & Dolly
Wallace Galvin
Dancing Demons
Brown's Highlanders

- Seattle
ORPHEUM
(Sunday opening)
E & Wellman Co
Arthur Deacon
Conroy & Ricardo
Rurr Johnson Co
Harold Dukane Co
Skating Bear
German Film

- Springfield, Ill.
MAJESTIC (wva)
(Sunday opening)
Karlson & Clifford
E & I Lowrey
Dorothy DeChelle Co
Wilson & Wilson
Jaw Wells
"Winter Garden Rev"
2d half
Billy Kinkaid
Granville & Mack
Mitchell & Mitch
Hans Roberts Co
Danny Simmons
Ernetta Asoria Co

- Springfield, O.
SUN (sun)
1st half
Devoe & Stator
"Hello Janie"
Conke & Oatman
Ambler Bros
2d half
Frank Houghton Co
Leonard & Haley
Hanson & Village 4
(Two to fill)

- Stamford, Conn.
STAMFORD (new)
2d half
Eddie Fever
Lillian's Dogs
(Three to fill)
Stackton, Cal.
HIP (sah)
Twirling Taitus
Roberts & Rodes
H Moore & Cooper
Marimba Band
Rosa & Wise
Leon Sisters Co
2d half
Swain's Pets
Allen & Allen
Dennis Ferrit
Williams & Williams
Omego Trio
Victoria Four
Apollo Trio

- Superior, Wis.
PALACE (wva)
(Same 1st half show
prising Lytle, Vir-
ginia, Minn. 12-14)
Jenroe & Tony
Kenny & LaFrance
Bert Draner
"Night With Peets"

- Tacoma, Wash.
PANTAGES (p)
Panes & Irvine
"Franchise Revue"
Lloyd & Fuller
Buehla Pearl
Suzestrain Lion
Witton Bros
ROBERT (ah-wva)
(11)
(Same bill playing
Hip, Seattle, 15)
Harry Davies
Walton & Brandt
Sigmund & Manning
George Matison
Fidler & Cole
3 Cartoons

- Tecoma, Ind.
ORPHEUM (wva)
(Sunday opening)
"Paradise Valley"
2d half
D Marcano & Dalton
Hirschell Hendler
"Billin Out"
Raal & Allen
Park Ross & Ballet

- Terrace, Wash.
PANTAGES (p)
Honey Bees
West & Hale
Maurice Samuels Co
Travelling Sisters
Mile Thereon Co

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West & Hale
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West & Hale
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Travelling Sisters
Mile Thereon Co

IN AND OUT.

Peggy Brooks dropped out of the Greely Square bill last half last week because of illness and was replaced by Roatino and Robinson.

Laing and Green left the Bijou, last half, Arthur and Grace Terry taking their place.

Mabel Harper was unable to report for the American show Monday, owing to illness, and the Loew offices substituted Ryan and Joe.

Willie Smith was out of the Hippodrome, San Francisco, bill for a few days last week, account throat trouble. Al Hazzard substituted.

Zara Carmen Trio replaced Ruth Howell Trio at Loew's Orpheum, New York, the first half, through the latter's apparatus breaking. One of the members was slightly injured.

LOWELL THEATRE CLOSES.

Lowell, Mass., Nov. 7. Manager James P. Hinman has closed the Academy of Music, which has been playing musical comedies since Labor Day, on account of poor patronage.

This is the second theatre to close within a month, the other being the Playhouse.

Both houses are among the oldest theatres in this city.

Nashville Raise in Admissions.

Nashville, Nov. 7. The Princess, the local three-a-day house which splits with Keith's Louisville, has raised its prices from 15-25-35 to 25-35-50 with 75c. in the boxes.

ADMIT CONTRACT-CLAIM BREACH.

The answers of Ernest Ball and J. Keirn Brennan in the suit of Witmark & Sons against them and Leo Feist, in which the plaintiff asks for an injunction against the composers writing for Feist, and the latter from publishing their compositions, were filed Saturday.

Witmarks took action in the specific case of "With All My Heart and Soul," composed by the two men and published by Feist. Ball and Brennan admit contracts with Witmark, but allege they were freed when Witmark failed to furnish them with royalty statements Jan. 15 and July 15, nor did they receive royalty checks within thirty days after the dates the statements should have been given them.

The writers also complain in a similar manner about the royalties on the mechanical rights to their numbers, this referring to talking machine records, player piano rolls and the like.

BIRTHS.

Mr. and Mrs. El Cleve (El Cleve and O'Connor) Nov. 2, daughter

OMAHA BUILDING.

Omaha, Nov. 7. Greenbaum & Blank, Davenport theatrical managers, have concluded arrangements for the erection of a theatre in this city to seat 2,500.

The present plan is a straight picture policy, but the construction of vaudeville should the owners decide on that after its completion.

PRODUCTION ENGAGEMENTS.

Carolina White was replaced last week as prima donna of "Her Regiment," opening in New York next week, by Audrey Maple. Dallas Welford is also missing from the cast of that production by Joe Weber, with Victor Herbert music.

Paul Nicholson (Norton and Nicholson), has been engaged for the new George M. Cohan revue.

Craig Campbell for "Over the Top." Cliff Lyons and Viva Renard, formerly in vaudeville, have gone on the road with Leffler-Bratton's "The New-Lyeds and Their Grown Up Baby."

Ward de Wolfe has been engaged by the Shuberts for "Lieutenant Gua."



DONALD MacDONALD

Juvenile in Henry W. Savage's "HAVE A HEART" and under contract to CHAMBERLAIN BROWN.

MARRIAGES.

Ben Mills, former manager of Loew's Delancey st. and now in charge of Loew's new Montreal house, to Anna Cohan (non-professional), Oct. 31.

Billy Fitzsimmons to Florence Normand, Oct. 31, at the City Hall, New York.

Ethel Murray of the Winter Garden chorus to Thomas Coffing Beach, July 27. No one knew of the wedding until it was learned that Mr. and Mrs. Beach were spending their honeymoon in Florida.

Florence Madeira, stock leading woman, last week in Chicago to John Hope, a professional.

Maxie Allen denies the recent report of her marriage to Edward Dutton.

BURLESQUE ROUTES

- (Nov. 12 and Nov. 19.)
- "Americana" 12 Savoy Hamilton Ont 19 Cadillac Detroit.
- "Army & Navy Girls" 12 Star Brooklyn 19 Gayety Brooklyn.
- "Auto Girls" 12 Gayety Baltimore 19 Gayety Philadelphia.
- "Aviators" 12 Century Kansas City Mo 19 Standard St Louis.
- Behan Show 12 Empire Newark 10 Casino Philadelphia.
- "Best Show in Town" 12-14 Bastable Syracuse 15-17 Lumberg Utica N Y 19 Gayety Montreal.
- "Bliss Bing Bang" 11-12 O H Terre Haute Ind 10 Lyceum Columbus.
- "Bon Tons" 12-14 Cohen's Newburg 15-17 Cohen's Poughkeepsie 19 Hurlig & Seamon's New York.
- "Bostoniana" 12 Empire Albany 10 Gayety Boston.
- "Bowery" 12 L O 19 Orpheum Paterson.
- "Broadway Belles" 12 Howard Boston 19-21 Orpheum New Bedford 22-24 Worcester Worcester Mass.
- "Broadway Frolics" 12 Star & Garter Chicago 19-21 Berchel Des Moines Ia.
- "Burlesque Revue" 12 Empire Paterson 19 Majestic Jersey City.
- "Burlesque Wonder Show" 12 Majestic Jersey City 19 Peoples Philadelphia.
- "Cabaret Girls" 12-14 Warburton Yonkers 13-17 Hudson Schenectady N Y 19-20 Holyoke Holyoke 21-24 Gilmore Springfield Mass.
- "Charming Widows" 12 So Bethlehem 13 Easton 14-17 Majestic Wilkes-Barre Pa 19 Empire Hoboken.
- "Darlings of Paris" 12 Star St Paul 19 Lyceum Duluth.
- "Follies of Day" 15-17 Park Bridgeport 19 Colonial Providence.
- "Follies of Pleasure" 12 Gayety Brooklyn 16-21 Warburton Yonkers 22-24 Hudson Schenectady N Y.
- "French Frolics" 12-13 Holyoke Holyoke 14-17 Gilmore Springfield Mass 19 Howard Boston.
- "Forty Thieves" 12 Empire Cleveland 10-20 Erie 21 Ashtabula 22-24 Park Youngstown O.
- "Gay Morning Glories" 12 Cadillac Detroit 19 Gayety Chicago.
- "Girls from Follies" 12 Gayety Chicago 19 Gayety Milwaukee.
- "Girls from Joyland" 12 Star Toronto 19 Savoy Hamilton Ont.
- "Golden Crook" 12 Corinthian Rochester 10-21 Bastable Syracuse 22-24 Lumberg Utica N Y.
- "Grown-up Babies" 12 Engelwood Chicago 19 Empire Chicago.
- Hastings Harry 12 Gayety Boston 19 Grand Hartford.
- "Hello America" 12 Gayety Kansas City Mo. 19 Gayety St Louis.
- "Hello Girls" 12 Empire Hoboken 19 Star Brooklyn.
- "Hip-Hurrah" 12 Casino Boston 19 Columbia New York.
- Howe Sam 12 Hurlig & Seamon's New York 19 Empire Hoboken.
- "Innocent Maids" 13 Gayety Philadelphia 19 Majestic Scranton.
- Irwin's "Big Show" 12 Jacques Watervory 19-21 Cohen's Newburg 22-24 Cohen's Poughkeepsie N Y.
- "Jolly Girls" 12 Victoria Pittsburgh 19 Penn Circuit.
- "Lady Buccaneers" 12 Lyceum Columbus 10-21 Cort Wheeling W Va 22-24 Grand Akron O.
- "Library Girls" 12 Colonial Providence 10 Casino Boston.
- "Lid Lifters" 12 Standard St Louis 19 Englewood Chicago.
- "Maids of America" 12 Palace Baltimore 19 Gayety Washington.
- "Majestics" 12 Empire Toledo 10 Lyria Dayton.
- Marion Dave 12 Star Cleveland 19 Empire Toledo.
- "Merry Rovers" 12 Gayety Pittsburgh 19 Star Cleveland.
- "Mile a Minute Girls" 12 Penn Circuit 19 Grand Trenton N J.
- "Military Maids" 12 Majestic Ft Wayne Ind 18-19 O H Terre Haute Ind.
- "Mischief Makers" 12 Olympic New York 19 Trocadero Philadelphia.
- "Million Dollar Dolls" 12 Olympic Cincinnati 19 Columbia Chicago.
- "Monte Carlo Girls" 12-14 Orpheum New Bedford 15-17 Worcester Worcester Mass 19 Olympic New York.
- "Oh Girls" 12 Columbia New York 19 Casino Brooklyn.
- "Orientals" 12 Gayety Milwaukee 19 Gayety Minneapolis.
- "Pace Makers" 12 Trocadero Philadelphia 19 So Bethlehem 20 Easton 21-24 Majestic Wilkes-Barre Pa.
- "Parisian Flirts" 12-14 Erie 15 Ashtabula Pa 16-17 Park Youngstown O 19 Victoria Pittsburgh.
- "Peach Blossoms" 12 Columbia Chicago 19 Gayety Detroit.
- "Record Breakers" 12-13 Binghamton 14 Oneida 15 Oswego 16-17 Inter Niagara Falls N Y 19 Garden Buffalo.
- "Review of 1918" 12 Grand Trenton N J 19 Gayety Baltimore.
- "Rosebud Girls" 12 Lyceum Dayton 10 Olympic Cincinnati.
- Sloan Sam 12-13 Berchel Des Moines Ia 19 Gayety Omaha Neb.
- "Sleight Seers" 12 Gayety St Louis 19 Star & Garter Chicago.
- "Social Follies" 12 Majestic Scranton 10-20 Binghamton 21 Oneida 22 Oswego 23-24 Inter Niagara Falls N Y.
- "Social Maids" 12 Gayety Washington 19 Gayety Pittsburgh.
- "Some Babies" 12 Garden Buffalo 19 Star Toronto.
- "Some Show" 12 Casino Philadelphia 19 Miner's Bronx New York.
- "Speedway Girls" 12 Lyceum Duluth 19 Century Kansas City Mo.
- Sybell Row 12 Gayety Buffalo 19 Corinthian Rochester N Y.
- "Tempters" 12 Gayety Minneapolis 19 Star St Paul.
- "20th Century Maids" 12 Gayety Toronto 19 Gayety Buffalo.
- Walton Billy 12 Gayety Montreal 19 Empire Albany.
- Weich Ben 12 Gayety Detroit 19 Gayety Toronto.
- "Whirlly Girls" 12 11 Cort Wheeling W Va 13-17 Grand Akron O 19 Empire Cleveland.
- White Pat 12 Empire Chicago 19 Majestic Ft Wayne Ind.
- Williams Mollie 12 Grand Hartford 19 Jacques Watervory Conn.

INTERNATIONAL CIRCUIT.

- (Nov. 12.)
- "After Office Hours" Garden Kansas City Mo.
- "A Good for Nothing Husband" Imperial Chicago.
- "Bringing Up Father" Emery Providence R I.
- "Come Back to Erin" National Chicago.
- "Common Clay" Monticello Buffalo.
- "Daughter of the Sun" Orpheum Philadelphia.
- "Hands and Fritts" 12-14 Lumberg Utica 13-17 Bastable Syracuse N Y.
- "Little Girl in a Big City" Orpheum Nashville Tenn.

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- SEVERAL BANJOS,** in very good order; will sell reasonably. Have been used in a vaudeville act for a short while. Banjo, c/o Variety, New York.
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- WANTED**—Good straight man for juggling act to look after props. Man that speaks German preferred. Send references to Fred Gillett, c/o Variety, New York.
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 "The Katzenjammer Kids" Lyceum Paterson N. J.
 "The Marriage Question" Shubert Milwaukee.
 "The Other Man's Wife" Grand Worcester Mass.
 "The White Slave" Park Indianapolis.
 "Thurston" Lyceum Detroit Mich.
 "Treasure Island" Poli's Washington D. C.
 "Turn Back the Hours" Lyceum Pittsburgh.
 "Which One Shall I Marry?" Gayety Louisville Ky.

LETTERS

When sending for mail to VARIETY, address Mail Clerk

Where C follows name, letter is in Variety's Chicago Office
 Where S F follows name, letter is in Variety's San Francisco office.

Advertising or circular letters will not be listed.

P following name indicates postal, advertised once only.

Reg following name indicates registered mail.

- A**
 Abraham Abraham
 Ackabon Mahomed
 Adams Eros (C)
 Adams Edna
 Adams Edna (C)
 Admont Miss M (C)
 A Inert Dollie
 Alarcorns Spanish (C)
 Alberts Nat
 Aliraretta Joe (C)
 Amalgamated Asen
 Amsted (C)
 Anderson Howard
 Arlyn Peanne
 Armin Walter
 Armond Grace (P)
 Armstrong Phil
 Andrews F W (C)
 Arnold Billy
 Arnold Louis
 Arrule Victoria (C)
 Artois Mrs W
 Atlantic & Flak
 Austin Dobbie
 Austin Claude
 Ayers Mr & Mrs (C)
- B**
 Bailey Chas
 Barnard Babe
 Baron's Horses
 Barry Sisters
 Barry Mrs Frank
 Barton Ward
 Barto James O
 Baxter Elmer A
 Bell Jessie
 Bell Jeanie (C)
 Bell Norma
 Belmont & Creighton (P)
 Bennett John (P)
 Benson Harry C
 Benton Harry
 Bernard Mike
 Bernivcl Al (SF)
 Blekert Mildred
 Bljou Comedy (C)
 Billings James J
 Blimbo Chas (C)
 Bixter Earl M
 Bland Della
 Bobbe & Nelson (P)
 Bollinger Percy
 Borremere Louis (C)
 Boyd Dixie (C)
 Boyle Ellen
 Brant Frances
 Briscoe Olive
 Broadbent Irene (SF)
 Brock Mr & Mrs A
 Bronstou H (P)
 Browne Harold (P)
 Brown & Kennedy (C)
 Brown & McCormack
 Brown Ada (C)
 Brown Frank
 Brown Geo N (C)
 Brownie Morrill (C)
 Bryton Georgie
 Bullock Gertrude
 Burdell & Burdell
 Burdick Belle
 Burke Ben
 Burke John E
 Burns Paul
 Burns Vio
 Burton Irene
 Burton Jessie L
 Butler Roy E
 Byam John (C)
- C**
 Calts Bros
 Calbourne W H
 Calvert Lillian
 Canfield Al
 Cantwell Mrs J
 Caritta Grace
 Carmody John
 Carpenter E J
 Carroll Nettie
 Carr Nett (C)
 Carr Merle (C)
 Carvell Musical
 Cecil & Mack (C)
 Cesaro Carlos (C)
 Chandler Joe
 Chestley Mae
 Childs Edna
- Ch**
 Christy Lee
 Church Alton
 Claire Jack C
 Clark Bert
 Clark Billy & E (P)
 Clarons Violet (C)
 Clayton Rose
 Claywood Mattie
 Clay Rabbette
 Cleveland Harry B
 Clifford & Wayne (C)
 Clow Edythe G
 Clute Gerald L (C)
 Coate Henry G
 Cody Vera
 Coean Willie M
 Connally Harold
 Conner Bernice
 Conrad Clayton
 Conrad Mrs E
 Conway Jack W
 Cook & Handman (SF)
 Copeland & Pearse
 Copeland Carl
 Copeland Lee
 Cornell Lillian B (P)
 Cornell M A
 Couchill Frances
 Cowley Roy (C)
 Cox Flo
 Crasy Quilt Frank
 Cunningham Anna
 Curley Leo
 Cushman Bing
- D**
 Dalley & Parks
 Dalbaine & Co
 Dale Dan
 Darling Miss L (C)
 Davis Doc Will (P)
 De Auglo Carlo
 Deane Laura
 Dean Hamilton (C)
 Dean Pa
 De Coursey Nettie
 Dellon Harold
 Del Toro Gilda
 Dennis Homer
 DePogge Louise (C)
 DeTrickey Coy (SF)
 De Wolfe Wm
 DeWolfe Wm
 DeWolfe Animals
 Donagan Ed (C)
 Dorr A Monroe (C)
 Duffy Mrs H
 Duffy Babe (P)
 Duffy Dick (C)
 Dukan E J
 Dunlap F E (C)
 Du Val Aglae
- E**
 Earle & Sunshine
 Eastman Roy
 Eckhoff Mrs F H
 Edison Pearl J (P)
 Edwards Al
 Edwards Chas E
 Edwards Dorothy
 Edwards G
 Edwards Julia (PKG) (C)
 Edwards Sarah M
 Elianov S
 Elliott Mrs F
 Elmira Mile
 Empress Marie
 Erwin Kitty
 Everett Flomie
 Ewing Ella
- F**
 Farber Constance
 Fargo & Wells (C)
 Fay Miss Bille (Reg)
 Fay Miss Billy (C)
 Fern Richelleu & F (C)
 Ferguson Dick
 Ferris Eva
 Fields Arthur B
 Fields Sallie
 Fischer Eleanor
 Fitzgerald Jack (C)
 Fitzgerald Jay (C)
 Fiorette Mile
 Flynn Edna
 Flynn John H
 Flynn Kitty
 Folger J H
 Ford Max (C)
 Foros Joe

- F**
 Forrester Mrs S (P)
 Fort Rums
 Francis Evelyn
 Francis Dale
 Frank Lillian (C)
 Fraser Jack (C)
 Freeman Millie
 Freeman Moe (C)
 Fuller Geo
- G**
 Gabriel Master (C)
 Gaffney & Dale
 Gansler Jack
 Gasman Josephine
 Geleha Girl
 George Al
 Geots & Duffy
 Genaro Marie (SF)
 Gibson & Brown (C)
 Gibson Hardy (SF)
 Gibson Georgia
 Gilmore Barney
 Gilmore Thelma
 Gilmer John
 Glenn & Bradford (C)
 Glover Claude O (C)
 Glover Mable B
 Glendon Teill (P)
 Gold Irene
 Goldie Billy
 Gordon Wm H
 Gordon Blanche
 Gordon Ernie
 Guidine Claude L
 Guiset Polly
 Grace Florence
 Grace Frank
 Gray Adelaide
 Gray Roger
 Green Billy
 Green Jimmie
 Greyora The (C)
 Grey Wm
 Grey Clarice
 Gross John P
 Grundy W M
 Gualono R
 Guest Alfred
 Gull Adolfo (C)
- H**
 Hale Robbie
 Hallen & Hunter (C)
 Halle Eunice
 Hallows Arthur
 Hamlin Paul
 Hammond Caryl R
 Harcourt C L (SF)
 Harding Jean
 Harrington Wilbur
 Harrie Dave
 Harris Ed (P)
 Harris M
 Harner Mabel (C)
 Hartford Wilson
 Harvey Edith (C)
 Harvey Norton
 Hannon Leslie A (C)
 Haw Harry (C)
 Hayward Stafford Co
 Header Jack (C)
 Heath Robby
 Helen Miss Robbie
 Helmer Marjolin
 Henderson V L (C)
 Herbert Sisters
 Herrmann Mrs A
 Hiatt & Geer (C)
 Hiatt Joe (C)
 Hilton Doris (C)
 Hines Harry
 Hinn Cunard
 Hirschhorn Anna
 Hitchcock Florence
 Hoehli Dick
 Houch Edna
 Houch Mrs H W
 Howard's Animals
 Hoyt Hal
 Huberth & Huberth
 Hunter Mrs Kenneth
 Hunter Steven M (C)
- I**
 Irwin Chas T
- J**
 Jackson Miss G M (C)
 Jackson Mrs G M
 Jardine Dorothy
 Jarrett G E
 Jannice Miss J
 Jannice Chas E
 Jewell Two (SF)
 Jewell Ron (C)
 Johnson & Arthur (C)
 Johnston Benj C
- K**
 Kaufman Emmie (C)
 Kay Lillian
 Kays Flying (C)
 Kelly Effie (C)
 Kelly Tom (C)
 Kema Re
 Kennedy Harold
 Kerrigan James
 Kettle The
 Klitzes The
 Klingel Fritz
 Knittel Beatrice
 Knight Harlan
 Knowles Lillian
 Kolb C A
 Kramp Ren J (C)
 Kross Ross (C)
 Kron Atta M
 Kruger Louis S
- L**
 La Coete & Clifton
 Lambert Billie
 La Mon Thelma
 Lane Peggy
 Laurie Rose
 La Verne Evelyn
 Lay Jack (C)
 Layman & Chaulsae
 Lee Benny
 Lee Lola
 Leich Teddy
 Leighton Blanche
 Leighton Chas (SF)
 Lewis Josie
 Leonard Olivette
 Leonard Lily
 Leorett Abe
 LeRoy & Harvey
 LeRoy Jack
 Lester Wm
 LeViva Miss (C)
 Lewis Edna
 Lewis Harry
 Lyle Wm (C)
 Lidell Jack (C)
 Lima Geo
 Linn A M (C)
 Livingston Mrs B J
 Lived Edlie M
 Lockhart Roma M (C)
 Loftus Mr & Mrs (C)
 London Louie
 Longfeather Joe (C)
 Long Cox (C)
 Lorraine Peggy
 Love Joy
 Loweree Edw (C)
 Luce John
 Lydstrom & Emmerson (C)
- L**
 Lyles A L
 Lynne Oral
 Lyon Mrs Dave (C)
 Lyons Miss M
 Lytell Wm
- M**
 Mable & Mafe (C)
 MacCauler Wm
 MacDonald Margaret
 MacFadden Alex
 Mack Fay
 MacMillen
 Madison & Nase (C)
 Malina Irene B (C)
 Malar Chicago (C)
 Mandorville Marjorie
 Manzon Grace
 Mansell Louise
 Mantell Geo
 Mantell L Ayres
 Marlon & Deane (C)
 Marshall Dorothy
 Marshall Lew
 Martin Mr & Mrs B
 Maxim A (SF)
 Maxim Mrs (SF)
 Mavor Harry
 May Evelyn C
 May H
 Mazone Mr
 McCree Sallie
 McElroy Mrs P
 McCreer Robt (SF)
 McEntree The
 McKays Review
 McKenna Thos
 McParland Leo W
 Melvern Babe (C)
 Mercer Berrie
 Merner Vera
 Messers Charlotte
 Middleton Jennie
- M**
 Mitchell & Mitch (C)
 Mitchell Russell (C)
 Moe Freeman (C)
 Moon J Anna (C)
 Moore Mrs Geo A
 Moore Lucia
 Moore Lucille (SF)
 Morgan & Gray (C)
 Morgan Bruce
 Moran Chas A
 Morgan Eugene (C)
 Morrison James
 Morris Edna Mrs
 Moulton Gerlie
 Munson Marion
 Murdock Miss Jap (C)
 Murray Billy (P)
- N**
 Nelson Mae
 Nelson Thos H
 Nevada Josie
 Newell Billy
 Newiya Victoria
 Newman Mr & Mrs R
 Newman Lou & J (C)
 Newton Miss
 Nolan & Nolan
 Norwood Edw (C)
 N Y Comedy Four
- O**
 Oliver James
 O'Neil Mae (C)
 Orthman Grace (C)
- P**
 Page Bert
 Palmer Betty
 Palmer Frank (C)
 Park Billy
 Patterson Archie
 Peavik Nick
 Pearson Violet (C)
 Peiser Geo S
 Perry Miss Ruster
 Phelps Frank (C)
 Pietro Mr
 Pugno & Bingham (P)
 Pool & Pembroke
 Portia Sisters
 Powell Miss
 Pratt Herbert A
 Prescott Jack (SF)
 Pullman Miss Dede
 Purdy Wm (C)
- R**
 Rafael Dave
 Raffin Alfred
 Randall Vivian
 Randolph Betty
 Randolph Ruth
 Rankin Wm (C)
 Rath Bros (C)
 Ray Roma
 Raymond Jack (C)
 Ream & Renard
 Renard Nat
 Reno & Reno
 Reno Irene (C)
 Rial Fred
 Riano Jack (C)
 Rice Bros (C)
 Rice True
 Richie A
 Riley Joseph
 Ring Blanche
 Rivers Dolly
 Robidoux Eugene
 Rochester Claire
 Rockwell Florence
 Rogers Ida
 Ross Katherine (C)
 Roth Kitty
 Rothchild Julie (REG) (C)
 Rove Ruth
 Rubell Julian
 Rubens The
 Rubah Mr
 Russell Paul R
 Ryan Ethel
- S**
 Sallahu; Dora
 Samuels Rae
 Sanderson Joanie
 Santl Milo
 Santoro Duo
 Sather Al (C)
 Savon Pauline (C)
 Schenn Chas
 Schlotterbeck E T
 Schenfield Mrs Chas
 Schwartz Martha
 Shannon John J
- S**
 Sharp Charlie
 Shaw D Collie
 Shaw Joe (C)
 Shea Jimmie
 Sherman Lee
 Sherwood Jeanette
 Shield Crowning
 Shirley Sisters
 Skelly Jimmie
 Smith & Rodgers
 Smith Thos R
 Spencer Bert
 Spencer Margaret
 Stanley & Lee (C)
 Startup Harry (C)
 Stevens Mrs H A
 Stevens Kitty (C)
 Stendel & Hyde (C)
 Straub Sisters
 Stroupe J
 Stuart & Lewis
 St. Claire Tylor (C)
 St. Vrain Richard
 Sunderland May (C)
 Sykes Carrie
- T**
 Tabor & Green
 Tabor Monroe (P)
 Tabor Frank
 Taylor Margaret B
 Taylor Wm H
 Terry Arthur & G
 Texas Quartette
 Thomas Mr & Mrs F
 Thomas Helen
 Thompson J Forrest
 Thorne Wm
 Thonger Lena
 Thurlina Billy
 Tivola
 Top Coraeline
 Totto Otto (C)
 Townsend E M
 Travers Helen
 True Valerie
 Tucker Joe
- U**
 Universal 5 (C)
- V**
 Vance Harry
 Valette Blanche (C)
 Van Arthur (C)
 Vauxton Dorothy (C)
 Verneille
 Vernon Mr
 Vitagliano Jimmy
 Voltaire Bertha
- W**
 Wakefield Wanda (C)
 Walker Ralph E
 Wallace
 Wallace May
 Walters Selma
 Walton Elsie
 Walt Chas E
 Ward Al (C)
 Ward Larry
 Ward Walter
 Wardell Harry
 Watkins Billie (P)
 Watson Pearl
 Wayne Marshall & C
 Weber Hazel (P)
 Westcott Eva
 Weston Harry
 Weston Mable
 Weston Trio (C)
 West Fdw
 White Sisters
 White Jenny
 White Mabel
 Wilbur Bunny (C)
 Willard Janet
 Williams C A
 Williams Frances
 Wilson Law (C)
 Wilson Rogers & W
 Wilson Frank
 Wilson Henry P
 Wilson Nettie
 Wilson Ollie
 Winchester E L
 Wood & Lawson
 Wood Melville & P
 Woodward & Morrissey (C)
 Wright Earl
 Wright Lucille
- Y**
 Yonns & Waldron (C)
 Yvonne Miss (C)

- Y**
 Sharp Charlie
 Shaw D Collie
 Shaw Joe (C)
 Shea Jimmie
 Sherman Lee
 Sherwood Jeanette
 Shield Crowning
 Shirley Sisters
 Skelly Jimmie
 Smith & Rodgers
 Smith Thos R
 Spencer Bert
 Spencer Margaret
 Stanley & Lee (C)
 Startup Harry (C)
 Stevens Mrs H A
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 Ward Al (C)
 Ward Larry
 Ward Walter
 Wardell Harry
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 Watson Pearl
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 Westcott Eva
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 Willard Janet
 Williams C A
 Williams Frances
 Wilson Law (C)
 Wilson Rogers & W
 Wilson Frank
 Wilson Henry P
 Wilson Nettie
 Wilson Ollie
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 Wright Earl
 Wright Lucille
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of inspection of the burlesque houses in which he is interested.

While in Chicago last week Mrs. Bierbower, mother of Elsie Janis, knit a nose protector and a pair of ear muffs for Irving Berlin.

The Palace theatre has built a second box office window to accommodate the extra money details incident to the war tax.

Manlo Moore and Boyle Woolfolk are at work on a tabloid written by Will Hough, which they will jointly produce in December.

J. B. Blaine is putting his musical farce, "Hello, Bill," over the Walker time in Canada.

Betty Powers, formerly with Goldenburg's "Follies," has been engaged as prima donna of Sam Sldman's show.

William C. Cushman's "Toy Maker's Dream," one-nighting through Iowa, will go on city time after Jan. 1.

Wyndham and Moore, playing in Chicago recently, bought a thousand dollars' worth of

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CHICAGO
 VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.
 Joe Santley and F. Wheeler Wadsworth are producing a vaudeville "girl" act.
 Morry Stern, formerly assistant professional manager of Joe Morris.

CORRESPONDENCE
 Unless otherwise noted, the following reports are for the current week.
 Blossom Baird, stock leading woman, has joined Emma Bunting's stock at San Antonio.
 Iceland, the big ice rink at 63rd street and South Park avenue, is open.
 McGood's-Tate Company split. Tate has a new act with his wife, known as Tate and Tate.
 Issie Herk has left for a three weeks' tour

SEVEN "STERN" SUCCESSES!!

"Camouflage"

Nut Song No. 2—With Comedy War Choruses—Sure Fire Hit No. 1

"I'm Old Enough For a Little Lovin'" Sure Fire Hit No. 2

"Someday Somebody's Gonna Get You" Sure Fire Hit No. 3
(With Special War Chorus)

"Set Aside Your Tears" Sure Fire Hit No. 4
Genuine Hit of All the American Camps

"Lily of the Valley" Sure Fire Hit No. 5
Nut Song No. 1

"Oriental Nights" Sure Fire Hit No. 6
Waltz Song on the Order of "Carissima"

"Long, Tall, Brownskin Gal" Sure Fire Hit No. 7
Tremendously Popular Coon Shout

SIX ADDITIONAL "SURE-FIRE" WINNERS!!

"Sweet Egyptian Rose"	"Hawaiian Sunshine"
"Keep the Lovelight Shining"	"Graveyard Blues"
"Mother's Lullaby"	"Shimme-She-Wabble"

INSTRUMENTAL NUMBERS SUITABLE FOR Acrobatic, Dancing, Animal and Dumb Acts

"Indianola" Fox-Trot	"Umbrellas to Mend" One-Step
"Oriental Nights" Waltz	"Hy Sine" One-Step
"Shimme-She-Wabble" Fox-Trot	"Yah-de-Dah" Fox-Trot

Full Orchestration, 25 cents each

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HARRY TENNY, Mgr., invites all his friends to call

Liberty Bonds. That isn't much of a new item—but they paid cash.

Lowell Sherman, until recently a member of the "Parlor, Bedroom and Bath" cast here, has joined the "Good Morning, Rosamond" company.

Natalie Morgan and Eddie Allen have been engaged by Boyle Woolfolk for his new act "Six Little Wives," which opens on the Orpheum time in Des Moines Nov. 26.

"Vanity Fair," with Jack Trainor and Olga de Baugh, has cancelled W. V. M. A. time and will be routed over the Orpheum circuit, opening Jan. 6 in Minneapolis.

The Regent (U. S. O.), at Muskegon, Mich., cancelled bookings for Nov 15-17. The house was taken over by a local organization for a charity event.

Barney First, for many years a Hebrew comedian in burlesque, is going into vaudeville. He opens on Ackerman-Harris time in a single act Nov. 11.

The cabarets are fighting hard for life, with chances against them. The city law staff has ruled that they can be blotted out without rupturing the constitution.

John E. Keller came to Chicago last week and engaged Horace Lints, Marion Earle and Harry Dixon for his stock repertoire troupe there.

"Make Yourself at Home," Harry Segal's one-night-stander, which has been having a hard time through Minnesota, closed last week at St. Peter, Minn.

E. Lee Robinson, formerly in picture work in Los Angeles, has been assigned as understudy to Conrad Nagie, who has the leading male role in "The Man Who Came Back."

Nov. 1 a reduced scale of \$1.50 for the entire lower floor went into effect at the Olympic for "Canary Cottage." This is the second of the loop shows to cut down the \$2 top. The other is "Parlor, Bedroom and Bath."

Earl Snyder, head of the New York Costume Co., has been also appointed business manager for the Alston Boot Co. of Chicago. The firm announces that an increased department for the profession has been installed.

The vaudeville sketch, entitled "The Bride Shop," playing at McVicker's last week, has been elaborated into a musical comedy by Fred de Greenc and Edward Paulton, and will be staged in Pittsburgh in a couple of weeks.

Thomas A. Wise and William Courtenay, now touring in "Pais First," are contemplating a tour in vaudeville with a sketch written by Dan S. Russell, entitled "The Double Cross."

Rob Sherman's two shows, "The Girl Without a Chance" and "The Good for Nothing Husband," have been booked on central southern one night stands for the first time since they were produced.

James "Fat" Thompson, blackface comedian, has a new burlesque act called "Camouflage" which was tried on the dog last week. He says he was surprised how few knew the meaning of the title at this late day.

Otis Skinner in "Mr. Antonio" will play a week of one-night stands, beginning with Janesville, Ill., Nov. 10, and then play Peoria, Joliet, Bloomington, Urbana and Springfield. He will play Milwaukee Thanksgiving week and then proceed to the coast.

Josephine Huddleston, beautiful artists' model and picture player, later lead for Woods in "Potash and Perlmutter," here and character in "Her Market Value," has joined the Red Cross, is taking her training and hopes to go "over."

Fred Miller, who organized the Dixie Quintet, a musical act which played W. V. M. A. time, and who has recently been in cabaret work, is now a member of the team of Miller and Purcell. The quintet has disbanded.

Mrs. Bob Fitzsimmons, widow of the fighter, refused to lend her consent to a movement on the part of Chicago friends to erect a monument over Bob's grave at Graceland. Mrs. Fitzsimmons declared she had made arrangements for a monument.

Robert and Robert, sued by Ackerman-Harris for \$250 for liquidated damages on unexpired contracts, has settled. Since last December the team has been unable to get bookings. At the time they jumped San Francisco to open for Pantages for more money, Pantages refused to play the act.

The Shubert stock at St. Paul is rehearsing a production to be known as "The Tidal Wave." In Chicago last week Jules Michaelson, Helen Aubrey and Donald Brew were engaged for the show. "The Hawaiian Strollers," a five-member band, has also been engaged.

Capt. R. Hugh Knyvett of the Australian Infantry lectured in Chicago at Orchestra Hall last Tuesday. He stopped at the La Salle hotel. A bellboy came along shouting the captain's name. Knyvett buttonholed him. "R. Hugh Knyvett?" asked the boy. "I am," said the captain. Who says the English aren't there?

Holt and Rosedale had a contract for this

week in Milwaukee. They came through Chicago en route and thought they'd run in to the Majestic and see if there were any mail. To their amazement they found themselves billed at that house. The switch had been made and notice had not reached them. So they just "stuck."

An \$85 house one day last week where Edgar Becman and his French players are playing at the Central Music Hall, caused a cancellation of the show and the refund of money at the box office. It was responsible also for the cutting down of the Chicago engagement of the players to two weeks instead of three. The company has returned to Montreal.

Lee Parvin, agent for one of the "Fair and Warmer" road shows, is mourning the loss of his personal trunk and all his wardrobe, taken by a troupe in error at Plattsburgh, sent back, taken a second time by another troupe (he doesn't know which) and never heard of since. His trunk is marked with both his and his company's trademarks. Variety's Chicago office has his route, and if word comes of the trunk he will be notified.

In the fire of a baggage car recently in which the entire scenery and costume equipment of the "Military Maids" company was destroyed, George Clark, principal comedian, lost a trunk containing several hundred dollars worth of jewelry and 120 complete manuscripts. The latter can never be replaced. Dave Rose, former burlesque comedian now in the manufacturing business in Chicago, supplied the entire chorus of the company with underclothes.

Chicago has had a song contest, featuring war numbers, similar to the one recently held in New York. A prize was offered by Jack Burgh, manager of McVicker's, where the contest was staged. The following songs were presented: "It's a Long Way to Berlin" (Feist), sung by Flo Jacobson and the Eight Sailor Boys; "Joan of Arc" (Waterson, Berlin, Snyder), sung by Joe Morty; "Somewhere in France is the Lily" (Witmark), sung by five men of the Austin Fellowship Club; "Long Boy" (Shapiro-Berstein), sung by Billy Stoneham; "So Long Mother" (Remick). The contest was staged during a regular performance, and the applause of the audience was the decisive factor. There was a great deal of indecision. The contest finally simmered down to the Remick and Witmark number. The latter won. The theatre is planning to make the contest a feature every Friday, inviting five publishers.

A big benefit minstrel show for the second Chicago Red Cross drive is being planned by booking managers and agents here. The event will be held under the combined auspices of the W. V. M. A. and the U. B. O., and Messrs. Humphreys and Singer have set \$5,000 as the mark to reach. No definite date has been set for the show, but it is planned to hold it within a month, and efforts will be made to reserve a Sunday afternoon at Cohan's Grand. The following will participate actively: Geo. Van and Tom Powell, who are in charge of the committee on engagements; Abe Bunge, Mitchell Licalzi, D. L. Schwartz, Will Berger, Dick Hoffman, Harry Miller, Paul Goudron, Eddie Shayne, Walter Downey, Glenn Durt, Charles Crowl, Tim Keeler, Eddie Marsh, Tom Carmody, Bill Jacobs, Harry Spingold, Roy Murphy and H. Goldson. In addition to the amateur talent, several big acts will round out the bill.

AUDITORIUM (H. M. Johnson, mgr.)—Grand opera opens Monday, Cleofonte Campanari, director.
WACKSTONE (Ed. Wappler, mgr.)—"The Willow Tree" with Fay Bainter, closes (8d week). Walter Whiteside opens Sunday in "Mr. Jubilee Drax."
COHAN'S GRAND (Harry J. Ridings, mgr.)—"Why Marry?" with Nat Goodwin, Arnold Daly, Edmund Bress and Ernest Crawford (1st week), opened big.
COLONIAL (Norman Field, mgr.)—"Parlor, Bedroom and Bath" (11th week).

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We begin with the latest by

JACK MAHONEY

Timely! Psychologic! Patriotic!

"Good-for-Nothing Jim"

Come in and hear the chorus. The lyric almost sings itself. And when you hear the melody, which is far better than the same writer's "Tulip and Rose," you will be entranced by the stirring two-four tempo. Get it quick!

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"Some Day, Somebody's
Gonna Get You"

With War Chorus

"Set Aside Your Tears"

The Cheer-Up War Song

"Oriental Nights"

Waltz Ballad De Luxe

"My Sweet Egyptian Rose"

Oriental Song Gem

"I'm Old Enough For a
Little Lovin'"

Skidmore's Comic Scream

"My Little Rambling
Rose"

Sweet and Pretty

"Camouflage"

Nat Song No. 2

"Lily of the Valley"

Nat Song No. 1

"Brownskin Gal"

Skidmore's Syncopated Laugh Provoker

"Billy Boy"

The Song that Inspires Your Audience
With Patriotism

"My Mother's Lullaby"

A Wonderful Mother Song

"Keep the Lovelight
Shining"

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"Oh You Wonderful Girls"

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COLUMBIA (F. A. Parry, mgr.)—Sam Sidman's show.
CORT (U. J. Hermann, mgr.)—"Upstairs and Down" (11th week).

CROWN (Ed. J. Rowland, Jr., mgr.)—Stock

—"For the Man She Loved."

ENGLEWOOD (J. D. Whithead, mgr.)—

American Wheel Burlesque, "Gaiety Girls."

EMPIRE (Art Moeller, mgr.)—American

Wheel Burlesque, "Military Maids."

GARRICK (William Currie, mgr.)—"The

Thirteenth Chair" with Annie Russell (10th

week). Next Sunday, Winter Garden Show.

GAYETY (Robert Shoemaker, mgr.)—"

The Orientals."

ILLINOIS (R. Timpon, mgr.)—"Miss

Springtime," drawing splendidly (4th week).

IMPERIAL (Will Spink, mgr.)—"Katsen-

jammer Kids."

LA SALLE (Nat Royster, mgr.)—"Oh,

Boys!" with Joseph Santley, capacity houses

(12th week).

NATIONAL (John Barrett, mgr.)—"The

Little Girl that God Forgot."

OLYMPIC (Abe Jacobs, mgr.)—"Canary

Cottage" (6th week).

PLAYHOUSE.—Stuart Walker's company

in "Seventeen," a phenomenal success for this

house (4th week).

PRINCESS (Will Singer, mgr.)—"The

Man Who Came Back," with Mary Nash, the

extraordinary success of years for this house

(7th week).

POWERS (Harry Powers, mgr.)—Otis

Skinner in "Mr. Antonio," closes next week

(11th week). Coming, Ruth Chatterton in

"Come Out of the Kitchen."

STAR AND GARTER (William Roche,

mgr.)—Ben Welch's "Big Show."

STUDEBAKER (Louis Juda, mgr.)—Will-

iam Gillette in "A Successful Calamity," (1st

week); rejuvenated house and gala start.

MAJESTIC (Fred C. Eberts, mgr.; Or-

pheum; rehearsal, 9:30).—Fifty or more

people contribute to the show; it has many

high spots of talent and more of honest,

earnest endeavor; but, somehow, "nothing

comes out." The show as a show is twenty

per cent. off.

William B. Friedlander's "The Naughty

Princess" closes. The production is more

than adequate, the costumes are fresh and

natty, youth predominates radiantly and the

lyrics and music are a credit to vaudeville.

The book is fair. The lighting effects are

great. The action has speed but the story

hasn't.

Friedlander is both artistic and practical.

He produces up to vaudeville, not down to it.

He can't help it if they put his act closing

bill shows. The syncopated prayer that he

wrote and staged for "The Naughty Princess"

is one of the most delicate and saccharine bits

contributed in moons. The whole offering

smacks of good taste and energetic effort.

There isn't a big applause hit on the bill.

Dorothy Brenner, with a drop and platform

all her very own, wearing a repertoire of

gowns and singing exclusive Herbert Moore

songs, stands still until she gets into her

sugar-coated child impersonations, when she

starts going. For the finish she resorts to a

delicious little bit of profanity which she does

perfectly for a bangup exit.

Holt and Rosedale (New Acts) are on far too early for so fragile and dainty a bit of concert transplanting. Lew Dockstader, dressed and working entirely too straight for his best style, whooped it up for Roosevelt, Wilson, Hoover, Haig, Pershing and everybody except the White Sox. Very few whooped back. Lew needs something very badly—a monolog.

Emmett J. Welch, with all the minstrel mannerisms that once we loved and now we snuff at, led a horde of blackface tenors, step-pers and jesters of mediocre grade and less than that. If this is a subtle satire on minstrel entertainment it is rich; if it is meant to be entertainment in its own right it is poor. The audience took it seriously, and let it get away mournfully. Let it be said that Welch tries. He sang a "song poem" about three roses that was said enough to move a loan-shark's soul. But the audience was sad enough without it, and refused to demonstrate.

The three Kanazawa boys, amazing Jap Risleyists and equilibrista, opened briskly with seven minutes of miracles which, twenty years ago would have had them headlined at 400 years ago would have had them burned at the stake. In 1917 it went mildly. Jack Clifford and Miriam Wells, in their "At Jasper Junction," got a hand midway, at the finish of the Clifford's dope-fend scene, but closed much lighter than they deserved. Stan Stan-ley, who has puzzled in this aristocratic house, but got under their buttons before long and beat it handsly.

The show ran until five o'clock at the matinee, too long and all out of proportion. Good acts were wasted, start and finish. "The Naughty Princess" faded and petered as many walked out after the usual curtain hour, whereas Holt and Rosedale struggled with Dresden china offering as dozens were coming in. And this show needed every ounce of assets it had.

PALACE (Earl Steward, mgr.; Orpheum).—Weird and analysis-defying is vaudeville, which fights with everything but is true only to that ineffable but always sure-fire quality—personality. The audience, at the Monday matinee here was genial, tolerant, appreciative perhaps to a fault. On the same bill were Gertrude Hoffman and Ray Samuels.

Miss Hoffman gave her wonderful revue, supported by many elaborate drops, a lot of scenery, a dozen beautiful and talented dancing girls, scores of gasp-provoking costumes, a troupe of Singalese and a mass of material especially written for her. She has her own stage manager, master mechanic, electrician, property man, tyman, and carries four wardrobe women. Miss Samuels has only a piano, Charles Pierce to play it for her, her voice half a dozen songs and the quality mentioned above.

Miss Hoffman's efforts were rewarded by enthusiastic applause. But Miss Samuels, all by her electric self, stopped the show for three minutes. Lights out had no effect on the fervid clamor of the Ray fans. They wanted more. Of Miss Samuels' numbers, the civic-proud patrons of the house responded most vociferously to "I'm from Chicago." Her character song, "What Do You Want from My Young Hebrew Life" brought screams.

The by no means odious comparison was rendered additionally striking by virtue of

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the well known composer, and who is responsible for the following great successes: "YOU MADE ME LOVE YOU," "ROW, ROW, ROW," "WHAT DID YOU WANT TO MAKE THOSE EYES AT ME FOR," "YOU'RE A DOG GONE DANGEROUS GIRL," "PIGEON WALK," "IF WE CAN'T BE THE SAME OLD SWEETHEARTS," "MR. DREAM MAN," "DANCING AROUND," "I'M CRYING JUST FOR YOU," "I MISS YOU MOST OF ALL" and dozens of others, desires us to announce to his thousands of friends in the Profession, that he has signed a contract to write exclusively for us and will be very happy to see them at our professional department. His first contribution to our catalog is a batch of three songs, a trio of the best numbers it has ever been our good fortune to publish: each and every one of them different, in fact many an act could use all three one after the other and they would not conflict—one of the best routines ever introduced.

AFTER A THOUSAND YEARS

CHORUS

Back where those Egyptians used to carve inscriptions
There, up on the temple wall,
Long ago I found you, roses all around you.
Then I heard you call, by the moonlight.
We were oriental, sweethearts sentimental,
Till we had to part in tears.
But love lives on forever, here we are together
After a thousand years.

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in its original form and tempo, AN ORIENTAL BALLAD of majestic quality, the refrain of which rises and rises until you reach a great big climax that can't help but raise your audience to the highest pitch of enthusiasm; in just a little quicker tempo, it can be used as an oriental novelty number especially as a double. In the lyric, ALFRED DUBIN has just outdone himself and only emphasizes again what a master of his art he really is.

I'M GOING TO FOLLOW THE BOYS

Girls Girls!! Girls!!! This was built to order for you. If ever there was a number full of "Pep," "Snap" and "Ginger," this is IT with a capital "I." When MONACO wrote "WHAT ARE YOU MAKING THOSE EYES, etc.," everybody said "what a wonderful melody," and that it would be a long time before he'd strike another like it. He fooled them, for in this he not alone has one just as good, but a 100 per cent. better. The lyric by Howard Rogers has some wonderful punch lines—lots more choruses.

CHORUS.

I'm going to follow the boys over there—
Anywhere, I don't care.
I'm just dyin' for one little dance,
But all my dancing partners are "Some-
where in France."
I never nursed anyone I'll admit,
But I'm strong to do my bit,
And if one little kiss or more
Can help them with the war,
Why, I'm goin' to follow the boys.

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THE DREAM OF A SOLDIER BOY

CHORUS.

All the nations were kind to each other,
Every law was a golden rule
Every mother and son were together that
day
And every gun was laid away.
Every soldier was back with his sweetheart,
All the world seemed to smile with joy—
And God turned the trenches to gardens
again—
That's the dream of a soldier boy.

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Up to now all war songs have been either a 2/4 or 4/4 march number. Here's one, both as to words and music, that is built on altogether different lines. The melody is a fascinating sympathetic waltz, flowing as smoothly as oil, with a range (JUST ONE OCTAVE), that makes it easy for any one to sing. The story by ALFRED DUBIN is undoubtedly the strongest this clever author has ever written, the combination of both making a magnificent creation, and has that "something" which is bound to make a very strong appeal to the millions of homes all over the world that have been touched. by one or more of their loved ones having gone to the front

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LONG
TIME

We know, you know, everybody knows, this is the song of the hour. "Nuff sed."
 P. S.—Just a line to let you know we have some wonderful new versions,
 by LEW BROWN and ALBERT VON TILZER.

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Great comedy songs speak for themselves. If we had the space, we could fill two pages in this profession, so if you overlook the greatest comedy song in your

IF YOU SAW ALL THAT I SAW IN ARKANSAS

If you are looking for a real novelty song, this is it.
 By WILL J. HARRIS and MILTON AGER

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EMALINA

MY

GAL

This song is as safe as a Liberty Bond.
If you don't get it, it's going to get you.
By CREAMER and LAYTON.

SURE ABOUT THE GIRLS

...and point of the song. However, we pocketed comedy songs entirely for the benefit of the
... BY LEW BROWN, BOBBY HEATH and RUBY COWAN

DOWN IN BORNEO ISLE

...and "Down in Borneo Isle" you will find this one the great follow-up song
By CREAMER and LAYTON

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Furnished Apartments and Rooms Baths and Continence Hot Water Large Rooms, \$4 and Up 2 and 3 Room Apartments, \$7 to \$8.50 COMPLETE HOUSEKEEPING 310 W. 48th St., New York the fact that Miss Samuels has the sixth position on the bill, preceding Miss Hoffman, who closed. The show opened with Sprague and McNece in a tight little roller skating act. Miss McNece drew as much applause for her personal charms as she did for her skating. Edwin George was second. He juggles and talks, and depends for his comedy on foisting his tricks. He also has the all-conquering quality. Without it his act would lose about 99 per cent. of its punch. James C. Morton, who followed, likewise possesses the tall-man. His personality is mainly in his feet, but personality is personality, no matter where it lurks. Assisted by Mamie Diamond and two children, Morton gave a hodge-podge of vaudeville odds and ends, using a full stage set—dancing, singing, giving burlesques. Comfort and King, in their time-tried "Coun-town Divorcements" in blackface, delivered the goods and received prompt payment in laughs. Austin Webb and Co. preceded Miss Samuels in a comedy sketch by John B. Hymen, entitled "Hit the Trail." As indicated by the

title, which is beyond cavil and criticism, the sketch is based on Mr. Sundry's passionate school of evangelistic forensics. A plot is thrown in without extra charge. The scene is laid in Dunkirk, N. Y. Nobody can expect anything spectacular to happen in Dunkirk. Kitty O'Connor, playing a little Irish girl in support of Mr. Webb, lost a touch of sweetness that the sketch needed sorely. The story has to do with imbecilements and conscience. Swing.

GRAND (Low Center, mgr. and agent).—The colored population in the vicinity of this house has no cause for complaint as to the character of entertainment offered. The independent bookings at the Grand do not assure the same standard quality of acts shown in some of the other houses, but there is a delightful phase of chance—a gamble—which adds zest to seeing the show. Last week the surprise was a sketch, "Diamond Daisy" (New Acts). The No. 1 position was held by P. George, with a creditable enough musical offering. In truth Mr. George does not excel in any one instrument. But he is a jack of all musical trades, and he furrows his efforts by disguising his instruments. In the character of a chef, with a kitchen setting, Mr. George picks up an umbrella, and lo, it's a clarinet, and he plays it. A hat tree is a bassoon, a roast pig conceals a telephone, the claw of a jobster is a "sweet potato," a broom is a one-string violin, a kettle is a banjo, and so on for about seventeen minutes. The dingy audience liked it very much. Nat and Flo followed with a song and dance offering characterized by earnest endeavor. "Diamond Daisy" had the third position. The Billy B. Johnson Trio was four. They are two men and a woman—all colored. This is a very weak and meritless act, the brutal truth being that neither of the men has any talent in the things they do, which are songs and dances. The woman has a good voice. "Those Five Girls" closed the show. Three of the girls play the violin, one dances all sing. They change costumes twice. These are seemly and willing workers, but the act shows a palpable lack of class, even for this phase of vaudeville. Given

a producer, some scenery, and something to do, they could get by nicely. Swing. HIPPODROM (Andy Talbot, mgr.; agent, W. V. M. A.).—The 12.50 show seemed to be so detour on attendance at vaudeville houses. Gabby Broca and Clark opened with diablo stunts, but began to thaw the audience when they got into their hat juggling and club juggling business. There was something missing in the No. 2 act, Wayman and Barry, recently at McVicker's. Their act seemed to lack pep. Cole and Deahy, last seen here at the Palace, followed with their able and highly presentable dancing act. They have an elaborate drop and Miss Cole wears three striking gowns. Marrow was Harry Elmer, another of the "hid-the-audience" subjects. He may have had a wonderful line of comedy, but it couldn't be heard beyond the tenth row. He made his entrance on a dark stage, using a wandering spot, and calling for lights. The spot discovered him with an armful of green onions tied in red ribbon. The audience laughed at this. Harry began his confidential kidding, and the audience stopped laughing. His ability in putting over song numbers when he was a member of the team of Hines and Fox seems to have been played out; or, perhaps, it is because he does not see fit to exercise any particular effort along these lines in his act. H. Roberts and Company (the company are two girls) work desperately and with merit on a per-spring vehicle which has vaguely to do with the golden rule. They know how, but they need a sketch. James (Pat) Thompson & Co. present a new sketch called "Camouflage" (7) Dauber. He works in blackface, using a number of good comedy lines on the new art of camouflage. There is some past-along toward the finish, which gets laughs. Thompson appears in the character of a colored house painter. The Al Gelem Troupe one of the largest acrobatic acts in vaudeville, doing everything from perch to ground

tumbling, were enthusiastically received. There are wise men, two midgets and a couple of girls in the troupe. Swing. McVICKER'S (Jack Burch, mgr.; Doyle-Loew).—Quite a number of acts of big time built up the bill this week. It was one of the best all-around programs offered here for some time. "The Volunteers" quartet missed the good work of Al Raub, their comedian and tenor, saw with Olive Briscoe, Leslie Clark & Co. present a hotel-lobby sketch which lasted 16 minutes. There are five people, three men and two women, but Miss Clara monopolizes most of the speeches, and, at times, it gets more like a monolog. The girl who plays the other female part is deficient, probably due to inexperience, which shows palpably in Simpson and Dean scored the hit of the bill with a singing and dancing act which carries a special drop. In the Bowery dance, the costuming and execution of eccentric steps and business were productive of several bows, legitimate ones, that the audience demanded. "Beaux and Belles" follow in a costumed singing and dancing revue. There are two beaux and five belles, all with unusually good voices. The act opens before a drop with a transparent window showing a girl at the piano. It then switches to full stage. Colonial drawing room later. The stately minstrel is done beautifully by two of the belles, one of them dressed as a beau. Jackson and Jackson were unfortunate in following this act. They also have a song-dance offering, and the high standard of their predecessors along the same lines didn't give them an opportunity to shine much. The largest individual reception given any act for one number was earned by Mueller and Myers, two boys with nice and good lines on it wasn't exactly one of the latest song hits, although "The Rosary." But they did it beautifully, and it was appreciated by the audience, which, after all, has a way of appreciating anything that is done superlatively. Swing.

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ORPHEUM (Fred Henderson, gen. sup.; agent, direct).—The Orpheum in this week housing a fair entertaining program, although on paper it looked unusually attractive, with the attendance naturally being good. Hitlo, billed as an "Added Attraction," was moved to the next to closing position and easily scored the hit of the show with his imitations. Avelina and Lloyd were placed "No. 4" and gained continuous laughter with their humorous southern patter and amusing bits. Trixie Friganza is the current headline attraction and recorded a goodly score that was somewhat aided by Melissa Ten Eyck and Max Welly, who not only danced acceptably, but was responsible for some of the closing comedy, wherein the strength of Miss Friganza's turn lies. Franker Wood and Buzec Wyde proved a pleasing addition with their skit, "That's All Right," by Frank Orth. Betty Bond received passable returns throughout her single specialty, dealing to good results with her final number. Nina

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Payne (holder) was moved to "No. 3" and was moderately successful. "Submarine F-7," another holdover, held the closing position, and was presented to a departing audience. Fleta Brown and Herbert Spencer, in their second week, were delegated to the opening position and gained by a passing notice.

PANTAGE.—The current Pantage show is a pleasing outfit, with "Bon Voyage," a musical production, successfully presented by a number of clever principals, easily holding up its advance billing. It is undoubtedly one of the best attractions of its kind that has come over the circuit this season, notwithstanding that numerous productions on the like order previously seen were among the best. To aid in the general results, the girls have a classy appearance, with Jimmy Gilda (comedian) offering some capital comedy to the pleasure of the auditors. "The Saint and Sinner," by Ethel Clifton, held the interest nicely, while Brady and Mahoney in their talking skit, "The Cruise of the Doughnut," marking up well earned hit. Jessie and Dollie Millar (two girls) proved a good combination. The Cromwells worked speedily

throughout, with the female impersonation proving somewhat of a surprise at the final. Knight and Cartize, in a routine of singing and talking, pleased.

HIPODROME.—The Hippodrome this week is presenting a good program with a capacity business as usual on hand. Cooper, Simmons and White are a neat singing trio. Their harmony was delightful. "Fountains of Love," "tah," was given the headline position, and proved acceptable through the arrangement being neatly produced. Tossing Austin was liked with their juggling specialty, while the Carson Trio, with their instrumental offering, pleased. Rae Snell replaced the Cycling McNutte. She presented an ordinary routine of classical dances. The Aerial Butlers and their wire stunts were appreciated.

ALCAZAR (George Davis, mgr.)—Stella Maybaw in "Broadway and Buttermilk" (2d week).

CURT (Homer F. Curran, mgr.)—Anna Held in "Follow Me" (1st week).

COLUMBIA (Gottlieb & Marx, mgrs.)—"Potash & Perlmutter in Society" (2d week).

CASINO (Robt. Drady, mgr.)—A-H & W. V. A. vaudeville.

WIGWAM (Joe F. Becker, mgr.)—A-H & W. V. A. vaudeville.

PRINCESS (Bert Leyer, lessee and mgr.)—Bert Leyer vaudeville.

ALHAMBRA (Wm. Finck, mgr.)—Kellie-Burns vaudeville.

The following concert people will appear under Herbert Meyerfeld's management: Israel Seigman, Dr. Arthur Weiss, Mons. Antos De Vally, Mrs. Robert Hughes, Mms. Johanna Kriehoy, Missot String Quartet, Kajetan Atzl, Dr. Carlos de Mandel, Leo Cooper.

William Pihw joined the Kolb and Dill Co. at Salt Lake last week.

Bob Mile, at the Orpheum this week, was operated on last week for an abscess of the ear.

Ben Dillon and his musical comedy company, now at the Lyric, Portland, Ore., is considering opening the Columbia, Oakland, dark for some time.

The executive offices of Ackerman & Harris were moved last week from the Humboldt building to their own new Circuit building on O'Farrell street. It also has the W. V. M. A. offices. The new building is a neat structure, two stories high. An automatic elevator has been installed.

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"THE RENDEZVOUS OF THEATRICAL'S BEST"

Ed McGill, formerly representative here for the Foster Music Co. now on the staff of Waterman, Berlin & Snyder San Francisco office; under the management of Mort Cisco, offic.

George Lovett, of Lovett's "Consternation" at the Casino last week, received considerable publicity in the daily papers for the large amount collected through his efforts for the soldiers' tobacco fund.

The Savor, a "diver" for the various attractions housed there, is doing a big business with Rev. Paul Smith's picture, "The Finger of Justice," at 25-50.

The Pantage and the Casino theatres are the only two vaudeville houses here that include the war tax in the admission price. The Pantage has raised the 25-30 cent seats five cents. A notice over the box office states it is done to save the patrons the annoyance of dealing with pennies at the door. The Casino is charging 30 cents for the former 25-cent seats, and has eliminated a large portion of the 15-cent seats for which they are getting 20 cents. A sign over the box office reads: "We pay the war tax."

A set fight took place on the stage of the Hippodrome here one night last week. The participants were Little Caruso, a healthy Italian operatic singer, and Willie Smith, a frail "single" singing act. According to reports, the feud started at Seattle where Caruso had some misunderstanding with two girl members of his act, on account, it is said, of his forced attention which was resented by one of the girls. Smith interceded in the girls' behalf.

Antone De Vally, opera singer who was at the head of the French G. O. troupe that recently completed an engagement at the Savoy, was arrested on complaint of Inspector Gorman of the State Labor Bureau after men and women members of the chorus went to him and said they had not been paid for two weeks. The operas were produced, it was stated, to raise funds for the Allies. The case was continued by consent until Nov. 14.

The Empress, Denver, last week had as its headliner Mme. Nellar, billed as "The Girl with 1,000 Eyes." Leona Le Mar recently played the Orpheum and is identified with the same billing.

The theatres here have been unable to obtain anything like the needed quantities of pennies. The most any bank would supply here last week, according to the managers, was \$10 worth. One of the theatres wired east for 25,000 pennies.

CASINO.—23, Lovett's concentration, a mind reading act, headlined, and proved a good attraction as well as a draw. Besides doing the usual three shows daily, Lovett and his Jazz band were on the streets in the interest of the soldiers' tobacco fund. Preceding the act proper, the screen is lowered showing Lovett and his company at Sacramento selling Liberty Bonds. Lovett uses a Jazz band and Mme. Zenda, all blindfolded, on the stage, while he works to the audience collecting questions and selections which are transmitted through the mind reading process for Zenda to answer and the Jazz band to play respectively. Lovett displays good showmanship, but a more refined manner or style while in the aloes might prove of great value to the act. Mme. Zenda's enunciation at times was not quite audible. With the rough edges eliminated, Lovett's concentration can qualify for the better houses. Zermance & Sermance started the show with some well executed character and pantomime dances, well received. Davis and Kitty begin their act like a singing and talking trio, but it is a juggler assisted by a comedy girl. The juggling is confined to three balls which the man handles expertly. They close play-

ing a trombone and cornet. It is a pleasing novelty act. D. F. Willeford, Chief Commissary U. S. Navy, delivered a short talk on the navy, accompanied by pictures of the boys in training. The Orpheum Comedy Four had the house with them. Charlie Wilson, who is billed as "The Loose Nut," was well liked for his "nut" efforts, and also turned out to be quite some violinist. Arthur Swain's Cats and Rats closed the show.

Ackerman & Harris left for Seattle and Vancouver this week to look over the sites selected for their new theatres there.

Fay King, feature cartoonist for the past six years with the Denver "Post," severs her connection with that paper the end of this month to accept a similar position in San Francisco with the "Examiner." Miss King in addition to her newspaper work has been playing vaudeville dates in the middle west, and according to reports did sufficiently well enough to warrant her remaining in the show business if she so elects. Miss King is the ex-wife of Battling Nelson.

The California Land Show, which closed here last week, was attended by over 500,000.

Next week's headline attraction at the Casino is "Twenty Minutes with the Navy," a production with 50 U. S. sailors, gun firing, singing, etc. It is sanctioned and approved by Western Recruiting Department, U. S. N.

MILWAUKEE.
By F. G. MORGAN.
DAVIDSON (Sherman Brown, mgr.)—Week of Nov. 4, dark; 11, second engagement of "Fair and Warmer."
MAJESTIC (William G. Tisdale, mgr.; agent, Orph.)—"The Cherry Tree," Jessie Heather, "Suberville," Stuart Barrow, Thomas Patricia and Ruby Myer, Three Quiltes, Renee Florigny, Montambo and Wells; good.
PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.)—"Veterans," Ervete Aoria and Co., Jimmy Lyons, Wilfred Berrick and Lily Hart, Pat and Peggy Houston, Four

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is without doubt the greatest number of its kind ever published. WALTER DONALDSON'S fox-trot melody is one of, if not the best he has ever written, while MONTY BRICE'S lyric just makes you feel you are right in old CHINA all the time. It is a great combination and when you strike it that way, it's just GOT to go over. A dandy flirtation double for boy and girl, also double version for two boys or two girls. Wonderful number for production, with unusual opportunity for costuming.

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Lunds; last half: "Whirl of Girls," Morris and Allen, Hirschel Headler, "A Bowery Camille," Pisano and Bingham, Bertie Ford; excellent.
MILLER (Jack Yeo, mgr.; agent, Loew).—Hong Kong Girls, Suth and Garret, Mark Linder and Co., Barnold's Dogs, Claire Hanson and Village Four, Medley and Moyle, McVoy and Brooks, Harmony Kings, Four Milanos; big.
SHUBERT (B. Niggemeyer, mgr.; agent, International).—"Come Back to Erin," good opening; 11, "The Marriage Question."
PABST (Ludwig Kreis, mgr.).—Pabst German Stock Co., "Die Abnegallerie"; 7, "Das Letzte Wort"; average business.
GAYETY (Charles J. Fox, mgr.; agent, American).—Tempters and Zallah, capacity opening; 11, Watson's Oriental Dolls.
EMPRESS (Henry Goldenberg, mgr.).—Stock burlesque. Fair.
Nov. 5 the Chicago Symphony orchestra inaugurated a season of ten concerts in the Pabst theatre under auspices of the Milwaukee Orchestral Association.

Admission reductions have been undertaken by some Milwaukee movie houses to obviate the necessity of handling pennies in change. At the Alhambra, the exclusively Artcraft and Paramount house of the Saxe Amusement Enterprises, the 15-cent charge has been reduced to 13 cents, the addition of 2 cents war tax making the old price stand. At their Princess the same plan is worked by cutting from 10 cents to 9 cents. The Merrill is standing by its 10-cent admission, but handles the change situation by preparing hundreds of small envelopes, each containing four pennies. The Strand, another of the bigger and better downtown houses, sticks to its 10-15 fees. The places whose one and only charge is 5 cents are doing considerable extra ad-

vertising of the fact that patrons are not affected by the tax. As elsewhere, a shortage of the copper coins is felt. The Miller, the Loew-booked house of the Saxe people, offers \$1.00 for every 100 pennies brought to the box office. There are more than 70 movie theatres in the city, and probably 70 per cent. are affected.
Nov. 8 is set as the date of opening for the Crystal Terrace Garden, which is the new name and a new setting for the Crystal theatre, which made more than one sizeable fortune for different people with small time vaudeville, which was given up by the Saxe interests upon completion of their Miller theatre which plays Loew acts. The seats have been removed to permit a series of terraces, each accommodating twelve tables and fifty persons, all in a garden effect, with a dance floor in the center. Cabaret, soft drinks and light refreshments will be offered. It is the first thing of its kind in Milwaukee, Manager Phillip O. Gross, Jr., of the Etrand theatre, being responsible for the idea.

BOSTON.
BY LEV LINNEY.
The theatrical managers of the vaudeville houses in this city were in a quandary as to what action to take in regard to collecting the war tax on the split price tickets. The management of the Keith house solved the problem of "coppers," as they are referred to here, and did it via a price raise. The price of the 35-cent seats has been advanced to 36 cents, and on this price there is, of course, a war tax of three and a fraction cents. As the public pays the extra fraction this brought the war tax up to four cents and made the price of the tickets 40 cents, thus eliminating the "coppers" most effectively. Seats in the second balcony which sold at 25 cents are advanced to 27 cents

and the patrons pay 30 cents for them, as can be easily figured out. There was an advance of two cents along the line, which brought the prices of the tickets into a class where there would be nothing doing in the way of the ticket sellers fopping around with a "ton" of coppers. Of course this increases the cost of the low priced tickets five cents, but in the case of the 75-cent tickets, where the price is advanced to 77 cents and the tax figured on this basis the tickets cost 85 cents. Victor Morris, the manager of the Loew theatres, was at the Keith vaudeville house when this program went into effect and closely watched the proceedings, paying special attention to the attitude of the patrons in receiving the price raise. After observing he declared that similar action would be taken at the Loew houses in this city and will go into effect immediately. Their prices will be jumped so that the amount taken by the ticket seller will strike an even figure and eliminate the "copper." They had started under the old system. In connection with the advance of prices the managers declare they are vindicated in this move because the entire burden of the tax falls on them. They declare they have to collect the tax and that even the extra revenue would not come anywhere near paying them back what it will cost them in book-keeping and accounting. There is a possibility that similar action may be taken in the other vaudeville and picture houses in this city where the prices are such that it would be necessary to fool around with pennies if such action was not taken.

BUFFALO.
BY A. J. SHARICK.
STAR (Peter C. Connolly, mgr.).—May Robson in "A Little Bit Old-Fashioned." Good company. Looks like big business. Capacity house first night.

TECK (John R. Oishe, mgr.).—Emma Dunn in "Old Lady 81." First night light.
GAYETY.—"The Golden Crooks" with Billy Arlington.
SHEA'S (Henry Carr, mgr.).—Carl Randall and Ernestine Myers, Nellie V. Nichols, Helen Trix and Josephine Trix, Jack Alfred and Co., Elinore and Williams, Hassard Short and Co., Adeline Francis, Dupree and Dupree.
SHEA'S HIPPODROME.—Pictures.
MAJESTIC (Millard Cornwall, mgr.).—Mabelle Estelle in "Turn Back the Hours," film.
GARDEN (William Graham, mgr.).—Sim Williams' "Girls from Joyland."
ACADEMY (Jules Michael).—Vaudeville.
LYRIC.—Vaudeville.
OLYMPIC.—Vaudeville.
Helen Trix and her sister, Josephine, who have a splendid singing and piano act, encountered a railroad delay in coming from Toronto, where they had been playing Keith time for a week, and found they were going to be too late to appear at the Monday afternoon matinee at Buffalo. The sisters left the train at Hamilton and secured an automobile, arriving at Shea's just in time to go in their regular place. The sisters did not have time for a rehearsal or to make up. They went on in street clothes and gave a good account of themselves.
Mrs. Fiske comes to the Star next week in her new play, "Madam Sand."
Donald D. McAlpine, 23, of Warren Pa., who said he was formerly a reporter on the Philadelphia "North American," and is now an aviator in the Canadian army service, obtained a license here to marry Virginia Mansard, 19, of Philadelphia. The girl gave her occupation as an actress. The couple did not

Dorothy Jardon Again Thrills Her Audience

WITH THAT WONDERFUL SONG

THERE'S A LONG, LONG TRAIL

this time not in a vaudeville theatre but in a theatre built for the boys at Camp Upton, Yaphank, where last Wednesday she, with a host of other celebrated artists, went to entertain them. They simply shouted and cheered and wouldn't cry quits until Miss JARDON sang the refrain in which they all joined with her at least half a dozen times. Miss JARDON was the first big artist to introduce the song

THERE'S A LONG, LONG TRAIL

last season, and it was the feature number of her repertoire on the entire tour she made from coast to coast, and further says that it will be her feature number again this season. Her own words being—"It's a song that will live after all other war songs are forgotten."

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Buffalo, N. Y., Oct. 30

Papers here claim "France" greatest war song ever written.
Get them. **JOE HOWARD**

I DID—HERE THEY ARE—THEY SPEAK FOR THEMSELVES

Buffalo Evening Times, Oct 30

Buffalo Evening News, Oct. 30

Buffalo Express, Oct. 30

Buffalo Courier, Oct. 30

**Howard and Clark
In Musical Revue
Are Shea Leaders**

Joseph E. Howard and Ethelyn Clark, assisted by a company of goodly proportions, present a musical revue at Shea's Theater that is the finest ever given at that playhouse. It is given in four scenes which are produced with the most lavish stage dressings of any of the musical shows at Shea's. The act abounds with splendid music, catchy songs and plenty of action. The hit of the evening was the song "Somewhere in France There's a Lily." He was assisted by Miss Clark who appeared as Liberty and it has war songs that have been introduced heretofore discounted. It is the hit of the war songs. Mr. Howard sang it as an encore to the repeated calls of the audience and then it set the people wild with enthusiasm.

If the headline feature at Shea's this week, "The Musical World Revue," sets a pace for other vaudeville acts to follow, few will be able to surpass it or even equal it either in musical offerings, costuming or scenery. Joseph E. Howard with Ethelyn Clark and a company of 25 present the "Revue" and yesterday's audiences gave the act an ovation, recalling Mr. Howard and Miss Clark again and again. The review is a summary of Mr. Howard's best compositions given with appropriate stage settings. Members of the company not only have fine voices but dance cleverly. Mr. Howard responded to repeated encores with a new composition, "Somewhere in France There's a Lily," which is the best war song yet offered to the public both in melody and theme.

Joseph Howard's new song, "Somewhere in France is a Lily," a hit. An unannounced song took the top place on yesterday's bill at Shea's theater, when Joseph E. Howard's latest composition, "Somewhere in France is a Lily," was sung by the composer with chorus, Ethelyn Clark appearing as Liberty. The audience applauded, shouted and demanded the song again and again. It came at the end of Mr. Howard's musical revue, which headlines, and was sung on the stage of Shea's for the first time, scoring a tremendous hit. Before the act was over, the audience was whistling and humming the catchy melody and recalling the words. It is one of the best of the new war songs.

Joseph E. Howard, well-known song composer, and Ethelyn Clark present an entertaining musical revue in four scenes at Shea's theater this week, winning an enthusiastic welcome. At the opening performance Mr. Howard received such a succession of curtain calls he was obliged to sing an extra number, his latest song, "Somewhere in France There's a Lily," sung for the first time yesterday afternoon. He made an enormous hit with the audience who whistled an accompaniment in the final verse.

Buffalo Commercial, Oct. 30
Shea's Theatre.

"Somewhere in France is a Lily," a song by Joseph Howard sung in response to many curtain calls, is no small feature of the capital bill at Shea's Theatre this week. It is the latest of war songs and its melody is the kind that stays awhile. The audience, keen to pick up the spirit of the song, whistled the accompaniment once Mr. Howard showed how it is done.

AND IT IS NOT ONLY IN BUFFALO, BUT PRESS AND PUBLIC OF EVERY CITY IN WHICH JOSEPH H. HOWARD AND ETHELYN CLARK APPEAR ARE UNANIMOUS IN THEIR PRAISE OF

SOMEWHERE IN FRANCE IS THE LILY

one of the greatest war songs of not alone this, but any other period. The lyric of Philander Johnson is an inspiration.

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want anything published concerning the marriage, and Miss Mannard refused to give details.

CINCINNATI.

BY HARRY V. MARTIN.

Howard Adae, soliciting passenger agent of the Northern Pacific Railway at Cincinnati, has been appointed publicity manager for G. Schirmer and Co., New York music publishers. Adae formerly held the local swimming championship and is an all-round athlete.

Paul Hillman, treasurer of the Lyric, was granted a divorce Nov. 1.

A slim ad in Sunday's paper announced that "Peck's Bad Boy" would be present at People's for one day only, Nov. 11.

In behalf of his employers, Cohan & Harris, "Yours Merrily," John R. Rogers, has been spending in Cincinnati, his home town, for a few days, trying to see what, if anything, is the matter with the show business here. Rogers will make similar observations in other cities.

Fery Lulek, professor of music and concert singer, a native of Austria, has applied to the local Federal Court for citizenship papers.

While the Cincinnati Players were rehearsing for "Anatole" at the home of the leading lady, Marie Baer, 2117 Auburn avenue, Nov. 2, it was announced she was engaged to Robert Emmons Rogers, professor of English at Boston "Tech," and a playwright. Rogers is a Harvard man. His new play, "Behind a Watteau Picture," will open the new Greenwich Village theatre in New York. A phantasy of his is in rehearsal at the Guild theatre, St. Louis. The marriage takes place next autumn. Her mother, Mrs. Minnie Hancock, resides in Philadelphia.

It is now "Colonel" Patricia Collings. During her visit to Cincinnati this week in "Pollyanna" she was given that title in "The Legion of Cheer," which was recently organized by Howard Saxby, Cincinnati magazine editor, with the intent to aid soldiers. Miss Collings was presented with a felt hat with a tassel on it, and a khaki skirt.

On behalf of Herbert S. Bigelow, pacifist preacher, Attorney Edward F. Alexander is threatening to bring an injunction suit against John H. Havlin, owner of the Grand opera house, because Havlin canceled a lease whereby Bigelow held services in that theatre. Bigelow, who was horsewhipped in Kentucky, just across the river from Cincinnati, was sufficiently recovered Sunday to go to Washington and ask for an investigation of the case. His friends have offered

\$5,000 reward for information leading to the arrest of any member of the Ku Klux band.

CLEVELAND.

HIPPODROME (J. F. Royal, mgr.).—With a well-filled house despite warm weather, Eva Tanguay headlining, Juno Salmo opened the bill after the Hearst-Pathe weekly, followed by the American Comedy Four, of which William Beyer, in the effeminate role, was easily the feature, with an excellent, clear topnote. Next was "Tango Shoes," which closed big, as the large lady surely does some dancing. Alfred Bergen, baritone, one of the hits. Imhof, Ronn and Coreene had the audience screaming. Walter R. Kelly, "the Virginia Judge," pleased. Eva Tanguay is, as ever, herself, as no one else could be, doing four songs and two recitations, after which they still want more. Not many people remained for Everett's Novelty Circus, though it is interesting. GRAND (R. C. Jones, mgr.).—The Grand theatre gave its initial bill Monday, having been entirely redecorated and rebuilt which, with the installation of the big \$25,000 organ, makes it one of the best houses in this city. Monday's business was capacity. Herman Biringer, until recently leader at the Hippodrome, is conducting the orchestra in his excellent way which, in itself, is a feature. The opening bill was well liked and comprised Eakimo and Seal, Will and Mary Rogers, De Pace Opera Co., Chae. and Sadie McDonald

and Co., Bert Howard, "The Girl from Holland," musical tab. and pictures.

- MILB (W. F. Gallagher, mgr.).—Loew vaudeville.
- COLONIAL (W. Hale, mgr.).—Maude Fulton, in "The Brat." Next, "Her Soldier Boy."
- OPERA HOUSE (A. F. Harris, mgr.).—Premier of Leo Dittrichstein in "The King." Next, "Sarah Bernhardt."
- LIBERTY (John P. Blocum, mgr.).—Vaudeville.
- GORDON SQUARE (Harry Du Roeder, mgr.).—Vaudeville.
- STAR (Frank Drew, mgr.).—Columbia Burlesque, "Irwin's Majestica."
- EMPIRE (Phil Isaac, mgr.).—American Wheel Burlesque, "Parlisan Flirta."
- DITCHESS (Harry Zucker, mgr.).—Dark.
- KEITH'S PROSPECT (John Lyons, mgr.).—Int. Circuit, "Furston" (second week).
- LOEW'S STILLMAN.—Pictures.
- FRISCILLA (Procter Seas, mgr.).—Gus. Sun. Vaudeville.
- METROPOLITAN.—Pictures.

Sally Ward was incapacitated for work by hoarseness after the Monday show at the Star here last week and remained out all week. Harry Coleman filled most of Ward's part nicely.

Jimmie Cooke, the boy from the polo grounds, president of the Helene Zimmerman Boosting and Palming Club, said he was un-

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Both of these wonderful songs now ready. Orchestration in all keys.

WILLIAM JEROME PUBLISHING CO.

Strand Theatre Building, Broadway and 47th Street, New York

able to get to the polo grounds to help the Giants win owing to his engagement with Charles Robinson; therefore, the Zimmerman blunder. He promises to be there next year.

DALLAS.

BY GEO. B. WALKER.
MAJESTIC (C. Von Phul, mgr.; Inter.).—Weber Girls; Bernie & Baker; Baker & Girls; Doc O'Neil; Peacock Alley; Medlin, Watts & Townes; German films. Fair bill, topped off with interesting films.
JEFFERSON (R. J. Stennett, mgr.; Paatages).—Maroo Twins; Lucy Lucier Trio; Howard, Kibble & Herbert; Royal Gascoignes and Mlle. Rheingold. Good bill.
OLD MILL THEATRE (Herschel Steuart, mgr.).—Dorothy Dalton in "The Price Mark," film.
HIPPODROME—"The Crisis," film. Excellent picture.

Lawrence F. Steuart, formerly manager of the Old Mill, is now with Headquarters Company, 359th Infantry, Camp Travis, San Antonio.



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From Jan. 1, 1917, the Exclusive Feature in the Vaudeville Act, "Miss Hamlet."

desires it to be known that after giving the act-owners two weeks' notice she granted their request for an additional two weeks' notice, making four weeks in all, and severed her connection with the act Oct. 30, 1917, in Detroit, Mich.

Personal direction, DON RAMSAY, Friars' Club, N. Y. City

to volunteer.

The Texas State Fair closed last week after one of the most successful seasons in its career. Most of the acts went from here to Waco, for the Cotton Palace, which opened the first of this week.

Too much credit cannot be given Ralph Dunbar for the way he managed the vaudeville and hippodrome entertainments at the Texas State Fair just closed. All the acts were brought direct from New York for this two-weeks engagement, and were the best that had been seen here in years.

The Queen, destroyed by fire recently, will soon be rebuilt with an addition that will double its former seating capacity.

Business is reported good in the theatres over Texas, especially those located near cantonments.

DETROIT.

BY JACOB SMITH.
TEMPLE (C. G. Williams, mgr.).—John B. Hymer & Co.; Hans Kronwold Connelley & Wenrich; Duffy & Ingila; Merlan's Dogs; Alexander, O'Neill and Sexton; Morris and Campbell, and Sterling and Marguerita.
COLONIAL (William Newkirk, mgr.).—"Inspiration Girls"; Diana's Models; Emily Darrell & Co.; Delton, Marcena and Delton; Schooler and Dickinson; Neal-Abel; Alfred Latell; Eleanor and Carlton.
REGENT.—Co-Doro featured.
ORPHEUM.—Electrical Venus featured.
OPERA HOUSE.—"Have a Heart." Next.
"Pal and Warner."
GARRICK.—San Carlos Opera. Next.
Harry Lauder.
GAYETY.—"20th Century Matés."
CADILLAC.—"Girls from the Folies."
Next, "Gay Morning Glories."
LYCEUM.—"Peg o' My Heart." Next, Thurston.

ADAMS.—"Stop Thief." Next, "Within the Law" (Glaser Stock).
BROADWAY-STRAND.—"Hungry Heart" (Paramount).
WASHINGTON.—"Draft 258" (Metro).
MADISON.—"Sunshine Alley" (Goldwyn).

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QUINCY, ILLINOIS

DAILY NEWSPAPER SAYS

"Kaiser Thinks We Are a Joke"

As our boys go marching into Berlin singing
"We're Going to

HANG THE KAISER

(Under the Linden Tree")

He will probably take one last look in a mirror at the real joke. The above is not only a COMEDY song, it is a SENSATIONAL comedy song. Make your audience laugh. A list of headliners who are already singing this marvelous laugh and applause producer would look great in print.

During the Civil war the boys sang "WE'LL HANG JOHN BROWN TO A SOUR APPLE TREE." History repeats itself. Become identified with a song that will go down in history and sing "WE'RE GOING TO HANG THE KAISER UNDER THE LINDEN TREE."

"YOU ARE A WONDERFUL BABY"

Looks like another "Oh, You Beautiful Doll." Excellent double or single.

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"YO'S HONEY TO YO' MAMMY JES' THE SAME"

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Your Father Deserves a Medal

"O'BRIEN IS LOOKING FOR YOU"

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"SOMEBODY STOLE MY HEART"

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Mme Kahn

148 W. 44th Street

New York City

So much confusion has been caused the leading picture theatres that John H. Kunsy has taken the bull by the horns and is adopting the multiple system, same as Rialto, New York. His 75-cent box seats will remain the same and the theatre will stand the 8-cent tax; all other seats are advanced five cents, except some of the 10-cent seats remain; the theatre again standing the tax. Averaging everything up, Mr. Kunsy will about break even and the government will get its full tax—but it will save considerable time in making change. Detroit has not felt the lack of pennies as much as the time it takes to make change under the odd-cent prices.

A. J. Gilligham, president of the Gilligham & Smith Enterprises, of Grand Rapids, has disposed of most of his stock and active interests. In order to give attention to his numerous Detroit holdings, one of which is the Empire theatre. H. C. Corning succeeds Mr. Gilligham as president of the Grand Rapids corporation, although Mr. Gilligham

remains on the board. Mr. Charles Seaman will continue as manager of the theatres, handling all bookings.

The Orpheum, Detroit, will not change its policy. Charles H. Miles did have in mind making a split week there, alternating acts with the Grand in Cleveland, but this idea he has abandoned for the time being. During the past few weeks quite a number of acts have alternated between the Regent and Orpheum theatres, both in Detroit, and both operated by Miles, but this week he announces that no acts will be repeated at either house within one year after having been presented at either theatre; neither will any motion pictures alternate as they have in the past.

Theatrical folks will be interested to learn that George H. Woolley and W. J. Chittenden are no longer managers of the Pontchartrain Hotel, Detroit. Frank C. Harriman, of the Holland House and the Hotel Ansonia, New York, is the new managing director, who says that the Biltmore Corporation has stock in the company.

Sunday matinees will be discontinued at the Adama, Detroit, where Vaughan Glaser has a stock company. Hereafter, there will be matinees on Tuesdays, Thursdays and Saturdays.

Freda Hempel, of the Metropolitan Opera Company, who gave a Detroit recital last week, announced or rather admitted that she was going into pictures next summer in California.

It is estimated that the Detroit theatres, because of the war tax, will increase the receipts of the internal revenue department at the rate of \$17,000 per week.

KANSAS CITY.

BY HAROLD A. LOCKHART.

Empress has raised all 25-cent seats to 30 cents, including war tax. Although the admission and the war tax would be 28 cents on these seats and the company is making two cents, the management claims that this two cents is offset by paying for the war tax on the other seats of the house.

The war tax has not affected many of the local theatres. While the managers are not complaining the higher priced houses as the Shubert and the Orpheum have had a decrease in attendance since the war tax law went into effect.

Dubinsky Brother Stock Co. have announced that "Ed" is coming back. Ed Dubinsky was a popular favorite in Kansas City two years ago.

Several motion picture shows are charging their patrons the extra war tax. They are trying to pay the new tax out of the regular admission.

SHUBERT (John B. Fitzpatrick, mgr.)—Oliver Morocco's "What Next?" opened to an audience said to be the largest this season. For a musical comedy the comedy was fair, but the music was not so well received.

ORPHEUM (Lawrence Lehman, mgr.)—Billy Reeves headlined, staggering across the stage in the character of "The Drunk." His sketch wins applause. The Ziegler Sisters dance with a "jazz" band. Clara Howard can sing the way they like it. Senor Weston is a wonder at the piano. Rice and Werner have a neat bit of comedy, while Jack Wyatt and his Scottish lads and lassies, and the LeGros, contortionists, complete a good bill.

GARDEN (W. A. Quigley, mgr.)—"The Old Homestead" proved as good an entertainment as it ever was. Both of the opening houses were filled to capacity.

GRAND (Maurice Dubinsky, mgr.)—Dubinsky Brothers Stock Co. offered another of L. B. Parker's plays, "A Woman Without a Soul." The plot is good.

GLOBE (Cyrus Jacobs, mgr.)—"Doctor Joy's Sanitarium" feature of well balanced bill first half. Jack and Pearl Hall, good marksmen. Finn and Finn, good. Two Jewels, clever sketch. Carlos Casaro, strong man.

EMPRESS (George Timmons, mgr.)—Pantages.—Kane and Herman headline. Charlie Ahearn and his company, which includes a "jazz" band, offer cycling skit. "The National Peril" although a good act unfavorably received. Nelson and Nelson, Guillian Opera Trio, Saxo Five, "Mother o' Mine," picture.

CENTURY (Tom Taaffe, mgr.)—"The Lid Lifters."

GAYETY (W. H. Gallagher, mgr.)—"The Sightseers."

LOS ANGELES.

BY GUY PRICH.

Macklin Megley, leading man in "Miss America," playing Pantages circuit, has recovered from his broken leg sufficiently to be back on the job again. He was laid up eight weeks.

Bendick MacQuarrie, in vaudeville with "Every Man's Sister," is a brother of Murdoch MacQuarrie, director general of the Bernstein studio.

Harry Hammond Beall, the press agent, is now a papa, the stork leaving an eight pound baby girl at his home last week.

Sid Grauman has been spending most of his time in the city while his new theatre at Third and Broad is being rushed to completion. The new house will not open before the first of the year.

Mrs. Harry Caulfield, wife of the owner of the Garrick theater, is in New York for two

months. Meanwhile Harry has joined the Bachelors' Club.

Lewis Stone has started work on the filming of his stage success, "Inside the Line."

ATLANTIC CITY.

The resort got its first touch of real sport along the beachfront this week when championship wrestling bouts got their winter introduction at the New Nixon theatre under the management of Fred E. Moore, manager of the Apollo. The mat shows will be continued for the balance of the winter on the average of three a month at the same playhouse as the result of the large following the first bout secured.

Madame Ceelia, a comedy of romance by Louis Anbecker, author of "The Enchanted Woman," and featuring Kathryn Kidder and Mme. Yorka, opened at the Apollo for a three-day run Nov. 8. The show is produced by Selwyn & Co.

The roller skating craze has secured a big grip on shore visitors, and the big rink on the Garden Pier is receiving liberal patronage.

The Million Dollar Pier has closed for the first time since its construction, 12 years ago.

The Hygeia Pool, another of the headliners in Boardwalk attractions, has shut down for three months. Many changes are to be made before it is reopened the latter part of January. It will continue under the management of Mark Harris, who has made the place such a success.

The Atlantic City Amusement Association is planning its first annual banquet. As a novelty it is to be served either on the stage of one of the theatres or on one of the piers. Final arrangements will be completed within the next fortnight. Some of the "best" in the game will be the guests at the interesting affair.

MONTREAL.

BY ARTHUR SCHALEK.

HIS MAJESTY'S (Edward & Driscoll, mgrs.)—"Odds and Ends": musical revue; full of life; very large audience present Monday night. Next week, "Thirteenth Chair."

ORPHEUM (Fred Crow, mgr.)—agent. U. B. O.—De Wolf Girls, "Riding School," Maleta Boncorni, Maurice Barkhart, Jones and Sylvester, McConnell and Simpson, Foster and Ferguson, Peggy Brennan and Bro.

GAYETY (Tom Conway, mgr.)—"Bostonian's Burlesque."

FRANCAIS (Phil Godel, mgr.)—"The Road to Romany," Warren and Tempel-

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Words by JACK FROST

If there ever was a "jazz" hit—this is it

Music by CLARENCE M. JONES

CHORUS

Oh, the old dir - ty doz - en, the old dir - ty doz - en, Your broth - ers and cousins, all liv - in' like a hive of bees, They all kept a - bus - in', a - bus - in' and musin'. There was a good one in the bunch, Be - lieve me that ain't no bluff, Guess that's a - buff." (That's a - buff.) "Oh, the buff." (That's a - buff.)

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Savoring of the south-land—home of heroes—yet not containing a word of war. Just one of those catchy strains with a well-worked-out lyric that tells a wonderful story.

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Words by Jack Frost

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Music by F. Henri Klickmann

Featured by the Six Brown Bros. in the new Fred Stone show—the kind of number used for fantastic dance with colored lights.

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WE'RE ON OUR WAY TO WAR

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REQUISITE No. 6—Affection:

This is everything else in a nut-shell. Alliances demonstrate affection of nations. But, when it comes to individuals, a song like

I'M A REAL KIND MAMA

LOOKIN' FOR A LOVIN' MAN

hits the nail upon the head. All we need say is that this is another "NOBODY," only much better.

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NEW ORLEANS.

By O. W. SAUFER.
ORPHEUM (Arthur White, mgr.)—DeLeon and Davis, smartest number of present program. Mrs. Thomas Whiffen remains ever youthful and ebullient. Gaudschmidt Bros., opening, found favor. Ed. Lee Wrothe & Co., hearty laughter. Anne Chandler, enjoyable.

Bert Swor, several bright quips. Hubert Dyer, closing, earned second honors with delightful acrobatic foxy.

CRESCENT (Fred Turner, mgr.)—Best show of season at Crescent. First half: William Schilling and Co. in "The Lash." Most auspicious sketch at the Loew house thus far. Leonore Simonson, tumultuous applause with her splendid voice. Brandt and Audrey opened; the man should try to appear cheery. Harris and Lyman did excellently. Adelyse Lowe Company closed.

You've listened to All Kinds of Ballads - - But if YOU'LL HEAR THIS ONE, you'll ADMIT that

"THERE'S A VACANT CHAIR IN EVERY HOME TONIGHT"

Words by
AL BRYAN
Writer of Joan of Arc

Music by
ERNEST BREUER

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By LOU COLWELL and PETE WENBLING,

"If I Can't Have You All Of The Time" (Then I Don't Want You At All!)"

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By LESS S. ROBERTS and J. WILL CALLAHAN

"YOU CAN TELL"

(It's Time To Say Good-bye!)"

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152 West 45th Street, New York City
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PALACE (Walter Kattman, mgr.).—Frank Kenney voted most worthy at Palace Sunday evening. "Honeymoon Isle" rather conventional. Voltaire and Loyds well received. Warren and Frost, fairly talented, pleased. Casting Campbells rank well up among casting acts.

PALACE (Walter Kattman, mgr.).—The Four Mokayos, although opening, were the surpassing element of the Palace last half last week program. The apparent ease and restraint with which they submit their equilibrium feats and, latterly, their songs, is as welcome as it is surprising. The Six Kirk-Smith Sisters, youthful and demure, comprise an imposing number for small time. Theirs is the clean, wholesome type of offering that vaudeville can use handily. The "blondest" of the blondes is an odd worker who might be developed in a comedy way. William Sisto had little trouble connecting with his "split-dialect." He has certainly adopted the tempestuous and turbulent attitude of the Italian flame in dilating upon the topics and affairs of the day—and night. Adjudged from the interpretative angle, the Clover Leaf Trio vary considerably in their bucolic delineation, but they were accepted by the audience with some show of acclaim. Roy and Arthur provoked a deal of laughter in the concluding spot, the breaking of china still serving to tickle the risibles as heretofore.

CRESCENT (Fred Turner, mgr.).—Starting the show at the Crescent the latter part of last week, the Howard Sisters, through sheer theatrical knowledge, danced off a voluminous hit, deemed especially applause-worthy. The girls surely had not stunted in their dressing and production scheme. Their gowns and pretty "drops" put to shame some of the "cheating" headlines at times encountered in the best houses. Dave Thursby was the carded feature. Just an average small time single with average material. Thursby assumes an air of importance that is more disparaging than helpful. Submissiveness in appeal is the very keynote of artistry. "Apple Blossom Time" has a special woodland setting to enhance the appeal of imitations and singing by a youthful couple. The girl has a "freak" voice that has tonal qualities of real eminence in the upper register. It is a voice with possibilities. De Renzo and Ladue follow the accustomed path in their bar and perch turn. They're excellent athletes who require showmanship to advance. Evans and Newton displayed some sparkle in their two-part, the dancing of the girl aiding and abetting such success as was achieved in great measure.

TULANE (T. C. Campbell, mgr.).—"The Garden of Allah."

LAFAYETTE (Clarence Greenblatt, mgr.).—"The Honor System."

STRAND (D. L. Cornelius, mgr.).—Picture.

ALAMO (Frank Sanders, mgr.).—McCormick and Winehill's Revue.

Mike Kelly and John Mattise are at the Columbia.

"The Beauty Shop," "steenth" edition, comes to the Tulane next week. A colored and colorful organization, "The Smart Set," occupies the Lafayette. And Sunday is the date of the induction and introduction of stock burlesque at the Dauphine.

The Lafayette's publicity expert employed the first novelty of this season's "press agency" in booming "The Honor System," current at the Baronne street edifice of art. It brought forth letters to the papers from those dear old "missing" missive standbys, Pro Bono Publico, Old Subscriber and Anonymous. The style employed of advertising for a supposedly escaped criminal by a supposedly authentic sheriff was proclaimed misleading, not to say "boastful." The editors agreed with those addicted to the epistolary habit in a purely journalistic way, promising it would not happen again.

Fly Stuff—Ruth Law, the aviatrix, is to give demonstrations here shortly.

Marie Miller is singing at Anderson's.

Sarah Shields, last season with "Seven Chances," refused an offer to appear at the head of a southern company in a southern play, destined to tour southern territory.

The Diamond theatre closed very suddenly Friday night, the monetary exhaust surpassing the in-take, as a motorist would say. The stockholders grew tired of the incessant and billing and matter-of-fact statements that never failed to arrive about the first of the month. Although the house remains closed, it is open for negotiation.

Tom Campbell is projecting the annual auto show at the Hippodrome with some show of introspection, not to mention a modicum of peripatcity.

B. F. Benson is charging 11 instead of 10 per cent., the agent declaring the extra appraisal was merely to conform to a personal militaristic feeling.

PHILADELPHIA

By JUVENILE.

KEITH'S (H. T. Jordan, mgr.).—The absence of Wellington Cross from the bill and the shifting about of acts as the result hurt the show considerably for the opening matinee, but with the wrinkles smoothed out, the night show furnished very satisfactory entertainment. It was not until after the noon hour that word was received here that Cross was too ill to appear, despite the fact that his pianist had rehearsed the act in the morning. Manager Jordan commandeered Hallen and Hunter from the Grand opera house bill, and they went on without rehearsal and put over one of the hits of the bill. Hallen worked up a good entrance for the act by sweeping the stage after Eddie Leonard's act. He also got a lot of laughs with his dry humor and talk, and Miss Hunter, who opens her part of the act with a violin number, proved a first rate foil for her partner. Eddie Leonard was a big applause winner with his new minstrel offering. Leonard is using a singing quintet who previously had appeared on the bill in support of Mabel Russell (Mrs. Leonard), and they were allowed so much time in Leonard's act that the audience was not long in identifying them with Miss Russell's singing number, although the boys backed up for Leonard. It mattered little, however, for Monday night the audience could not get too much of Leonard with his "wah-wah" singing, and kept him at it until he had gone through three or four of his old favorites. He seems to have another big winner in "Sweetness Mine." He was forced to make a speech of thanks after responding to calls for "Roly Poly Eyes." The loss of Cross forced Florence Tempest down to the next to closing position, a spot that was very hard for her, but which she held in splendid shape. The several excellent songs, all but one of which are new here. M. George Harris contributes a liberal share at the piano. Miss Tempest is still the little dandy wearer of boy's clothes. Will Macart and Ethlynsne Bradford, who have not been seen along this way for some time, offered a farce called "Love, Honor and Obey," which reminds one

very much of the old timer used by Mr. and Mrs. Thorne. It is a lively sketch, with some funny situations and good lines, and gave the early half of the show a big boost. Searl Allen and Ed. Howard have a first rate comedy talking skit called "A Real Pal." The quiet comedy handled by Allen brought plenty of laughs, and Howard is, as always, a clever straight man. The girl is so good in the little she does that her name might be included on the program. Jack La Vier has a corking good novelty for his trapeze act. He does a bit of travesty juggling while talking, which is a reminder of Edwin George, but in nowise a copy. His work on the trapeze is along the same line as that of Bert Melrose on the tables, and La Vier works it up for a big comedy hit. He proved a distinct applause winner. Mabel Russell, Marty Ward and a quartet put over a lively singing turn which finished strong with a harmony medley of popular songs. Ward works hard for laughs and gets them, but his comedy song about the "Military Home" is his best asset and was a real winner. Simmons and Bradley opened the show with their roller-skating, the routine including dancing and fancy-figure skating. They were well received. The Lavers had rather an unusual spot, closing the show with a fancy dancing number, but they did nicely with it, winning a liberal share of honors. The Pathe pictures as usual preceded the vaudeville bill.

ALLEGHENY (Joseph Cohen, mgr.).—"The Suffragette Revue," with a company of 25 dancers, singers and comedians, headlines. Others, Cummings and Hinds, the Quaker City Trio, Kelso and Aviline and the film feature, Marguerite Clark in "Bab's Diary."

COLONIAL (H. A. Smith, mgr.).—Heading the vaudeville bill this week is the Golden Troupe of Russian dancers. Others, Dunbar and Turner, Three Britons, Ralph C. Faulkner, Stewart and Lewis, Lohse and Sterling and the film feature, "The Narrow Trail."

NIXON (F. G. Nixon-Nirdlinger, mgr.).—Chinko and Minnie Kaufman in their comedy cycling acts headlines this week's bill. Others, Sylvia Loyal, Sophie and Harvey Everet, Ellmore and Carlton, Storm and Marston and the film feature, George Walsh in "This is the Life."

GRAND OPERA HOUSE (W. D. Wegfarth, mgr.).—William and Margaret Cutty are the top-liners this week. Others, Polson and Brown, Conrad and Conrad, Roubie Sims, Reddington and Grant in "At the Hotel Bounce," and Jaxx Brady and Co. in "At the Toll Bridge."

GLOBE (Sablosky & McGurk, mgrs.).—Phil Morris presents "Miss Hamlet, Jr." as the headline feature. E. W. Wolfe presents "Over There," Frank Farron, Lewis and Hurst, Somers and Morse, McCarter and Mayne, Dave Rafael and Co., Margaret Dawson and Co., Gladys Bowen, Sylvester & Strosser and motion pictures.

WILLIAM PENN (G. W. Metzel, mgr.).—First half: Harry Sandberg presents "The Wedding Party," with Tom Shumate and P.

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Waver featured. Others, Texas Comedy Four, Galletti's Monkeys, Baker and Rogers and the film feature, Maxine Elliott in "Fighting Odds." Last half: "Sherman Was Right," a tabloid comedy presented by Herman Becker and four other acts and a film feature make up the bill.

BROADWAY (Joseph Cohen, mgr.).—First half: "The Clock Shop," formerly used by Sam Chip and Mary Marble, is the headliner. Others, Monarch Comedy Four, Louise Barlow and her Dancing Dolls, Arnold and Taylor, Behman and Anderson, Maxine Elliott in "Fighting Odds" is the film feature. Last half: Max Golder's musical tabloid called "Yucatan" is featured, with four other acts.

CROSS-KEYS (Sablowsky & McQuirk, mgrs.). First half: Victor Morley's "A Regular Army Man," presented by Dan Slimmins, Arthur Devore and Co., Frank Terry, Dawson, Lanigan and Covert, Gardner and Hartman, Edgar Berger. Last half: "Motoring With Death" and four other vaudeville acts.
THE EMPRESS (Sablowsky & McQuirk, mgrs.).—First half: "Motoring With Death," Edmunds and Leddom, George Reeves, Mark Davis and Co. Last half, split with the Broadway.

PROVIDENCE.

BY KARL K. KLARK.

OPERA HOUSE (Felix R. Wendleschafer, mgr.).—Split week, first time this season. First half: "Mr. Jubilee Drax," in spite of its label, a four-act melodrama from the English of Horace Annesley Vachell, which pleased large houses. Last half, "Passing Show of 1917" at top prices, 50 cents to \$2.50 plus war taxes.

KEITH'S (Charles Lovenberg, mgr.).— "When the Bugle Blows" (local), playlet by Brown University Alumni for benefit of Camp Athletic and Recreation Fund, and Kenny and Hollie, shared headline places on well-balanced bill. McKay and Ardine, dancing and singing act with attractive scenery, went exceptionally well. Walter Weems, "Makers of History," Schofield and Martin, in Albee Stock Company last summer, hit with their new act, "King Full." Marguerite Farrell, Brendel and Bort, "Waiting for Her"; Man- kichi and Co.

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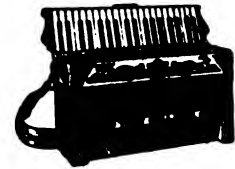
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COLONIAL (Sylvester P. Callanan, mgr.).—Harry Hastings's burlesque show with Dan Coleman, local favorite. Snappy show.

MAJESTIC (Martin Toohy, mgr.).—Maude Leone and Co., "Movie Minnie," headed good bill first half. George M. Rosner, Belle and Mayo, Laine and Green, Helen Jackley, American Minstrel Maids.

EMERY (Martin Toohy, mgr.).—Victor E. Lambert's "The Other Man's Wife," one of best of legitimate seen at this house this season. Grace MacGregor, appearing with Lambert, has opportunity to use to good advantage a splendid voice.

FAY'S (Edward M. Fay, mgr.).—"Oklahoma Musical Prodigies," head even bill. "The Great Chinese Mysteries," "The Confession"; Mary and Festa.

Charles Schofield, of Schofield and Isadore Martin, who was booked to appear at Keith's several weeks ago, but was unable to do so because of illness, has recovered. He appeared this week. This team comprises two members of the Albee Stock Company so popular here last summer.

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The Majestic, at Arctic, R. I., has raised its prices from 10 to 15, giving as the reason the new war tax.

William S. Canning, formerly manager of the Colonial, who left three weeks ago to manage the Robin Hood Company has left to become assistant to Martin R. Toohy, manager of the two Emery theatres in Providence. Mr. Canning will direct the Emery, which is given over to musical comedy and legitimate. Sylvester P. Callanan, of Springfield, with the Shea interests for 13 years, has become manager at the Colonial. Wallie Part, Mr. Toohy's former assistant, is considering a Norwich, Conn., offer. Mr. Part and Mr. Toohy were members of the Scentic Theatre Stock Company which disbanded about three and a half years ago.

The Toy theatre, which was built some time ago to serve as an exclusive movie house for the aristocratic set on the wealthy East Side here, is being made into a garage. The house did not pay from the start.

As the result of the agitation which started here last week and spread rapidly throughout the country, when Dr. Karl Muck refused to accede to the request of a group of prominent society women to lead the Boston Symphony Orchestra in "The Star Spangled Banner" at the Geraldine Farrar concert, it is likely that the police commissioners will shortly take action. It is believed the commissioners will take steps which will make it impossible for any theatre or other place of amusement to gain licenses unless they see to it that the national anthem has a place on each program.

SAN DIEGO, CAL.

STRAND (Dodge & Hayward, mgrs.).—"Nothing But the Truth," 28-29; business good.

ISIS.—Dark.
SAVOY (Scott Palmer, mgr.).—Pantages vaudeville.

SPRECKELS (Al Watson, mgr.).—Hippodrome vaudeville.

LITTLE.—Musical stock.

PICKWICK.—Musical stock and pictures.

The Liberty Players gave up at the Isis after a few weeks, and after an attempt was made to form a stock company to back them. They gave benefit performances of "Charley's Aunt" to get out of town.

Road shows are few and far between, but they are drawing big houses at the Strand when they do arrive.

With the big Saturday business due to the soldiers here the Savoy and Spreckels are giving three shows Saturday nights.

"My Country," a war playlet by Tyndall Gray, local business man, has been sent on a tour of the Akerman & Harris circuit. It made a hit here recently at the Spreckels.

The so-called "Actor's Club" was raided recently, but no actors were present. The name was borrowed by non-professionals.

Margarita Fischer has left the Pollard Players here.

San Diego cafe men are active in the wet-ry fight there, with an election November 27. The proposed law makes it illegal to have a bottle of beer in your possession. Several cafe owners having thousands invested in liquors are making an independent campaign against the law. If it passes, Tijuana

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SEATTLE.

By W. E. BURTON.

METROPOLITAN (George T. Hood, mgr.).—28-3, "Polyanna," with Helen Hayes, to good business.

WILKES (Dean B. Worley, mgr.).—"The Outcast," by the Wilkes Players, Orson Huft and Ivan Miller leading. Good patronage.

LYRIC—Burlesque and vaudeville to fair business.

TIVOLI.—Dark. Opens 11, with burlesque. **ORPHEUM** (Jay Haas, mgr.).—28, bill headed by a knife-throwing turn presented by Zat Zams. Burns & Burke, good singers and dancers. The Phantoms, meritorious. Morrison & Clifton, favorable. Lee Legerts, popular. Lew Morris, splendid. Last half: McGreevey & Doyle, Bob Morris, The De Montes, Peyton Sisters, Two Razelles, Dick Hutchens & Co., "Thou Shalt Not Steal" (film).

PANTAGES (Edgar G. Milne, mgr.).—28, Rigoletto Brothers head new show, return date. Swanson Sisters, added to act since seen here in spring. Willard, man who grows, mystified. Six Serenaders, pleasing.

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MARION HALL
and GIRL FRIENDS
Last Half This Week (Nov. 8), Proctor's 58th St. Theatre

Ash & Shaw, in skit. Ryan & Riggs, acceptable. Larson & Wilson, meritorious. Capacity business.

PALACE HIP (Joseph A. Muller, mgr.).—28, Mark J. Ellison & Co., top bill with Chinatown sketch. Six Cornalias, good. Peggy Worth sings nicely. Kennedy & Fitzpatrick, won favor. The Haikings, good. Hunter & Shaw, good. Film completes. Capacity business.

MOORE (Carl Reiter, mgr.).—28, Nan Halperin, stellar attraction of Orpheum bill. Kouns Sisters, heartily applauded. "The Act Beautiful." Jean Adair & Co., witty sketch. McCarthy & Faye, comedy turn. Delro, splendid accordionist. German war films. Big business.

Verne Layton, former director at the Chief Seattle Film plant in this city, is now in

New York, having just quit the cast of the "Molly Dear," playing at the Standard theatre.

Nellie Main, wife of William Main, died here at the Swedish hospital Oct. 23.

Lottie Ellis, with the "California Belles" stock, in Winnipeg, was called home this week owing to the illness of her husband, Peter Smith.

Dick Hyland, formerly with the musical comedy company at the Tivoli, has organized a new act.

Ed. Cohn has left the Fisher Booking Offices and is now with the Standard Furniture company. He was outer guard in the booking offices for the past year.

A girl was born to Chase and Janis, Oct. 5, in San Francisco.

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We pay freight and railroad fares
Delivered by our own motor truck

Cecil Breach, of the Harris Posture Girls act, playing this city last week, attempted to commit suicide here Oct. 25 by swallowing poison tablets. She will recover.

Ed. Hallie, a recent arrival from Cleveland, has succeeded Ed. Cohn as clerk in the Fisher Booking offices here.

The owners of the Tivoli have brought suit against Henry Lubelski and William Smythe for payment of rent alleged to be due on the remainder of a year's lease. The theatre opened last March with musical comedy and the house was kept open until about a month ago with that brand of entertainment. Under the name Gaiety the theatre will reopen Nov. 11 as a spoke in the recently-organized Pacific Coast Burlesque Wheel.

V. T. Henderson, with the Wilkes Players here for some time past, is now with "Molly Dear."

The Kellie-Burns Vaudeville Agency is now booking two acts for each split bill at the Orpheum, this city, and Strand, Portland. The Fisher agency supplies four acts each chance at both the houses. This sort of competition seems to be working out very favorably to all concerned.

Phillip Peiz is now directing the orchestra at the Strand theatre.



PRINCE KAR-MI

KARMIURAPH NUMBER 57

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U. B. O. AND W. V. M. A.

and HEADLINING AN BILL

DIRECTION. SIMON AGENCY

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Presents

Mlle. BIANCA

The Classic Dancer with a Production

Mlle. BIANCA

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The Ventriloquist with a Production

EDDIE BORDEN

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Author of HERMINE SHONE'S present successful fantastic comedy, now act for COLE, RUSSELL and DAVIS, and songs for WILLIAM ROCK and FRANCIS WHITE, CECIL CUNNINGHAM, MINNIE ALLEN, CHARLOTTE PARRY and many other standard acts.

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Three Dashing Young Maids and Real Comedian. Singing, Dancing, Comedy Cycling.

United Time Nov. 12 and Week—Hippodrome, Toronto Nov. 19-21—Fracas, Montreal Nov. 22-24—Dimiton, Ottawa Direction,

Kaufman & Hyde

Broadway Theatre Bldg., New York City

Jack Terry

(Formerly Terry and Lambert)

PHILOSOPHY CORNER

Man is Creation's masterpiece. But who says so? Man!

Friars' Club will always reach me.



BILLY Newell and ELSA MOST

"A young couple whose romance is captured in comedy are Newell and Most, professional comedians and musical comedy favorites. The young lady possesses a personality which bears watching, while the young man carries a pair of legs through a series of stunts."—OBITUARY... P. 111

ADELE JASON

Featured in PEPPER & GREENWALD'S "ALL GIRL REVUE" Personal Direction, M. L. GREENWALD

LEW ADROIT BROS. JACK

VERSATILE VARIETY OFFERING

PLAYING U. B. O. TIME Direction, JACK FLYNN WARNING—We understand a certain act is using our two closing tricks and the name of Adroit which are filed in VARIETY'S Protected Material Department. Our advice to them is to discontinue their use.

Clarice Vance

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THAT COMEDY COUPLE

FRED & ANNA PELOT

JACK FLYNN, Pilot

ARTHUR R. EDWARDS and CO.

In "NEGLECT." Direction, HARRY SHEA.

2nd Edition of

THE 4 MORTONS

Sam, Kitty, Martha and Joe

PEGGY BROOKS

The International Comedienne. Headlining Loew Circuit

SHEER and DARLING

In "WOP.OLOGY"

"You made me what I am today, I hope you're satisfied"

FRANK DOBSON

Booked Solid U. B. O.

Direction, MAX HAYES

JUGGLING

FRED HENNINGS ANNA

REFINED NOVELTY COMEDY OFFERING FEATURING THE BEST LITTLE LADY JUGGLER

TILTON

The Metropolitan's bookings are: Otis Skinner, Cyril Maude, Maude Adams, Miti Hajos, Mrs. Pike, Anna Held, "Miss Springtime," "Watch Your Step," "Turn to the Right," "Have a Heart," "Passing Show of 1917," "13th Chair," "Ben Hur," "The Virginian," "Fair and Warmer," "The Bird of Paradise," "Her Soldier Boy," "The Flame," "Captain Kidd, Jr.," "Nothing But the Truth," "You're in Love," "The Love of Mike" and "Goodness Gracious Annabell."

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THE ARTISTS WITH A SUPREME OFFERING Representative, JACK FLYNN

FRED THE BRADS NITA

Marshall Agency, 1400 Broadway, N. Y. C.

TANEAN BROS.

Direction, NAT SOBEL
PLAYING U. B. O. TIME



PERO
 Following a
 and a
 difficult
 FLOOR
 S.P.M.
FRANK EVANS
 SUGGESTS
PERO

This Week (Nov. 5)—Syracuse and Schoenstadt, N. Y.
 Next Week (Nov. 12)—Albany and Troy, N. Y.



FRANCES CORNELL
 IN
"SOMEWHAT DIFFERENT" SONGS
 Direction, CHAS. BORNHAUPT

"The Pint Size Pair"
 Did you know that
 The VARIETY made
"Middle Page Comedians"
 out of the
"Back Page Ones"?
 and
Laurie and Bronson PROTEST!!!!
 AND IF WE DO,
 SO WELL!


Any old page is good
 enough for me—
 Every page in VARIETY
 is read—
Edward Marshall
 Chalkologist
 Mr. Wilton knows



WOT AILS HIM?
 NOTHIN' ONLY HE WANTS TO GET
 BACK ON THE **INSIDE BACK**
 COVER. THIS PAGE AINT SO
 HEALTHY FOR HIM
WOW
 WATCH
 THIS
 BABY
 GROW
 !!
"THE UKE"
RID
Bobby Hencham
 IN CARE OF HIS TWO NURSES
ROSE & CURTIS




BROWN AND CARSTENS
 Sensational Xylophonists
 Playing the Low Time




Some husbands seem
 to think that they were
 sent up '10' '10' years
 and not for life; and
 some want time off for
 bad conduct.
BILLY BEARD
**"The Party from
 the South"**
 Principal Conductor
 M. G. Fields
 Minstrels
 Eastern Rep.
PETE MACK
 Western Rep.
SIMON AGENCY

We didn't realize how
 happy we should have
 been on that old green
 page. Gosh, how we wish
 we were back there again.
Paul and Mae Nolan
 Booked Solid U. B. O.
 Direction, NORMAN JEFFERIES




The Original Arleys
 Booked Solid
 W. V. M. A.
 Direction,
YATES & EARL



FRED DUPREZ
 SAYS
 The old-fashioned girl
 who was vaccinated on
 the calf so the scar
 wouldn't be visible now
 has a daughter who re-
 alizes that there's no
 place left but the sole
 of her foot.
 American
 Representative **SAMBAERWITZ** 1493 Broadway
 New York

Some people never read criticisms
 because they don't believe
 the good ones and the bad ones
 make them sore.
Dolly GREY
 and
Bert BYRON




POLDI LONG
 PRESENTS
LONG TACK
SAM CO.
 The Celestial Wonder Workers
 Booked Solid
 W. V. M. A. Direction, SIMON AGENCY

Overheard at the Clown Face advertisers' Indis-
 nation meeting:
 Who moved these ads from the back page to
 the Middle of the Book?
MADDENING THIRONG.—SIME and O'CONNOR.
 Q.—Was it the right thing to do?
**CHORUS.—No! No! No! No! A thousand
 No!**
 Q.—What shall we do with them, Brothers?
 "Burn 'em in oil," shouted one angry Brother.
 "To the guillotine," screamed the mob. "Make
 them eat at Wolpin's for a year," suggested an-
 other. Finally one lone brother without an ounce
 of brains shouted, "Let us PROTEST," and pro-
 tested won the day, and they fled out of the Den,
 muttering PROTEST! MOVE US BACK!
 Wala-wala-wala—a lot of R-R-R-R-R's.
 (Signed)
Jim and Marion HARKINS
 Sign Sellers.
 Direction, NORMAN JEFFERIES
 Next Week (Nov. 12)—Orpheum, Brooklyn

A Back Pagist's Rosary—
 Oh, Sime,
 I'm Thankful that my Ad is not
(Under Obituary)
 Sime, Give Us Back
 The Last Page, Please,
 Or We'll Resurrect
 The "Missouri Breeze."
MYKOFF and VANITY
 with
RABKIN'S ORCHESTRA.
 Loew Circuit. Direction, MARK LEVY

REASON UNKNOWN?
Dispossessed!!
 Without Warning.
 A Tenant of six years' standing who
 occupied Room (Space) on the Back Page
Gets Nyboed
 OH, MARSHAL! How Could You?
THE NORVELLES
 "Drawing-Room Gymnasts"
 Loew Circuit. Direction, MARK LEVY

Protest
 We always endeavored to
 hold the next-to-closing spot
 in this paper. What's the
 idea of giving it to the pic-
 tures?
FENTON AND GREEN
 You can't fool a horsefly.



Received a letter
 from one of my for-
 mer wives. She wrote:
 "You are the only
 one who ever un-
 derstood my inner
 soul."
 This is an example
 of how a woman
 credits a man with
 understanding he
 does not possess when
 he is not her hus-
 band, and vice versa.
 As a matter of
 fact, I never even
 knew she wore them.
IT ALL COMES
UNDER THE "D."
LONG WITH "D."
LONG WITH "D."
LONG WITH "D."
 Care of EDW. S.
 KELLER, Palace
 Theatre Bldg., New
 York City.



HOLDEN GRANN
 Artistic Brevé Of
 Vegetalivity
BLANCHE ALFRED
 and her SYMPHONY GIRLS assisted by
"GERANT,"
 Conductor
 Featuring the RAINBOW GIRL
 in Novelty Dances
 Direction, C. W. NELSON W. V. M. A.



Scandal!
 Last week the folks
 gave all the old heads
 away, and the re-
 senter was lonesome.
 Monday he wandered
 away and wasn't
 located till Friday.
 He had found him-
 self some "chicken"
 "The lonesome down
 here! Lizzie, please
 write."
OSWALD
 Anburdale,
 L. I.
 P. S.—Jack and
 Miss, where are you?
 Letter sent to hotel.

PESTS No. 4
THE ALIBI GUY.
 when did ja catch us?
 Last show WEDNESDAY!
 Aw they were TERRIBLE!
 Wisht y'd been in for the
 First show, we were a PANIC.
 Walter Adams.

JIM and MARION HARKINS.
 Dear Friends,
 Answering, via VARIETY, your request to see
 limousine. Very sorry, but your request to see
 limousine cannot be perished in. Chris has sold
 his limousine to a moving picture firm, and they
 ran it over a cliff. Rob has his limousine in Cleve-
 land. When you play there, his chauffeur will call
 for you and the limousine will be entirely at your
 disposal. When you are riding in his car you
 will notice that Rob has all "Extras" that Sears-
 Roebuck's list in their catalog.
 We strolled into the Palace bar to get the cor-
 rect time; met Ray Conlin, Gordon Dooley and
 John Barclay. The boys speak Haig & Haig
 fluently.
 Dear Sime,
 Note you have switched the clown page from
 next to closing to an early spot. We had to get
 a search warrant to find it. We think it "Camou-
 flaged."
ROSE & CURTIS
 present
KNAPP and CORNALLA
 Next Week (Nov. 12)—Lyric, Pittsburgh,
 Pa.; Federal Theatre, Salem, Mass.



PAULINE SAXON
 SAYS
 When I look back along my
 life,
 I see my troubles helped
 me grow;
 I hope that I'll remember
 this
 when in the midst of future
 you.
BLACKFACE
EDDIE ROSS
 Featured
Neil O'Brien Minstrels

2-White
Steppers-2
 Study in White
 Direction, CHAS. FITZPATRICK
RAY & EMMA DEAN
**"Leave Me Alone
 DARN YOU"**
 W. V. M. A.
BEHLER & JACOBS

WILLIAM E. MICK
 PRESENTS
JACK COWELL & CO.
 IN
"THE SLACKER"
 WYMA By BRADY J. LINNEY UBO
 Direction, HARRY SPINGOLD
SAM J. P.
ADAMS and GRIFFITH
"A MUSIC LESSON"
 Director, FRANK EVANS

THE MOST WONDERFUL
SONG HIT
Ever Written

WAY DOWN THERE

A DIXIE BOY IS MISSING

Lyric by Stanley Murphy
Music by Harry Tierney

WORDS BY
STANLEY MURPHY
MUSIC BY
HARRY TIERNEY

CHORUS *Mod^o*

A-way down there - in Jen-nes-see -
 dream so fair - came o-ver me -
 dream't I heard them sing-ing in the pale moon light -
 Where is our wand'r - ing boy to - night -
 moth-er dear - was stand - ing near -
 head bowed down - to hide a tear -
 neigh-bors gather-ed round the dear old la-dy fair -
 They all knelt down and of-fer'd up a prayer For a
 Dix-ie boy They're mus-sing way down
 there
 there

ADDED LIST
OF GREAT
SONGS

- "For You A Rose"
- "Some Sunday Morning"
- "So Long Mother"
- "Don't Try to Steal the Sweetheart of a Soldier"
- "Sailing Away on the Henry Clay"
- "Southern Gals"
- Etc, Etc, Etc.

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from every
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*the
seven-reel
mystery
drama*



Raffles
THE

AMATEUR CRACKSMAN

Dramatized by Eugene W. Presbey

Original Story by E. W. Hornung

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BIG *Advertising*

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Crowds - BIG
Profits - BIG
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NEWS OF THE FILM WORLD

The Strand, Newark, N. J., is reported as having made a slight decrease in its prices.

A late acquisition to the Universal's acting forces is Ashton Dearholt.

"Mother" will appear in reading form in a forthcoming issue of "The Ladies' World."

L. H. Goldsall is managing the New York offices of the Russian Art Film Corporation while N. S. Kaplan and wife are overseas.

The censor at Vancouver, B. C., resigned, when "Damaged Goods" was allowed to exhibit against his expostulations.

Emmy Wehlen has gone south to enjoy a vacation before beginning her next Metro production.

Billie Rhodes is appearing in Mutual Standard comedies in "That Dog Gone Dog," a one-reel comedy scheduled for release Nov. 13.

The next meeting of the States Rights Distributors, Inc., will be held at the Claridge Hotel, Nov. 20, at 11 a. m.

Mae Marsh's next Goldwyn picture to be filmed is entitled "The Beloved Traitor," a photoplay from the novel by Frank Packard.

Madge Kennedy's next picture will be based on "Oh Mary, be Careful," a novel by George Weston.

"Molly Entangled" is announced for release by Paramount November 19, with Vivian Martin in the role of an Irish colleen.

New additions to the player staff at the Triangle-Keystone studios this week include Harry Gribben, Billy Franey, Milburn Morante and Sylvia Ashton.

Edward August, the film director and actor, who for years directed many of the Universal's big features, may return to the U fold shortly.

The cast of "The Girl and the Judge," the Clyde Fitch play now being filmed by Emprise (Mutual), will include Olive Tell, Eric

Main, Charlotte Granville, Charles Stanton.

John G. Hawks has returned to the scenario staff of Thomas H. Ince, and has written a story of the West for Dorothy Dalton.

Julian Hittinge recently distributed gifts to those directly associated with him in his first three productions for Paramount. Most of the men received cuff links.

M. Phillip Hansen, who put "A Modern Lorelei" on the market, and who was in New York when the Broadway presentation was made, is back on the Coast, where he plans to make some new film announcements shortly.

Hayden Talbot, journalist, newspaper man and playwright, has been added to the scenario department of Triangle. Another addition to this department of Hazel MacDonald, formerly of the Photoplay Magazine staff.

"The Grell Mystery," a Blue Ribbon feature starring Earle Williams, is scheduled for release the week of Nov. 19 by Greater Vitagraph. The story is from the pen of Frank Frost.

Wallace N. Powers has severed connections with the Russian Film Art Company and has returned to his old love—newspaper work along Park Row. Powers has been handling the general publicity for the Russian corporation.

Mr. and Mrs. James Slevin returned to New York last Saturday, after touring the greater portion of the world. They were married in Paris about a year ago. Mrs. Slevin is a handsome brunet of the Spanish type.

H. H. Hoffman, Inc., has notified the chairmen of the entertainment committees for the service clubs here in the city, that he would furnish pictures gratis for the entertainment of our boys in khaki and in blue.

Budd Ross, one of the King-Bee comedians, has written three new scenarios that Billy West will be starred in. They are called "Peaches and—" "Rum and Poker," and "The Diplomat."

Norbert Glills and Eugene Corey are re-

cent additions to the large playing force at the Triangle's Culver City studio.

"A Case at Law," featuring Dick Rason, and "The Fuel of Life," with Belle Bennett in the leading roles, are the Triangle offerings for the week of Nov. 13.

Marguerite Clark is at work on a Christmas play for Paramount something in the nature of a fairy-tale, the title of which is "The Seven Swans." J. Searle Dawley is directing the picture.

Triangle has added two new players to its Culver City colony. They are Frederick Vroom, who played with Booth and Barrett as a young man, and Edward Jobson, a well-known character man.

Final arrangements have been made for the complete withdrawal of all road outfits of the Annette Kellermann feature, "A Daughter of the Gods." The reason is the decision by the Fox office to place the film on the regular schedule of the regular film houses.

A trade showing will be arranged shortly of Harry Rapf's big production of "The Struggle Everlasting." Florence Reed is the star and Milton Sills and Irving Cummings play the two principal male roles. The picture was directed by James Kirkwood.

Although the Sam Merwin story, "Sir Anthony Absolute," is a Bluebird release set for Dec. 10, that will not be the subject title when the exhibitors get the film. It has been decided to call it "The Door Between," the principal players being Monroe Salisbury and Ruth Clifford.

Bryant Washburn, the new Pathe star, has begun work on his first Pathe play. His Essanay director, Richard Foster Baker, is with him. Gertrude Selby, recently one of the leads with Fox, will be Washburn's leading woman.

Hiller & Wilk announce that Benj. Friendman has purchased "The Whip" for Minnesota, North and South Dakota and Wisconsin. They have also disposed of "A Mormon Maid" for the same territory to the Westcott Film Corp.

George Kleine slipped into New York within the last fortnight, gave his New York office the "once over," predicted big things for the picture industry despite the war, and then hid himself back to Chicago where he will probably remain for another six months before heading toward Broadway again.

To date Herbert Rawlinson of the Universal

leading men forces has made no new connections although he has several under consideration. Rawlinson's contract with the U expires Jan. 1, and until that time he will finish up several features for the U.

Following "The Clever Mrs. Cartax," Julian Hittinge's second Paramount play, the famous impersonator of feminine characters will be seen in "The Widow's Might," written for him by Marion Fairfax and directed by William C. DeMille.

In addition to distributing the Ivan features for northern New Jersey, arrangements have just been completed whereby the Mammoth Film Co. will distribute through southern New Jersey "Married in Name Only," starring Milton Sills.

Frank Phelps, formerly with the George Kleine offices, Chicago, is now located in London, where he is general manager for the Empire All-Star films. Phelps, by the way, is an old friend of Floyd Gibbons, the Chicago Tribune war correspondent, now stationed with Pershing's troops in France.

Despite apparent ironclad secrecy around the William Fox offices the fact leaks out that the famous Sonia Markova, to whom Fox is giving unusual attention in present-day publicity, is Gretchen Hartmann, once with Biograph and other local film firms. In private life she is the wife of Alan Hale.

The cast of "The Grain of Dust" Ogden contains the names of Lillian Walker, Corne Uzzell, Edith Day, George Henry, Jacques Tyroll, Redfield Clark, Cecil Fletcher, Marjorie Vonnegut, Charles Eldridge, R. Wangerman and Lawrence Evert. The picture is expected to be released Nov. 15.

Miles F. Gibbons, who has at different times represented the George Kleine offices in Denver, Pittsburgh and Cleveland, but is an old New York boy, is now permanently stationed in New York, having been appointed general manager of the New York City offices, succeeding William B. Raynor, now attached to the local Pathe offices. Raynor was with the Kleine Corp. for four years.

No release dates have been set on Butterfly subjects for some time. Dec. 24 has been left open in order that the specially-made Christmas subject, now on the way to the New York office from the make-shop, can be inserted on the release slip for that time. The present title, "Just Jim," is almost certain to be changed before being released at Christmas time.

A Sunshine Comedy will be the hit of any show. They will hold up the program of any theatre.

What some of the New York critics say of Sunshine Comedies:

"A new series, side-splitting in humor, is inaugurated in the presentation of the Fox Sunshine Comedies, 'Roaring Lions and Wedding Bells.'" —New York Evening Sun.

"A new comedy film, 'Roaring Lions and Wedding Bells,' drew great laughter from the large audience." —New York Globe.

"A Fox Sunshine Comedy, called 'Roaring Lions and Wedding Bells,' is truly marvelous." —New York Tribune.

Fox Film Corporation

NEWS OF THE FILM WORLD

Anna Wildman and Cecelia Witko may be hello girls in all that the term implies but the boys in the Universal, where the girls operate the switchboard, are willing to wager Liberty bonds that they are the champ hand-ers of number connection in the city. Anne and Celia are also champ kidders, according to the boys.

Late plans in the Horkheimer offices arrange for H. M. Horkheimer to remain indefinitely at the Coast studios, with E. D. contemplating reaching New York within the fortnight to arrange for the stage version of "The Right to Live," of which the Horkheimers also have taken over the screen rights. Nick Holdo, the New York representative, has been granted a long vacation.

Frederick H. Elliott, executive secretary of the National Association of the M. F. industry, and recently elected general manager of the big film exposition to be held at the Grand Central Palace, New York, Feb. 2-10 inclusive, entertained the representatives of the trade papers at luncheon Wednesday noon at the City Club in West 44th street.

In the Bluebird's Christmas "special," "My Little Boy," which will be released Dec. 17, little Zoe Rae will impersonate the "boy" and, according to those who have seen Miss Rae's work as "kid," declare this Christmas film will present her in a role out of the ordinary. The newlyweds, Ella Hall and Emory Johnson, as well as Gretchen Lederer and Harry Holder, work with Miss Rae in this subject.

Luther Reed, now attached to the Universal's scenario department, Universal City, Los Angeles, and who covered ship news for the New York "Herald" at the same time Paul Gulick, editor of the U weekly, was covering the same beat for the "Journal of Commerce," returned to Broadway unexpectedly last week, summoned here by the severe illness of his mother. Just as soon as his mother is able to travel, Reed will take her back to the Coast with him for future residence.

Unless other arrangements are made the George Kleine offices will release the reissue of "Quo Vadis" before New Year's. When the big picture was first presented at the Astor, Broadway, it was in about eight reels, but in the make-over, which also included a change of action in some of the scenes and a complete retake in others. All new titles are being made, and the reissue will be from 1,000 to

2,000 feet shorter than when first offered to the public.

In his legitimate personality, Eugene O'Brien appears at each performance of "The Country Cousin" at the Gaity, and his screen personality is being lent to the new production which Norma Talmadge is making at her studio in East 48th street. He will appear in the leading male role in this picture. It is an adaptation of "Two Women," from the drama by Rupert Hughes, in which Mrs. Leslie Carter was starred. Jean Lenox, the song writer, is also in the new Talmadge picture.

The organization of the Eastern Sales division of the U. S. Exhibitors Booking Corp. has been practically completed. Among recent additions are Frederick Holderman, who will be in charge of the U. S. subjects in Northern N. Y. A. Lincoln Ehrigott will supervise the Boston Exchange. A. A. Lee will have charge of the Michigan territory. F. E. Meyer will be resident manager of the N. Y. exchange and A. J. O'Neill will have charge of the Brooklyn end.

Daniel M. Henderson, of McClure's Publications, who wrote the prize war poem, "The Road to France," has gotten much praise for the advertising layouts he conceived for magazine and trade paper use of Olga Petrova. Henderson will hereafter confine himself to specializing on advertising—his pet hobby—when not delving into literature and poetry, with Bert Ennis handling all of the Petrova publicity. Incidentally, it might be noted that Henderson's poem, now set to music, was sung for the first time in public at the Army and Navy bazaar at the Grand Central Palace Nov. 2 by M. Rundquist, the former Stockholm grand opera baritone.

The "Lark," a Southern Pacific train, northbound from Los Angeles, was reported held up one night recently by William Hart, the film star and a company of film actors, at a point near Ventura, Cal. A fusillade of revolver shots had the passengers in a near panic, many of them hiding their valuables. The object of the hold-up was to pay their respects to Adolph Zukor and Jesse Lasky, who were on their way to Frisco to attend the opening of the new California theatre. Sid Grauman, of the Strand theatre, was also searched before the identity of the bandits was discovered.

The new Norma Talmadge picture, "Two Women," is nearing completion. All the big scenes have been taken, but it will be some time before the feature is released. Stuart Holmes and Eugene O'Brien will be in the film. The picture is being taken at the 48th street studio.

Pathe is working on a new serial which will be known as "The Hidden Hand." While taking a scene on a roof of a building Doris Kenyon, who will be starred, was almost seriously injured. Miss Kenyon was supposed to jump into a tank, which she did, but the cold water cracked the glass and left a big hole, through which she would have been drowned had it not been for her director, who placed the tripod of the camera in front of the hole. Miss Kenyon clung to it until the tank had been emptied. The accident is similar to the one Annette Kellermann and Herbert Brenon were in while taking a scene for "Neptune's Daughter" at Bermuda.

COAST PICTURE NEWS.

BY GUY FERRON.

Los Angeles, Nov. 7.
Leo D. Maloney, leading man, is confined to the Stators' Hospital here, with a severe case of muscular rheumatism.

Mabel Condam, of picture circles, was in New York for a month.

Bryant Washburn, who arrived in the West the other day to fill a picture contract, has purchased a home in Hollywood for \$35,000.

Ashton Deerholt, formerly leading man with the American, has signed a long-term contract with Universal.

Howard Gays, director for the Mena, and G. C. Driscoll, studio manager of the Hollywood plant, and their families, spent the past week at Laguna Beach.

Philo McCullough, driving the famous Bens racing car formerly owned by Barney Oldfield, underestimated the speed at which he was driving for a scene in "The Legion of Death," being produced by Metro, in which Mr. McCullough plays opposite Edith Storey, and lost control of the car. The car kept to the road for some distance while the speed slackened before pumping into a board fence. Although suffering from a severely bruised condition McCullough was able to resume work after two days' rest.

Monroe Salisbury, Ruth Clifford and Robert Julian, leading in "The Desire of the Moth," appeared on the stage at Quinn's Rialto the other night.

Robert Blair, J. A. Quinn's assistant at the

Rialto, is seriously ill at his home. An operation will be performed on his throat and neck.

Harry Williams, the director, engaged a dope-fiend for a scene the other day, and he was so realistic that he had the whole company scratching.

Milton Sims, comedian, who was reported to have gone to war some time ago, received his exemption papers last week, and so will continue his future battles to the screen as heretofore.

Verne Hardin Porter, author and magazine writer, has come here to write scenarios for Triangle.

George Proctor, the scenario writer, was tendered a banquet upon his departure from Los Angeles for the East.

At last George Grey has come to his own. Known to nearly everyone in the Los Angeles film colony as "Sloppy," George has probably made more wild leaps and dives for pictures than anyone else in the business. He has been acting in the capacity of property man for nearly a year now, but now he has been getting "clean-ups and everything" in a minor role in the Western comedy being directed by Reggie Morris.

J. A. Quinn will soon leave for San Francisco to look about for location suitable for the erection of one of the new Quinn circuit theatres. Mr. Quinn avers that he will soon explode a bombshell of news.

Robert Brunton, director of production for Paralta, this week presented his wife with a handsome touring car.

The Messany Company has made an offer to James Young to come to Chicago to direct little Mary McAllister, the child star, in a series of pictures.

Director H. Raymaker's full name is Herman Christian Raymaker, but we have never seen him that way.

Triangle comedy director Charles Avery has his entire company, including Harry Depp, in convict garb this week, giving the studio much the appearance of Joliet.

Out at the Triangle-Keystone studio in Hollywood, the famous bathing beauty squad has given way, temporarily at least, to something more patriotic. Aileen Allen, who holds the world's fancy diving championship, has organized the Triangle-Keystone Red Cross girls, composed of herself and three other members of the bathing squad—Myrtle Reeves, Clara Roberts and Dede Holland.

TRIANGLE

Olive Thomas

in

"Indiscreet
Corinne"

She shocked her aristocratic family by her craving to be a "regular vampire with a past." Her wild escapades as a masked dancer will keep your patrons in suspense and laughter.

Released November 11th

TRIANGLE

Roy Stewart

in

"The Medicine
Man"

This man's "medicine" is a sure cure for a falling box office. Here's a gunslinger who teaches the six-shooter new tricks.

Released November 11th



MR. EXHIBITOR—Your Big Bet of the

JULIAN



**The World's Greatest
Impersonator
And for Eight Years
a Record-Breaker of
Box Office Receipts
Throughout America
—NOW
Releases His First
Three Pictures.**

**Read
What the
Critics Say:**

"Julian Eltinge is known to most everyone as the greatest female impersonator the stage has ever seen. His advent into pictures is worth something right away before any consideration is given to the production.

"As a film star Mr. Eltinge registers every bit as satisfactorily as he did on the stage, if not more so.

"You can safely promise that this is funny, interesting and unusual, but if Eltinge has never played in your town you want to lay it on thick about his being recognized as the greatest impersonator the world has ever known, because many of your regulars may never have heard of him."
—WID'S.

FIRST RELEASES:

"COUNTESS

"THE WIDOW

"THE CLEVER

Year and the Screen's Newest Sensation

ELTINGE

The Handsomest
Gowned Woman
On The
Screen
Is A
Man
—Films
Made By
Lasky-Paramount

"JULIAN ELTINGE in his first screen vehicle not only landed on the jaws of several men on the screen with both hands, but he also reached the jaws of the audience, jarring them open with laughs. Eltinge established himself immediately as the best woman of his kind in the movies."
—NEW YORK "SUN."

"Julian Eltinge, the wise ones predict the sensation of the year in pictures. The camera likes him, and, as one man said, "He can get away with murder after this," and all because his first picture, "The Countess Charming," struck the public fancy at the Rialto yesterday. The reason one enjoys the particular brand of portrayal offered by Eltinge is because it is so good that one instantly forgets that it is Eltinge."
NEW YORK "TELEGRAPH."

"The Rialto Theatre was crowded yesterday afternoon and evening for the opening of the new week's programme, which included as its principal attraction the first moving picture for which Julian Eltinge has appeared before the camera."
NEW YORK "HERALD."

**"CHARMING"
"W'S MITE"
"MRS. CARFAX"
BOOK THEM NOW!**



PERSUASIVE PEGGY.

Peggy Patton.....Peggy Hyland
Ed Trowbridge.....William Davidson
Beile Newell.....Mary Cecil
Peggy's mother.....Gertrude Norman
Peggy's father.....Charles Sutton
Head farm hand.....Jules Cowles
Percy Pipp.....Arthur Houseman

"Persuasive Peggy," the first of the May-fair features starring Peggy Hyland, is the finest kind of an example of what can be done in the way of handling an old theme in a new way. It teaches a sweet lesson in the art of handling a husband, a domestic problem that has existed since time began.

It is interspersed with allegory and some of the titles are in verse. The story is simplicity itself and is merely a visualized narration of the problem confronting every bride—that is, moulding a groom into a good husband. When Ed Trowbridge, a gentleman farmer, proposes to Peggy Patton, and is accepted, she suggests they spend their honeymoon at Niagara Falls. Like every other young man in love, he says they will spend it anywhere she desires. But the day after the ceremony Ed announces they are to go to the State Fair. She's a cute little trick, and although an incorrigible ingenue, like Billie Burke and Marguerite Clark, she has brains. Ed awakes in the morning to find instead of a bride, a note from his wife saying she

had gone to the Falls. Needless to say, he follows, and by argument and cajolery, justifies her action, as indeed she does throughout. She has made up her mind to pattern her life on the principle of mutual forbearance, on the theory that it will bring joy and happiness. A rapid sequence of similar "encounters" between the couple are visualized, culminating in the arrival of a son and heir. Ed is a "hard guy" to whip into line and many of the ways in which he balks at conducting his marital affairs will strike home to most married folks. Throughout it is a clean, wholesome story, full of natural scenes without any attempt at resorting to "dramatics." It is in six reels, excellent photography, capable acting, and the di-

rection splendid, barring a couple of unardonable technical mishaps. For instance, a man picks up his wife, carries her out into an automobile and drives her home. When the picture comes to a stop, the man entering the machine has a hat on his head, and on arriving at his own door, wears a straw hat. The locale is supposed to be near Buffalo. He takes his wife to a local bank to draw some money and when the check is cashed it draws a New York bank. These things do not alter the fact that "Persuasive Peggy," taken as a whole, is a corking feature—more certain to give satisfaction wherever played. **Job.**

THE LASH OF POWER.

John Rand.....Kenneth Harlan
Marion Sherwood.....Carmel Myers
Mrs. C. W. Sherwood.....Helen Wright
Chas. W. Sherwood.....Chas. Hill Mallett
Rex Reynolds.....T. D. Crittenden
Oliver Mullen.....Jack Nelson

Anyone walking in after the start of this current Bluebird would very likely form a poor idea of the hero, crediting that individual with possession of an extremely exaggerated ego and latecomer would, too, wonder how such a conglomeration of things found room in the five-reel length. It is all supposed to be a dream—a dream of a small-town youth who has fallen asleep over his book at home. The psychology of dreams has no palpable place in pictures and "The Lash of Power" is no exception. It has been accepted that the stuff which dreams are made of has some sort of basis of events or experiences in the dreamer's life. If so, that doesn't go here, for it would have been impossible for this hero to have so lived. John Rand, the hero, is great admirer of Napoleon. Visions of that leader often appear in the film story, as Rand grows in power and his lust for ambition. His sweetheart, Marion, figures in his actions, and it is because of her he does some terrific stunts. Rand goes to the city, happens on the secret of a great new explosive which he sells to foreign power. Not content with the fortune so obtained he goes into the stock market and in an incredibly short time is a financial power. Marion desires social position and marries another man. Rand makes a "go" of society and his first "evening at home" results in his sending his guests off after insulting them. Then, because he doesn't like "society," he decides to "break" a number of brokers. An attempt is made on his life, and at the finish his big mansion is blown to bits by a small-sized bomb. Then Rand wakes up, finds his mother asleep in her chair, too, and learns his sweetheart is still strong for him. Only as a dream would "The Lash of Power" be possible. The direction is not without faults, and especially weak seemed the selection of types for the society roles. Even though the throw-back is old stuff, it would surely serve to remind an audience that it is a dream and not a silly excursion in sensationalism. Carmel Myers, as Marion, is featured, but the heavy doings centre around Kenneth Harlan as Rand. **Job.**

THE COLD DECK.

"Level" Leigh.....William S. Hart
Alice Leigh.....Mildred Harris
"Black Jack".....Edwin N. Waddock
Rose Larkin.....Sylvia Bremer
Ace Hutton.....Charles O. Rush
Coralie.....Alma Rubens
Vigilante Chief.....Joe Knight

"The Cold Deck" is a typical Hart drama, with a tinge of romance, gambling, etc., graphically unfolded in a western setting. It was written by J. C. Hawks, directed by Thomas H. Ince and photographed by Joe August. All three combined their efforts in the general outcome wonderfully well, but nevertheless left considerable to the star, who easily coped with the many situations. Occasionally he surpassed numerous of his previous efforts with an ease that lent considerable fruit for thought as to the limit of his ability upon the screen. He handles a somewhat different character, and to further show it, is garbed in a new cut that adds much to his appearance and furthers his aristocratic pose. One Hart hit will make them gasp. That was the fall down the bank while riding the horse after being shot. What an insert that was! The hero stumbled down an embankment during the chase, and Hart remained right with him until he rolled over on the ground. Hart has a competent cast, who easily gain individual honors through being blessed with opportunities that rarely comes to others while working in a production with a star. There are but few close-ups. Mildred Harris as Alice Leigh played remarkably well. Edwin N. Waddock as "Black Jack" did good work, while Sylvia Bremer as "Rose Larkin" presented a pleasing picture. Alma Rubens (Coralie) did nicely the dance-hall type, taking more close-ups with her light vampire role than the others. The story is constructed about the star, who as Level Leigh a gambler, devotes his attentions to his profession in a small mining camp situated somewhere in California that permits opportunities for splendid scenic environment. Leigh is compelled to move to a higher altitude in hopes of regaining his sister's health. He enters another mining camp, not yet organized, and there the real action commences. Coralie, the queen of the dance hall, falls in love with him. Refusing her attentions proves Leigh's undoing, by having "The Cold Deck" installed. To bring his sister back to health, he is forced to hold up the stage and his arrest follows. He escapes by breaking jail, returning with the real murderer, bringing to a close an extraordinary feature that will prove a better attraction on the longer bookings. It is replete with thrills, contains an interesting story that carries everything with it, and, to cap the climax, is masterly produced and photographed. **Job.**



**"OVER
HERE"**

"OVER HERE" shows the converting of a virgin forest into a great military city FOR 40,000 OF OUR BOYS IN 52 DAYS.

"OVER HERE" without warfare or bloodshed, the patriotic film of the hour—a SUPER FEATURE, a main attraction—in 2,000 feet has greater appeal and timeliness than any film yet produced. Released November 19th, 1917.

See "OVER HERE"! Its your opportunity to cash in, and cash in big.

**WORLD-PICTURES
Exclusive Sales Agent**

THE CLEVER MRS. CARFAX.

Temp's Frank.....Julius Bittige
 Billy Wise.....Fred Church
 Helen Scott.....Daisy Robinson
 Mrs. Mary Keyes.....Fannie Lee
 Adrian Graw.....Noah Berry
 Rena Varsey.....Rosita Marstini

Julius Bittige's second Paramount photograph is "The Second Mrs. Carfax," this week at the Rialto. He is the publisher of a newspaper and an ex-college graduate. An important department of his paper is "Letters from the Lovelorn," which he writes in answer to under the nom de plume of "Mrs. Carfax." Returning home from an alumni dinner he meets an old friend and tells him how he impersonated a female at the affair. Friend says it's impossible and bets him \$100 he dare not go into the dining room for luncheon in female garb at this restaurant, he meets a young girl with whom he is smitten and seeing her in the hands of a crook, whom he recalls as a jailbird when he was a cub reporter, he boards a steamer with the girl, to be near and protect her. Bittige's antics in female garb were received with roars of laughter by the audience, which was further excited by the numerous comedy titles reflecting the viewpoint of a man respecting such attire. In the end, of course, he rescues the girl from the clutches of the villain and wins her for himself. The story is the work of Hector Turnbull and Gardner Hunting, and Donald Crisp is the director. Just how much castle bump and rump of such a nature, melodramatic plot, it is almost impossible to record. If Julius Bittige can be starred in feature pictures as good as "The Clever Mrs. Carfax," he will probably never return to the legitimate stage. No small credit for the generally good effect is due to the supporting cast. All first grade artists. This picture is a sure winner. Jolo.

THE MEDICINE MAN.

Jim Walton.....Roy Stewart
 Edith Strang.....Ann Kroman
 Seth Hopkins.....Percy Challenger
 Joe Malone.....Aarn Edwards
 Luther Hill.....Carl Ulman
 Doc Hamilton.....Wilbur Hibbee

Western stuff this, as might be imagined from the title. The latter, however, means little so far as this "western" feature is concerned, for there isn't a redskin in it, save one old squaw doing a bit. The picture was originally called "The Guardian of El Dorado," and that name might have been retained. It is more appropriate. Though the hero is the sheriff of a mining town, there isn't a shot fired after the first few feet, and, in fact, little action after that. Jim Walton, as the long-horn country, quickly settles a fight between two town bad boys and he is picked for sheriff. One day, a traveling quack doctor arrives. He is helped in his ballroom by a girl who dances on his platform. This lass, Edith Strang, is not his daughter, discovered by Joe Malone, who is literally "his granpa" and an old good claim, supposed to have petered out. It is figured out in an odd way that Edith is the daughter of the claim's discoverer, although a throw-back discloses the then child's parents dead in the desert and apparently far from a claim. The sheriff is watching Malone and has ordered him stopped stealing. Joe and the doctor frame to interest eastern capital and have Edith slip away her rights. All their scheming is crimped by the sheriff, and when "the old doc himself" and Malone are sent on their way and Edith is assured of wealth, Walton thinks it best that she go to a ladies' training school, that she might be educated. Edith starts out in the stage coach, but when the latter breaks down she decides not to wait for its fixing and steals back to be the bride of the handsome sheriff instead. This picture does not war with some of the other late westerns by Kay-Bee. Perhaps, because there is more romance than action in it. Jolo.

INDISCREET CORRINE.

Corrine Chilvers.....Oliver Thomas
 Nicholas Fenwick.....George Chesebro
 Rocky Van Sandt.....Joe Bennett
 Benny Hartley.....Jack Seward
 Florence.....Annette De Fox
 Mrs. Chilvers.....Lillian Lansdon
 Mr. Chilvers.....Thomas H. Gulise
 Aunt Theodora.....Lou Conley
 "Live Wire" Dodge.....Thornton Edwards
 P. A. Britton.....Edwin Brady
 Mrs. Cotter Browne.....Anna Dodge
 Mr. Cotter Browne.....Harry Rattenberry

Supposed to be a press agent's story, and to one in the know of the foxes of some of those "gents." It is a harmlessly wild escapade of two girls, yet not as risky a venture as some P. A. would go to break onto the first page. To the average spectator of this Triangle, the motive is forgotten, for from an audience standpoint, that doesn't count. "Indiscreet Corrine" is fairly diverting, even though it isn't easy to tell what it is all about at times. Corrine is a daughter of the rich, but craves to create a "past." Pansy seems to have obtained that little thing and is supposed to have a child to prove it, though the kid doesn't figure. Both girls answer the adv. of the press agents, who offer a reward to the one succeeding in becoming engaged to a phoney South American millionaire. In the person of Nicholas, a youth who doesn't look as though he hailed from the A. B. C. countries. This youth is "in" with the press agents. Rocky, another youth, is a friend of Nicholas. So there is a mixed quartet and it isn't difficult to figure out their mad wedding. In the end, for Rocky takes Pansy unto himself in spite of that past while Nicholas falls for Corrine after seeing her as a masked dancer in a cabaret. Near the end Corrine tries to pop in on the folks but they turn her cold, having heard of the masked

dancing episode. But she loves Nicholas, even though he isn't the wealthy party they said he was. The only ones who get left are the press agents but they are doubtlessly used to that. Jolo.

A DAUGHTER OF MARYLAND.

Beth Treadway.....Edna Goodrich
 Major Treadway.....William T. Carlton
 Sarah Treadway.....Helen Strickland
 John Steadfast.....Carl Brickett
 Ripley.....Jack Hopkins
 Pennell.....Charles Martin
 Dorothy Pennell.....Florence Miller
 Haskell.....Moran Torpe
 Nob.....S. J. Burton
 Mandy.....Myra Brooks

The Mutual "big star" feature with Edna Goodrich, "A Daughter of Maryland," introduces its characters without screening the names of the players. This is unique, if not original, in latest days. The picture is directed by John B. O'Brien and photographed by William Croy. As its name indicates, it is a story of the south, though not "befo' the war." A wealthy old Major resides on a large estate with his only daughter, who is indulged in her every whim. She is engaged to a young lawyer, who turns out to be a scoundrel, eventually the murderer is exposed of the superintendent. The Major hires a northern landscape artist to remodel the old grounds, but the daughter takes a dislike to him because he is from the north. The lawyer is involved in a stock speculation, and attempts to rob the major's safe. Discovered by the old man, the major is killed in the struggle. Eventually the murderer is exposed, and in a melee is killed. The daughter marries the northerner. The cut-and-dried basis for an old-fashioned Drury Lane melodrama with scenic environment. But the picturization is richly handled by Mutual and makes an interesting program feature. Jolo.

EASY MONEY.

Lois Page.....Ethel Clayton
 Richard Chancellor.....John Bowers
 Robert Hildreth.....Frank Mayo
 Lily Lorraine.....Louise Vale
 Peter K. Chancellor.....Eugenie Woodward
 Sidney McCall.....Charles Morgan

In some respects "Easy Money," story by Gladys E. Johnson, directed by Robert Vale, photographed by Max Schneider, a World Film release, is a conventional picture, but it takes one or two twists that sustain interest right up to the finish. A young girl from the country is in New York attending school to perfect herself as a sculptress. She is without further funds and has about made up her mind to return home. A young man, leading a dissolute life and the great while way, is about to be discovered by his grandfather for threatening to marry an actress. He will come into his father's fortune if he marries a girl that meets with the approval of his grandparents. The prospective sculptress attends a party given by the rich young man, accompanying her art tutor. There the youth proposes marriage to her, telling her frankly it is only in order to secure his father's fortune and she, anxious to continue her art studies, consents, with the proviso that they are not to live together. Both agree for purely mercenary motives. Just how the thing works out makes for interesting entertainment and worth while. Jolo.

SYLVIA OF SECRET SERVICE.

Sylvia Carroll.....Irene Castle
 Van Brun.....J. H. Gilmore
 Curtis Prescott.....Elliott Dexter
 Fay Walling.....Susanne Willis
 Hemming.....J. W. Percival

The Antra (Pathe) release for Nov. 27 is Mrs. Vernon Castle in "Sylvia of the Secret Service," directed by George Fitzmaurice. The name of the star, the production and the excellent direction will make it an attractive feature for a program theatre, but as to its merits intrinsically there is little to commend it in the way of plot. Mrs. Castle plays Sylvia, connected with the Washington Secret Service. Elliott Dexter is an American gentleman employed in the diamond establishment of an Amsterdam dealer in precious stones. Dexter is sent to London to deliver the famous "Kimberley" diamond, which is wanted for the British crown. A gang of crooks follow Dexter on board ship and also on board is Hemming, a Scotland Yard detective. Sylvia falls in love with the young American, who is robbed of the jewel and accused by the English detective of being the chief crook. Innumerable melodramatic crook-lay situations such as are usually found in serials. Eventually Sylvia clears the man of the accusation, not only of theft but of murder, to the utter confusion of the gentleman from Scotland Yard—and there you are. Show folks may not rave over the picture as a classic, but it will bring home the bacon. Jolo.

SUNSHINE ALLEY.

Nell.....Mae Marsh
 Ned Morris.....Robert Harron
 Carl.....Dion Sweeney
 Harbort.....J. A. Faray
 Cobler.....Ed. Bog
 Ren Davis.....John Charles
 M. Morris.....W. T. Carlton
 Mrs. Morris.....Isabel Berwin

Detective Jack Grey Goldwyn appears to have "caught" the stride of the "Sunshine Alley" in a specimen of the kind of features from that quarter, the concern will take its proper place—that of turning out features of the utmost importance in the film producing world. The star of "Sunshine Alley" is Mae Marsh, support by Robert Harron and a most excellent company. The

story is by Mary Rider and is in six reels. It's a simple tale, unfolded in the form of comedy drama. An old man conducts a bird store and is injured by an automobile belonging to a millionaire. The rich man is named Morris and his wife, to forestall a suit for damages, offers to purchase a bullfinch at a high price. Ned, the millionaire's son, who is of the party, is impressed with the charm of the old man's grand-daughter (Miss Marsh), and tells her to call on him if ever she is in need of assistance. The old man refuses to sell the bird because it is a pet of the grand-daughter. The girl needs money to secure medical attention for the old man and phones Ned she will sell her pet. She has a wayward brother who, being led astray by bad companions, tries to rob the rich man's house. The underlying melodramatic theme is constantly offset by the delicious comedy titles and situations and with the artistic direction and photography the production is a vastly superior output. Jolo.

SECRET OF STORM COUNTRY.

A Select feature starring Norma Talmadge in the role of an ignorant child, the daughter of an ex-convict who is a member of a colony of squatters, the theme running through a channel of love and adventure and permitting the selection of some wonderful exteriors, which are equally wonderfully arranged and directed in this print. There is a genuine heart thro' in the experiences of the little girl, a part excellently handled by the star, and the director manages to make it mainly human without the usual touches of melodramatic pathos. The squatter's daughter, Tess (Miss Talmadge), falls in love with the young man who has been chosen, via the parental route, as the husband of the village heiress, daughter of the heartless Squire. The love tangle that ensues is semi-thrilling in every angle, the finale bringing no complete adjustment, but rather a satisfactory ending that provides the usual film happiness for everyone concerned. Miss Talmadge has a unique personality in her film work, bringing out many detailed points akin to the part that stars of similar roles have singularly overlooked. She gives the part a touch of realism that carries its own appeal, and never seems to "spread" herself for sole effects, but rather works toward the collective benefit. The cast was well drawn, every role being nicely fit with the proper type. The Squatter's village was expertly pictured here and the exteriors, which are the main scenes in the feature, were built on a rather mammoth scale, but detailed with a finesse that was somewhat surprising. As a feature it's interesting to a degree seldom reached by others. Wynn.

THE ZEPPELIN'S LAST RAID.

The U. S. Exhibitors' Booking Corporation is offering "The Zeppelin's Last Raid," a film spectacle produced by Thomas H. Ince, scenario by C. Gardner Sullivan. It is in many respects a paraphrase of "Civilization" and inside gossip of the trade has it that the picture was made at the same time. Color is given to this by the fact that the principals are the same and there is a close resemblance to "Civilization" in the big war scenes. From this it may be inferred that the picture, with its attractive title, magnificent photography and presentation of numerous scenes of strife, lends itself to booming by exhibitors and will live up to the promise of presenting something quite unusual and of exceptional value. The theme of the production is the growth of the democratic spirit among the Teutonic people. It shows the inner workings of a movement, dirigitable. Featured in the production are Howard Hickman and Edna Markey. Miss Markey has the role of a young man active in a secret movement to rouse the people of an enslaved empire against autocracy. She persuades her fiancée, who is commander of a Zeppelin, to join in the movement. While out on a raid he receives orders to bombard an enemy city and about the same time a message is sent him by the Legion of Liberty that they are striking for their freedom. He refuses to release the deadly bombs, the members of the crew revolt, he shoots two and finally, mortally wounded, throws in the "death switch," which sends his airship to destruction. The scenes throughout are thrilling and effective. Jolo.

NEW INCORPORATIONS.

Veritas Film Corp., Manhattan; \$8,000; A. Perreta, A. Prevette and D. De Falco, 630 East 187th st.
 The Tarsover Film Co., Manhattan; \$100,000; M. Fechner, E. H. Thorn, N. C. Strong, 68 Park Row.
 Photoplay Realty Corp., Manhattan; \$60,000; J. M. Davis, J. A. Jacobs, A. Ascher, 1403 Grand Concourse.
 Twin Theatres Corp., Manhattan, \$40,000; C. Gaige, A. & E. Selwyn, 1451 Broadway.
 CAPITAL INCREASES.
 Harry Hastings Amusement Co., Manhattan, \$500 to \$10,000.
 Sheldon Burlesque Producing Co., Manhattan, \$500 to \$10,000.
 Charter Features Corp., Manhattan, \$400,000 to \$800,000.
 AUTHORIZATIONS.
 U. S. Exhibitors' Booking Corp., Delaware, \$1,000,000; Representative F. G. Hall, 1476 Broadway.

Samuel S. Hutchinson, President
AMERICAN FILM COMPANY, Inc.

Presents

GAIL KANE

in

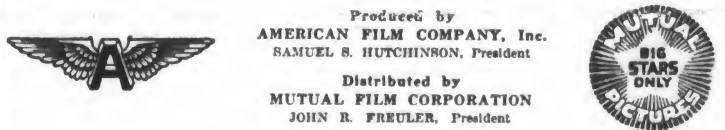
A GAME of WIT

By Daniel F. Whitcomb. In five acts. Directed by Henry King. Released the week of Nov. 5th.

The popular stage favorite, Gail Kane, in a most unusual production—supported by a cast including such notables as George Periolat, Spottiswoode Aitken and Louis J. Cody. Book this and other Gail Kane features at your nearest Mutual Exchange.

Produced by
AMERICAN FILM COMPANY, Inc.
 SAMUEL S. HUTCHINSON, President

Distributed by
MUTUAL FILM CORPORATION
 JOHN R. FREULER, President



MOVING PICTURES

EXPOSITION'S PRELIMINARIES.

A "get together" meeting of the trade newspaper men was the result of Frederic H. Elliott's luncheon at the City Club Wednesday noon, with 20 representatives of the press having a feed and giving individual support to the forthcoming exposition of the National Association of Motion Picture Industry and M. P. Exhibitors' League of America, to be held in the Grand Central Palace, Feb. 2-10.

Elliott has been appointed general manager of the New York show, with Samuel Grant, Boston, assistant manager. Elliott and Grant are working hard to have the undivided support of the trade press in exploiting the New York exposition.

It was announced at the luncheon that instead of accepting one official poster via the prize contest two had found such favor they would be used in advertising the New York Exposition. The winners were Lawrence L. Wilbur and Fred A. Dan, both of New York. Sixty artists competed. The first prize of \$100 was split between them, plus an additional \$50 added, which gave each man \$75.

Wilbur's poster was in striking colors, showing a director and camera man in action. Mr. Dan's sketch shows a lively baby wearing an army hat and representing the youngest of the world's greatest industries, seated on a weather vane and pointing "over there." It symbolizes the fact that the motion picture film goes over there and everywhere.

Walter J. Moore and George I. Cooks, of the Supply and Equipment Division of the N. A. of M. P. Industry, will donate the cost of printing thousands of posters made from the two designs.

The luncheon idea with the trade press representatives will be carried out on the "one monthly" plan.

RECORD PRICE FOR "RAFFLES."

The Hy-Class Producing Co. has paid a record price for the photoplay rights to "Raffles," when it contracted to pay to E. W. Hornung and others interested, \$25,000, and an interest in the film production to this play.

Not content with this it engaged George Irving to direct the picture and secured John Barrymore for the stellar role, making it worth the star's while to close his successful run of "Peter Ibbetson" last summer. Others engaged for the cast were Frederick Perry, H. Cooper Cliffe, Christine Mayo, Evelyn Brent.

"Raffles" as a book was one of the biggest sellers and is still being disposed of in large quantities as a popular edition. Liebler and Co. made over \$100,000 a year with the play, when Kyrle Bellew starred in it.

The picture therefore has the cumulative effect of a sensational book and stage success, and it is said the picture will also prove an unusual one.

It is being state righted through the offices of Hiller and Wilk.

Leonhardt Remaining With Goldwyn.

San Francisco, Nov. 7.

Harry Leonhardt denies the report he will return to the Fox Film Corp. Mr. Leonhardt says he has no intention of leaving the Goldwyn Distributing Corp., with which he is under contract.

STATRIGHTING HART RE-ISSUE.

One of the first pictures in which William S. Hart appeared for Kessel & Bauman was "The Bargain," then released on the Paramount program.

This picture will be resurrected, re-furnished and state-righted, and if successful a number of other New York motion picture releases, with Hart featured, will be re-issued in the same way.

DUAL DIRECTION AN ECONOMY.

A dual director system—teaming two directors on the same star—is being tried out by Metro. The system seems to be an economical departure in production.

The plan was successfully tried out with several Metro stars. It is for one director to complete a feature and the other to immediately start making the next. The star is not idle for several weeks as has been the case in the past where but one director was assigned.

The first director, whilst the second is filming the following picture, supervises the cutting of the first, a matter which consumes about ten days, and then prepares for his next picture.

The economy works out in the matter of salaries and there is an increase in production. Another saving is the difference in production, preventing a sameness, and there is greater efficiency effected.

Six of the Metro stars are on the dual-director basis at present.

A. E. A.'S NEW YORK MEETING.

When C. C. Pettijohn, managing executive of the American Exhibitors' Association, gets back from a two weeks' trip through the west and middle east, he expects to have some important things to report at the meeting of the board of directors and assembled membership of stockholders in New York Nov. 12.

Mr. Pettijohn had time to size up the work done by the Ohio, Illinois, Iowa, and Michigan branches of the association, with the present tax muddle, one of the main topics he gave his personal attention.

President Jake Wells has sent word he will be here to personally conduct the meeting and will also have a report on the southern territory.

It may be at this meeting the subject of the discussed amalgamation of the Association and the Exhibitors' League will be touched upon, but it is not expected anything definite on the proposition will be determined at this time.

ADVERTISERS' "RIOT."

There was a young "riot" at last Thursday's meeting of the Associated Motion Picture Advertisers over the resolution adopted the week previous denouncing pro-German newspapers.

The fight concerned the inclusion in the resolution of a specific group of publications, including a New York morning and afternoon paper.

The resolution was rescinded by a vote of 14 to 12. Immediately followed a storm of resignations, sudden adjournment stopping the stampede.

Personalities were freely indulged in and charges of "un-Americanism" were hurled. There was also a charge of political motive behind the resolution, it being alleged the matter was food for the city's Fusion party. This seemed to have no basis, as there was no attention paid to it in the mayoralty fight.

Even with the wholesale resignations, it is thought the trouble will be patched up and there was talk of the olive branch being offered. A new resolution is being drafted, but it is not to include any mention of specific publishers.

COURT RELEASES ENID BENNETT.

The Los Angeles courts have decided that Enid Bennett does not have to continue in the employ of the New York Motion Picture Corp. Judge Russ Avery ruled that inasmuch as she signed her contract with that concern under the impression, and with a complete understanding, that she was to be supervised by Thomas H. Ince, personally, in all her work, the agreement was voided.

VITA'S NEW COMEDIES.

Greater Vitagraph will add to its program a new line of comedies. These comedies, which will be one reelers, will not interfere with the production of Big V's.

The brand will be a higher comedy, made from the works of some of the best known humorists of the present day, and will be produced under the direction of Graham Baker.

Edward Earle and Agnes Ayres, two Blue Ribbon stars, will be featured in this new series of humorous productions.




METRO PRESENTS
WONDERFUL
Emily Stevens
in
"OUTWITTED"
CHARLES A. LOGUE wrote it. GEORGE D. BAKER directed it.
And MISS STEVENS wins new honors in it.
Six Great Acts
Released Nov. 12th
METRO PICTURES

Alice Joyce Renews with Vita.
Alice Joyce has renewed her contract with Greater Vitagraph, the papers having been signed last week.

Piedmont Pictures Corporation
OF NEW YORK
729 Seventh Avenue
Confidential Buying and Selling Agent
for United States and Foreign Countries

William Duncan
DIRECTOR and STAR
GREATER VITAGRAPH SERIAL
"The Fighting Trail"
Forthcoming Releases—"Dead Shot Baker,"
"The Tenderfoot" and other "Wolfville
Tales" by Alfred Henry Lewis

JULIAN ELTINGE
THE FAMOUS IMPERSONATOR
To the screen what he was to the stage



RICHARD STANTON
in New York directing feature films for William Fox.
Current Release: "THE SPY"

PARALTA COMMENCES ROYALTY BASIS FOR FEATURE AUTHORS

Advances on Acceptance and Release, with Guarantee of Production Date. Sliding Scale of Percentages on Gross. Five Per Cent. on First \$100,000 to 12½% on \$200,000 and Above. Big Names Contracted for Under Plan.

During the last week Paralta signed contracts with a number of prominent authors to write picture scenarios on a royalty basis that will add a new zest to writing for the screen and may eventually develop feature authors along the line the stage has dramatists to the fore. Those who have signed with Paralta are Mrs. Wilson Woodrow, Charles Neville Buck, Larry Evans, Frederick Arnold Kummer, Edwin S. "Tex" O'Reilly, and Rupert Hughes.

The Paralta plan includes the paying of an advance with the acceptance of the scenario and a contract calling for a guarantee of production within a limited time. On the date of release a second advance is paid to the authors. The Paralta agreement does not restrict the writers exclusively to Paralta. That film producing company, however, is to have first call on their writings and they are to submit no less than six scenarios a year.

The advances on acceptance will be anywhere from \$500 to \$1,000 and the percentages will be computed on gross earnings. Heretofore there have been a few producing firms that have had arrangements with the authors on a percentage plan whereby the author received 10 per cent. of 65 per cent. of the earnings of the film.

The plan Paralta is to inaugurate will be based on the absolute gross earnings of the picture. The authors are to receive 5 per cent. of the first \$100,000; 7½% of the next \$50,000; 10 up to \$200,000, and 12½% on all over that amount.

One of the failings of the picture industry has been neglect to develop authors for the screen as they have been developed in the legitimate theatre. There have been many cases in the courts over the author's rights in the cases where books and plays have been reproduced in film form. Plagiarism is a charge that flies back and forth daily in the world of the picture, and the recognized writers have been given no real incentive to write, for the returns have been far from commensurate with the earnings that they could achieve in other fields with equal success.

Within the past fortnight Peter B. Kyne, who receives \$1,500 for a short story from the "Saturday Evening Post" (and that publication is willing to take all that he can turn out), was offered \$250 for a scenario for a feature picture production. He asked \$500 for the story. At the time Mr. Kyne stated he would never again attempt to write a scenario.

One of the most remarkable instances of where an author did not receive all coming from the earnings of a picture is the case of "Tess of the Storm Country." As a feature picture with Mary Pickford the star, it is stated to have earned over \$500,000 gross. The rights were purchased in the days prior to high prices for picture productions and \$250 was what the writer received. Under the new order of things the author's share would have been \$51,250. "Tess" played for two years and then new prints were sent across country, the picture becoming a reissue, and since whenever there was any doubt as to the drawing qualities of any Paramount production prior to release, "Tess" has usually been marketed again. The Strand in New York has played the picture five times, as has

also the Bowdoin Square, Boston.

At present there is a film production on the market for which the producers are asking \$250,000. The author of the piece, which was known to the stage as "The Battle Cry," after months of litigation, received for his portion, after legal fees were paid, exactly \$425.

300 5-REELERS AT LIBERTY.

The announcement of Paramount that a list of approximately 300 five-reel features, in many cases with its greatest stars and embracing some of the most successful films that have ever been released, is now available without territorial restrictions upon the open booking market, should be welcome news to exhibitors throughout the country.

WALRAVEN PARALTA'S P. A.

J. H. Walraven has been appointed chief of the publicity staff of the Paralta. He assumed the duties this week, succeeding Wilbur Bates.

Mr. Walraven was formerly publicity representative for Oscar Hammerstein in Philadelphia (at the opera house there) and more lately has been identified in a like capacity with Henry Walthall, one of the Paralta stars.

ARRANGING FOR EXPOS.

At a meeting of the Board of Directors of the Motion Picture Exposition Co., last week, William A. Brady, president of the National Association of the M. P. Industry, was unanimously named as president, with Lee Ochs and J. H. Hallberg, vice-presidents; J. A. Berst, treasurer, and Louis F. Blumenthal, secretary.

The New York film exposition is set for the Grand Central Palace, Feb. 2-10. Frederick H. Elliott, executive secretary of the N. A. M. P. I., has been chosen as general manager. Samuel Grant, Boston, will be his chief assistant.

The Boston Expo will be held in July with Sam Grant of Boston as general manager, with F. H. Elliott as his assistant.

For both shows Fred E. Hartman, Chicago, and William Hilemeier, New York, were chosen assistant managers.

Richard G. Hoolaman, president of the International Exposition Co., was named as exposition adviser to Manager Elliott of the New York show.

It was decided certain sections of the Palace floor space would be sold at \$2.50 a square foot, while the remaining space upstairs and down will go for \$2 a foot.

Without any solicitation space for the New York Expo to the amount of \$10,000 has been practically arranged for by exhibitors and manufacturers.

A prize of \$100 will be awarded by the New York Exposition managers to the best poster design submitted to advertise the show, the contest closing Oct. 31.

Sam Grant has already begun booming things for the Boston show and the New England exhibitors are planning to make the Hub affair eclipse the show held in New York.

Both Elliott and Grant are considered live wires and with them putting all their efforts to the wheel both exhibitions are expected to prove big affairs financially and artistically.

EXHIBITORS' PROTECTIVE ASS'N.

Chicago, Nov. 7.

The war tax has brought about a rupture between film producers and exhibitors in Chicago, and is responsible for the organization of a body known as the Motion Picture Exhibitors' Protective Association, which is planning a fight against what it considers an attempt on the part of the manufacturers to pass the tax buck to the exhibitors.

The war tax on films is ¼c. on the master film and ¼c. on prints, and section 601 of the 1917 war tax provides that this tax be paid by the manufacturer. During the week local exhibitors received bills from producers which included in addition to the regular rental charges an item of 15c. a reel for "taxation." On a five-reel picture this tax charge amounts to 75c. The local exhibitors allege that this not only results in neutralizing the tax imposed on the manufacturer, but results in a profit.

Almost simultaneously with the receipt of these bills, the exhibitors received a letter from the Mutual advising that this firm would "absorb" the tax and not impose it on the exhibitor.

For reasons of policy the organizers and members of the new "protective" association are not saying very much about it for publication.

PETROVA ADVERTISING.

The Goldwyn and Paramount spread themselves on record with their nationwide publicity especially in the matter of advertising most extensively in the newspapers and magazines. Now comes an announcement from President Frederick L. Collins, of the Petrova Picture Productions, that in exploiting the Petrova series of features a \$50,000 newspaper campaign will be applied to cover both the big city and crossroads hamlet newspapers.

Incidentally Petrova is doing some writing to help the cause along, supplying the Ladies' World with a series of articles of interest especially to the "eternal feminine," and also plans to help in the subtleting and cutting of the pictures when finished.

For the second Petrova picture Larry Trimble is in charge of the direction, work already being under way now that the first Petrova subject is ready for the screen.

Alice Lake Returns to Lead.

Alice Lake, former leading lady for Roscoe Arbuckle, has returned to that comedian in the same capacity.

WASHBURN EXEMPT.

Chicago, Nov. 7.

Bryant Washburn, the film star, was granted exemption from military service this week. Washburn's appeal for exemption was denied previously by his local board and the filmist took the appeal to the Government officials who recognized it.

SCREEN CLUB'S NEW BROOM.

Numerous changes are marked for the Screen Club by the newly elected regime. President Joe Farnham and his board of directors have cast the die that hereafter all members must show their paid-up credentials at the club door and that also hereafter all applicants for membership must be vouched for by established film men as "eligible," the endeavor being made not to encourage the numerous supernumeraries of the studios to try and secure membership within the club.

A number of inside changes are to be made on the club decorative arrangement and some of the present departments will be noticeably changed in position before the first of the year.

The intention to have the members show their cards recalls, that, recently the Elks decided to have all members visiting the club and passing the door show proper credentials.

AGAINST CHAPLIN CHARGES.

Considerable agitation is afloat regarding the release by the First National Exhibitors' Circuit of their Chaplin pictures. Exhibitors of prominence in New York are banded together to combat the price asked on the ground it is excessive.

The price asked is \$100 a day, twice what Mutual charges. The Keith, Loew, Proctor and Moss Circuits, controlling 200 days in New York State, have agreed not to pay over \$50 a day, claiming that is a fair price, as picture houses playing Chaplins must book their regular feature in addition. They have decided that if the First National refuses to accede to the price set they will refuse to run the Chaplin comedies.

They claim the exhibitors who control the First National were the first to set up a hue and cry against deposits.

The First National salesman say they are paying Chaplin one-third more than he received from Mutual and are receiving one-third less pictures, viz.: eight releases a year as against Mutual's twelve. They also demand deposits covering the last picture's rental, and in event of cancellation the deposits to be forfeited. Mutual did not exact deposits.

At the present time there has not been a single booking of the new Chaplins in New York State.

GRIFFITH AT WORK.

Los Angeles, Nov. 7.

D. W. Griffith is back on his old stamping ground and will begin "shooting" at once for the finishing touches of his war pictures.

An entire French village has been built for this purpose on the same lot where "Intolerance" was staged.

COBE RETURNS TO HARNESS.

Andrew J. Cobe is back in film harness. Cobe organized the Unity Sales Co., and was active in other quarters when he withdrew from the film Rialto some while since. Now he is the factor in the newly organized Allied Exchanges, Inc., which elected officers at a meeting in the Hotel Astor last week. Nixon-Nirdlinger was chosen vice president.

The Allied Exchanges have opened permanent offices in the Godfrey building, where Cobe will be managing director. They plan to buy any suitable film production and play it through the exchanges now listed with the new organization and then make arrangements for subsequent exhibitions.

Among film men interested in the new body are Jackson Bros. & McMahon, pioneer film men of Cincinnati, David Lowrey, Boston, and L. C. Card, Newark.

AGENT FINED \$25.

Cincinnati, O., Nov. 7.

R. H. Haynes, a picture agent of this city, was fined \$25 and costs by Municipal Judge Alexander on a charge of having failed to cut parts of a film which the Ohio Board of Censors ordered eliminated.

Judge Alexander suspended all but \$10 of the fine, saying that in the future he would not be so lenient.

DIDN'T BUY PARAGON STUDIO.

Although official announcement was given to the story that Famous Players had purchased the Paragon studio in Fort Lee, the deal has been declared off, though it may come to life again at some future time.

It seems the arrangements were made between Adolph Zukor, representing Famous Players, and J. E. Brulatour, representing Paragon. While Brulatour is understood to be still willing to carry out the agreement, the board of directors refused to ratify the deal. Famous Players will continue to work at the Paragon studio under the present leasing arrangements.

VARIETY

CHICAGO MAKES GRAFT CHARGE WHEN FORCED TO PAY 15c. TAX

Theatre Owners' Association in Windy City in Broad Statement Accuses World Film of Mulcting Trade of "Extra Money" by Alleged Placement of Collected Daily Levy in Coffers of Film Exchanges—World Manager Makes Explanation—Other Phases.

Chicago, Nov. 7. The Chicago Theatre Owners' Association has issued a statement charging graft on the part of certain film producers in connection with the War Tax, specifically mentioning the World Film Corporation, as follows: "Graft in its meanest, most glaring form, showed when the World Film Corporation branch in Chicago demanded that theatre owners insert a new clause in its contracts for film service agreeing to be taxed by the film concern to the extent of 15 cents per reel per day, this tax not to go into Government coffers but into the executives of the corporation."

The directors of the Association condemn the extra tax as a graft plan and menace, stating that this demand on exhibitors means they will have to bear the burden of an "unpatriotic corporation," and attack William A. Brady, Director General of the Corporation, who is also president of the National Association of the Motion Picture Industry.

The Association, which claims to control \$10,000,000 in Chicago theatre interests, states it will refuse to pay the corporation tax and promises a sweeping campaign against the World Corporation and others who attempt to add the tax.

When confronted with the charge that they were "grafting" in Chicago, Felix F. Feist, Manager of Sales of the World Film Corp., explained the matter as follows:

"Our attitude in Chicago is the same as it is all over the United States. We are acting in the same consistent manner as is every distributing organization in the business, with the exception of two—one of which is not acting in a similar manner for internal reasons and the other is making a 'sales talk' of it and a campaign in an endeavor to make capital of the situation.

"The cry has not been against the tax, but rather against the amount of tax, which amount was decided upon after a careful investigation on the

part of Price, Waterhouse & Co., who do the auditing for most of the representative film concerns in New York.

"The greatest cry has come from the smaller exhibitor, who says: 'I am not running pictures that you made or released since May 9. The pictures that I run you made before there was any tax imposed.' In this they are correct, but they forget that we will have made thousands upon thousands of feet of film, upon which we will have paid thousands upon thousands of dollars in tax that we will not be able to collect any tax from the exhibitors on, after the Government removes all tax."

Frederick H. Elliott, Executive Secretary of the National Association of the Motion Picture Industry, Oct. 29, sent out the following wire:

Each one of the following motion picture distributors and producers have wired and written their managers in substance as follows: You are hereby directed and ordered to continue to bill and collect the sum of fifteen cents per reel per day for each reel of film delivered to any exhibitor in your territory for exhibition because of war excise tax. This is in confirmation of instructions heretofore given you which you are directed to follow out and under no circumstances permitted to deviate therefrom. These instructions apply to all exhibitors without exception. Artcraft Pictures Corporation, Fox Film Corporation, Goldwyn Distributing Corporation, International Film Service, Jewel Productions, Inc., Bluebird Photoplays, Inc., General Film Company, Metro Pictures Corporation, Paramount Pictures Corporation, Pathe Exchange, Inc., Select Pictures Corporation, Universal Film Manufacturing Company, Vitagraph V. L. S. E., World Film Corporation, George Kleine System.

It is understood a rehearing on this tax has been promised the picture manufacturers by President Wilson in December, when Congress sits again.

Several exhibitors of the smaller brand claim the present method of footage taxation is unjust for the reason that houses like the Rialto and Strand, New York, are only taxed 75 cents for a feature the same as they are and that in such houses do not have to figure closely in the matter of price.

The two distributing concerns referred to as assuming the tax themselves are Triangle and Mutual. The Triangle officials claim it is unjust and unfair to tax the exhibitor and that the tax was intended to be borne by the manufacturers and the burden should not be shifted upon the exhibitor.

SEELYE LEAVES PATHE.

C. R. Seelye, general manager for Pathe, has severed his connection with that concern. No information is forthcoming other than a confirmation of the news of his retirement.

XMAS SPECIALS.

With Christmas approaching, the big film makers turn their minds to subjects for the occasion.

First of the Christmas activities comes perhaps from the Universal ranks, where at least two big "specials" are being planned that after December can be rechristened and find market demand for other months.

Under the Butterfly label will come "Uncle Oliver's Christmas," a five-reeler, with Ella Hall co-featured with her newly-acquired husband, Emery Johnson. The story is by Elsie Jane Wilson, who will also direct the piece. The other Christmas film will have Harry Carey as the star, with Jack Ford directing.

Other film firms will make their holiday "specials" in future announcements, although much of the feature distribution for December and January has already been filled, with none of the Christmas subjects yet finally titled.

ITALIAN WAR FILMS RELEASED.

"The Italian Battlefield," official war films of the Italian Government, owned throughout the United States by the Fort Pitt Theatre Co., are now being released throughout the country on an extensive scale.

A large party of Italian officials and officers will leave New York week after next for the exhibition of "The Italian Battlefield" in Los Angeles and San Francisco. It is expected General Guglielmotti, Military Attache of the Italian Embassy in Washington, will be among them.

The Italian Embassy is anxious to impress upon Americans in the west and middle west the enormous part Italy is playing in the world war. The exhibition there, will, therefore, be under official supervision.

THE SERIAL MARKET.

For the first time since the Universal started making serials, it will shortly have two serial subjects in release operation at the same time. Heretofore the U in making a serial would exploit it separately and have it out of the way on the release chart before considering another.

The U now has out "The Red Ace," having released eight episodes, with nine more to follow. These will be in the market at the same time the Universal's new one, "The Mystery Ship" (with Ben Wilson), will be turned loose. The latter's first showing will be made Nov. 26, running through 15 episodes in two-reel installments.

Inasmuch as the U has lopped off the releasing of many of its shorter-made reels, the new activity in the serial department is to make up for the elimination of the other subjects.

About four years ago the U turned loose its first release of the serial subjects, "Lucille Love" being then offered in 15 parts. This subject is now being cut down to about seven reels, with some of the old-fashioned directing "bits" cut out and some new subtitles given it, with the U going to supply certain sections that have appeared for the earlier subjects.

"The Gray Ghost" has been completed, but in some sections it is just getting under way, with the theatres having played up "The Voice on the Wire" ahead of it.

Pathe is showing as much activity as any of the film makers, with word from its officers that the film serial subjects have not deteriorated in the least, showing more popularity, if anything.

Selig, laying claim to making the first serial ever released (the Kathlyn Williams jungle subjects, as well as Kalem, always strong on the serials), are showing renewed activities.

WAR PICTURES AT \$1.

Dayton, O., Nov. 7. George ("Lefty") Miller representing A. H. Woods, who has the official Italian War Pictures, announces they are to open at the Majestic here November 25 for two weeks, and a third week, if business warrants, at \$1.00 top. He is billing the town heavily, and good business is expected, as Miller, when at the Majestic with "Civilization," did the largest business of any picture at any theatre in Dayton.

War pictures open at the Palace, Toledo, Nov. 18 at advanced prices.

REID RECOVERING.

Wallace Reid, confined to his home for some time as a result of a badly injured hip, received during the filming of "Nan of Music Mountain," will shortly be ready again for active work.

JESSE L. LASKY presents
Sessue Hayakawa

in
"THE CALL OF THE EAST"

By BEULAH MARIE DIX
 Directed by GEORGE H. MELFORD

Everything is so beautiful about the production that I don't know where to begin or end. Sessue Hayakawa gives his usual powerful and sincere portrayal.

—Tamar Lane in the Boston Evening Record.

Will appeal to any class of audience, having, above all, the three necessary attributes to do this: love interest, with which there is presented a problem that seems hopeless until the last moment; action, devised in various new ways, and plausibility. . . . "The Call of the East" is a picture any exhibitor may feel certain will meet with universal approval from his audience. A prominent display of Mr. Hayakawa's name in the advertising is advised.

—Dramatic Mirror.

You want to make more money. You can do it by cutting down your overhead. You can cut your overhead by giving each film a longer run. Try it on this especially good Hayakawa picture. You can't lose on a film of this caliber.



**Paramount and Artcraft
 Pictures**

"FOREMOST STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES"

PALLAS PICTURES presents
Vivian Martin

in
"THE TROUBLE BUSTER"

By GARDNER HUNTING
 From the story by Tom Forman and Gardner Hunting
 Directed by FRANK REICHER

There is much pathos and tender heart appeal in "The Trouble Buster." . . . It provided meaty entertainment for big audiences yesterday.

—Philadelphia Free.

Vivian Martin, in one of her most appealing characterizations, was the dramatic attraction at the Strand yesterday. Miss Martin is winsome and altogether charming.

—Philadelphia Inquirer.

"The Trouble Buster" should send them away happy.

—Moving Picture World.

Ordinary runs won't do for Vivian Martin any more. You must make arrangements for a longer run if you want to satisfy all the people who want to see her.



TEN CENTS

VARIETY

VOL. XLVIII, No. 12

NEW YORK CITY, FRIDAY, NOVEMBER 16, 1917

PRICE TEN CENTS



MARGUERITE CLARK
WHOSE NEXT PARAMOUNT PICTURE IS ENTITLED
"BAB'S MATINEE IDOL"

HELD OVER FOR SECOND WEEK

at the World's Greatest Vaudeville Theatre

B. F. Keith's Palace, New York City

**NAT. NAZARRO
AND CO.**

IN

“A Variety of Varieties”

OPENED MONDAY AT THE PALACE, NO. 1, HAD OPERA GLASS BILLING (SMALL END AT THAT), SAID NOTHING, AND WENT TO WORK—THE FIRST “OPENING ACT” EVER HELD OVER AT THE PALACE. COULDN'T SAY MORE ABOUT THE MERITS OF OUR NEW ACT IF WE WROTE A BOOK ON IT, AND WE EXTEND OUR THANKS TO THE PALACE MANAGEMENT AND BOOKING DEPARTMENT.

Representative, **WILLIAM. S. HENNESSY**

VARIETY

VOL. XLVIII, No. 12

NEW YORK CITY, FRIDAY, NOVEMBER 16, 1917

PRICE TEN CENTS

COUNTRYWIDE FLOP IN BUSINESS SHOWN BY BOX OFFICE REPORTS

Returns from New York, Chicago, Philadelphia and Boston Indicate Theatricals in Bad Shape. Managers Worried. No Relief in Sight. Number of Houses to Close. One Night Stands Off in Sections.

In the two weeks elapsing since the last report on box office conditions in VARIETY, show business throughout the country has suffered a depression of a most alarming nature. The managers are worried to a tremendous extent, and are unable to figure the cause, scattering the blame for the drop in several directions.

War tax, Liberty Bond installment payments and the inflated prices of foodstuffs are all equally held to blame for the falling off of theatre patronage. Everywhere one hears the plaint regarding bad business, which is not alone confined to theatricals. So much are the managers worried that at last week's meeting of the Managers' Association (legitimate) there was a brief discussion regarding the advisability of cutting the salaries of the players.

It is only about three weeks ago that New York managers were demanding guarantees from producers for a chance to play on Broadway, and all appearances indicated that a condition, like unto that of last season would prevail this year. But in three weeks the tables have been entirely turned about, and the outlook at present is that theatre managers will have to come pretty near guaranteeing shows to come into New York if they want to keep their houses open. Right now there is a possibility of several Broadway houses being dark next week.

In two weeks seven attractions on Broadway have been sent to the storehouse. Three others will probably follow this week. They are "The Torch-ers," "Kitty Darlin'" and "Barbara." Three others have taken to the road, but the new crop of plays fails to show any particular signs of pulling at the box office. Even the bigger hits were affected by the slump, and the hotel agencies are complaining the season is the worst ever experienced, they laying the blame to the war tax. All of the theatres with the exception of those controlled by the Shuberts have called off commissions for the war

period. The Shuberts have thus far called off commissions on box office orders at night.

A few weeks ago there were 17 buy-outs in force at the agencies, but they have dropped to six at this time, with one running out this week. The outside brokers say they will not renew any buys and all will be discontinued when they have run out. This prediction was made in VARIETY almost two months ago.

Road conditions are reported as frightful, although advices received from out of town indicate last week was slightly better in point of receipts than the week previous. But the road shows are suffering, with the exception of a few of the bigger attractions, such as the "Follies" and other big musical productions. From Canada the reports, however, indicate that business is good, and a number of shows are heading in that direction. "Experience" just through the Eastern Canadian territory reports business big, the show netting a profit of between \$6,000 and \$10,000 weekly on five weeks across the line.

While the majority of road managers were complaining this week, Oliver Morosco seemed satisfied with the reports on his desk on 10 Morosco shows, giving their receipts for Monday night of this week. All of the shows are on the road. One playing in St. Joe, Mo., got nearly \$1,200, Terre Haute gave another attraction that evening \$900, while in Ottawa another got over \$1,200. All of the half score Morosco shows over the \$800 mark and some went over \$1,200 for Monday night. This bears out the statement of one of the big route men who contends that the public out of town is just show wise and is patronizing what they want and letting the others go by.

A small insight into road conditions may be obtained from the following: In the middle west Moline and Vincennes are giving shows returns of about \$300 a performance. Other towns in the same territory are playing as high as \$800 a night. Providence, R. I., is also off. One show got \$640 on four

(Continued on page 13.)

BURKE-HOPKINS DISPUTE.

Billie Burke and Arthur Hopkins have not as yet effected a mutually agreeable settlement of the contract that exists between them. Early this week there were signs pointing to the affair leading to the courts, through Miss Burke having placed her contract in the hands of Nathan Burkan, the attorney, for settlement.

Mr. Hopkins engaged Miss Burke for a season of 30 weeks at \$1,500 weekly to appear in the Clare Kummer play, "The Rescuing Angel." The piece was tried in Wilmington and later played Philadelphia before coming into New York. When it did arrive on Broadway, Broadway would have none of it and the production was sent to the storehouse after some six weeks of playing.

Miss Burke, according to Florenz Zeigfeld, her husband, is entitled to her salary under the contract for 30 weeks. He states she was guaranteed that many consecutive weeks in the Kummer play. Mr. Hopkins says he stands ready to send Miss Burke on tour in the piece, but that she has refused to go. Hopkins also states he offered to present her in another play, but this was also declined.

In the meantime the lawyers are busy writing letters.

ROW OVER BERNSTEIN PLAY.

There is a row on between the offices of William A. Brady and those of the Frohman Co. over the production of "L'Elevation" by Henri Bernstein, in which Grace George opened at the Playhouse Wednesday night.

The Frohman office claim they hold the exclusive stage rights to Bernstein's works in this country. Brady secured the play through Oscar Osso, the American agent for the author.

Early this week injunction proceedings were spoken of at the Frohman office to prevent the Playhouse opening.

MONTREAL'S BEST SEASON.

Montreal, Nov. 14. Notwithstanding the reports from the States of the present depression in theatricals, this has been and continues to be the best box office season Montreal has ever had.

SECRET SERVICE PLAY.

George H. Broadhurst has bought from John Oishei of Buffalo the American producing rights to a play called "The Scarlet Service," said to have a secret service plot.

The piece is probably of foreign origin, and the settings are laid on European soil.

It is Mr. Broadhurst's intention to make a number of changes, which include the localizing of the action.

EDNA HOPPER RETURNS.

The latest engagement made for "Fancy Free" by Elizabeth Marbury will bring Edna Wallace Hopper back to the stage. In managerial circles there is much speculation regarding the evident change of policy in the Marbury office, for heretofore new talent was always exploited.

Cecil Cunningham, announced as in the cast last week, states that while she had been in negotiation with her representative, she did not sign with the show, and at present she is a free lance, professionally and matrimonially. (Late husband—Jean Havez.)

DOONE MARRYING WIDOW?

The report is about that Allen Doone, the young actor-author-producer, who recently had his own company at the 39th Street, may shortly wed the widow of Joseph Murphy of "Kerry Gow" fame.

Doone is now in California, whither Mrs. Murphy is expected to follow soon and where the nuptials are expected to take place.

NEW OPERA A FAILURE.

Chicago, Nov. 14. "Ysabeau," a Mascagni opera, produced here Monday at the Auditorium for the first time in America, is regarded as a failure.

When the all-star cast sang "The Star Spangled Banner," the audience united in the greatest demonstration ever staged in this town.

PHYLLIS NEILSON TERRY'S OWN.

Phyllis Neilson Terry will shortly appear in the legitimate under her own management, in America, in a play, to be produced by her husband, Cecil King.

It is to be brought into New York in January.

SUFF WEEK.

Nov. 26 will find an all-girl bill at the Harlem opera house, the week being given over to the women in honor of the recent election returns awarding the suffrage vote.

Manager Bob O'Donnell will decorate the property in the colors and at each performance a prominent member of the Suffis will address the audience for a brief interval on the merits of the cause.

RUSSIAN DANCER IMPORTED.

Kshesinsky, the celebrated Russian dancer, has been brought to America by Vlasta Maslova and will appear with her in her new vaudeville production.

Miss Maslova will do for the first time in this country "Leskinka," the native dance and favorite pastime of the Russian Cossacks.

IN PARIS

Paris, Oct. 24.

The controllers of the Paris theatres are moving for an increase. These are the gentlemen in all cuts and fits of evening dress who mark off the seats on the plan after the playgoer has bought his ticket. They are invariably small functionaries of the municipality or government, who add to their small income by this work at night. At present the price paid at the theatres is anything from \$10 to \$25 per month, and with the increased cost of washing the shirt fronts and cuffs, they rightly consider they deserve an increase.

Manager Berthez has commenced his season at the Capucines with a smart revue by Rip. The title originally chosen was "Macache Bolo," but the watchful censor twiggled reference to the scandal now being investigated and cut out even the name, so that the production is being played as "A par ca" ("Except For That"). Nina Myral, Luguet and Renée Ryson head the cast with Berthez.

C. Defreyne will present Sacha Guitry's short farce, "Chez la Reine Isabelle" (produced at the Bouffes) at the Concert Mayol next month. It will be played by Polin, Mariol, Montel and Betty Dausson. The subject of the insects may please the Faubourg St. Denis better than the Rue Moussigny. This will be followed by a sketch written by Mirande for Mlle. Spinelli; and then again a sketch for the end of November by Mirande and St-Granier for the picture actor, Prince.

The revue at the Theatre Rejane is being withdrawn and "Within the Law" will be revived, with Vera Sergine and Roulin.

"AMAZONS" SCREENED.

London, Nov. 14.
Pinero's comedy, "The Amazons," has been screened and will be shown here shortly.

[This may refer to the Famous Players' American production, with Marguerite Clark in the leading role.]

SALARY REDUCTION FAILS.

London, Nov. 14.
The attempted combination of legitimate managers to reduce the salaries of the actors appears to have fallen through.

Royal, Liverpool, Plays Variety.

London, Nov. 14.
For the first time in twelve years a variety bill was presented at the Royal, Liverpool, last week.

Lane Out of "Beauty Spot."

London, Nov. 14.
Lupino Lane has resigned his role in Alfred Butt's musical play "The Beauty Spot," and is appearing as a single turn in the halls.

New Shows Produced in England.

London, Nov. 14.
At the Empire, Islington, Lew Lake presented his and Charles Baldwin's new show, "The House That Jerry Built."

Harry Day presented at the Kilburn Empire a new touring revue, "Pleasure Pound."

Pinero's Wordless Play an Act.

London, Nov. 14.
Charles B. Cochran has acquired for variety purposes a short, wordless play, "Monica's Blue Boy," by A. W. Pinero, music by Sir Frederick Sowan, recently produced at the Coliseum.

"Tipperary" Composer in Hospital.

London, Nov. 14.
Jack Judge, composer of "It's a Long

Way to Tipperary," is in a hospital, suffering from eye trouble. He is progressing favorably.

PLAY OF FOUR ROLES.

London, Nov. 14.
At Xmas time Charles Cochran will present a three-act comedy by Sacha Guitry, with four characters only. Seymour Hicks and Madge Lessing will have the leads.

The production will be made at St. Martin's theatre, where Maud Allen is now dancing. Miss Allen recently announced she was unable to stand the strain of 12 performances weekly, and the number of her shows have been reduced to seven.

ARTHUR BERTELLA KILLED.

London, Nov. 14.
Sergeant Greenfield, professionally known as Arthur Bertella, principal contortionist of the Merry Demons, was killed in action Oct. 4.

"WHITTINGTON," XMAS PANTO.

London, Nov. 14.
Alfred Butt will produce "Dick Whittington" in pantomime form at the Alhambra, Glasgow, for six weeks around the holidays, with Ella Retford and Harry Weldon in the leading roles.

FILM OF OLD SONG.

London, Nov. 14.
The Ideal Picture Corp. has produced a film based upon the song "Auld Rob-in Gray," featuring R. A. Roberts, the famous English protean artist.

The company has in preparation pictures based on "Auld Lang Syne" and "If Thou Were Blind."

Robert Nainby Ill With Typhoid.

London, Nov. 14.
Robert Nainby, of "Theodore and Co.," at the Gaiety, is seriously ill with typhoid.

Lillah McCarthy Has Her Divorce.

London, Nov. 14.
Lillah McCarthy has been granted a divorce from Granville Barker, on the ground of desertion and misconduct.

No London Theatre Available.

London, Nov. 14.
Berte Cotte has been unable to secure a theatre for Christmas for "The Windmill Man," and has postponed the production until next year.



"WHERE YOU GOING?"
"TO SEE VAN HOVEN"
"WHERE YOU SITTING?"
"FRONT ROW OF THE STALLS"
"TAKE YOUR UMBRELLA"

2d "ZIG ZAG."

London, Nov. 14.
A second edition of "Zig Zag" was presented at the Hippodrome November 7 with many changes, including an American war song, "Over There," spiritedly sung by Shirley Kellogg, dressed as a Sammy. "Thums Up," song and dance, splendidly done by Daphne Pollard.

George Robey continues a tower of strength. The Revue is breaking records.

"CHIMES OF NORMANDY" FILMED.

London, Nov. 14.
"The Chimes of Normandy" has been filmed, with most of the exteriors taken in Cornwall.

An arrangement has been made whereby exhibitors are given the right to accompany their screenings with the original music of the opera.

MIDDLESEX HAS LICENSE.

London, Nov. 14.
The London County Council has granted the license of the Middlesex Music Hall. It was refused last year.

TWO W. H. KENDALLS?

London, Nov. 14.
W. H. Kendall, former popular costermonger, is dead, at the age of 74. He retired from the stage nine years ago.

The daily papers in New York, in their obituaries a few days ago, chronicled the death of W. H. Kendall, the well-known legitimate actor, who toured America some years ago with his wife (Mr. and Mrs. Kendall), their most pronounced success in the United States being "The Second Mrs. Tanqueray."

Richard Merriman Died Natural Death.

London, Nov. 14.
Richard Merriman, who died suddenly a few weeks ago after lunching at his club, and who prior to that was apparently in good health, was at first believed to have been poisoned and an autopsy was held.

At a resumed inquest by the Coroner last week it was found he died a natural death from kidney disease.

"Ghosts" Revived; to be Taken Off.

London, Nov. 14.
Ibsen's "Ghosts" was revived at the St. James November 6, and well played by Berme Thomas, Charles Groves, Catherine Lewis. It will be withdrawn November 17.

Vedrenne and Eadie present there November 21 "Loyalty," when Viola Tree reappears in the only female role in the cast. There are thirteen male parts.

"Under Cover" Continuing.

London, Nov. 14.
"Under Cover," on tour, has proved so successful Matheson Lang is prolonging it right through to next spring and postponed other London engagements.

Billy Trussell Seriously Wounded.

London, Nov. 14.
Billy Trussell, formerly proprietor of the Palace, Bath, and a well known variety agent, is lying seriously wounded in the Nottingham military hospital.

SAILORS' SMOKE TURN.

Chicago, Nov. 4.
The crew of the U. S. naval training ship "Gopher" are rehearsing a vaudeville act called "The Rookie," staged successfully last spring for the sailors' benefit.

As soon as assured of the requisite furlough, they will play several dates in Chicago, the proceeds to go to the Sailors' Smoke Fund.

The act will be produced and staged by Fred Lundy, commissary steward, a Swede character comedian before entering service. There are 18 men in the cast.

BOHM APPEAL DISMISSED.

The appeal in the action of Frank Bohm, now deceased, against the Vaudeville Collection Agency and the United Booking Offices was dismissed by the Appellate Division last Friday, settling the question of the Collection Agency's legality. After the death of the agent the action was brought to an issue by his widow. An adverse decision was rendered one year ago in the Supreme Court. Mrs. Bohm appealed.

The case was based on the allegation of Bohm that the Vaudeville Collection Agency was doing an unlawful business in charging franchised agents for collecting commissions. He charged collusion with the executives of the United Booking Offices. Bohm sued to recover the amount of money withheld from his commissions by the V. C. A., his suit being started shortly after leaving the U. B. O. to operate a franchise with the Marcus Loew Agency.

The decision on appeal dispels the once popular idea that a suit against the Collection Agency might, if successful, bring to the surface possibilities of a parallel suit to investigate the United Booking Offices and with the Fischer action against that organization dismissed, the litigation troubles of the booking organization seem to be over.

A number of disfranchised U. B. O. agents contemplated similar suits to recover commissions withheld by the Collection Agency had the Bohm action proven successful, but those possibilities are now smothered, the Appellate Term rendering a unanimous decree of dismissal without writing an opinion.

The matter of defense was supervised by Maurice Goodman, attorney for the United Booking Offices and general manager of the Collection Agency.

ABOUT 15 YEARS FOR RENEE.

Sigmund Renee, last week convicted of grand larceny on an indictment charging him with the theft of \$35,000 in jewels from a Buffalo widow, pleaded guilty Tuesday to a second indictment charging him with the theft of \$1,500 of jewelry from May Ward. The charge in this case also is grand larceny but with the admission of guilt a lesser degree was allowed, this calling for lesser punishment.

The law prescribes a minimum of one year and not more than five years for second degree grand larceny. First degree calls for a minimum of five years and not more than ten.

It is possible when Renee is arraigned for sentence next Tuesday Judge Mulqueen will sentence him to 15 years, although as the May Ward case is counted as a second offence, he can be sent up for life. The least possible sentence on the two counts is six years.

When the prisoner, real name Engel, but who has masqueraded under many aliases, was brought into court on the Ward indictment he was much changed in manner over his cock-sure demeanor of two weeks ago and cried out to Assistant District Attorney Fred Sullivan to "send me to jail. That's where I belong."

Mr. Sullivan offered Renee a second degree plea in the Ward indictment. The prisoner consented to it.

The district attorney's office has several letters from women who say that Renee, Wallace, Von Edwards, Goldstein, etc., (some of his names), had also robbed them.

"OLD LADY" TOURING.

London, Nov. 14.
Dion Boucicault is touring in Barrie's one-act playlet, "The Old Lady Shows Her Medals," in the variety theatres, opening in Edinburgh.

In the company are Irene Rooke, Polly Emery, G. Muncaster.

RIVERSIDE'S FEATURED "NAMES" KEEP ELECTRIC SIGN DARK?

First Time Since Vaudeville House Opened With Keith Bills Outside Lights Have Been Shut Off. Elsie Janis Reported Requesting Special Wording of Sign. Management Claims Wires Out of Order.

For the first time since the theatre opened as a B. F. Keith vaudeville house the electric sign at the Riverside is dark this week. The story was the wires were in need of repair.

It may be a coincidence the mute wires won't tell that Elsie Janis and Bessie Clayton are on the same program there this week. What that had to do with lights out nobody seems to know.

It is repeated it was suggested on behalf of Miss Janis that if the sign read "Elsie Janis and 8 star acts" it would illuminate the neighborhood understanding as well as the sign-board. Whether the management thought to preserve the theatre by keeping the sign dark rather than to have Miss Janis' name only, with Miss Clayton's name left off, is something to be thought out by those who understand the "name" acts of present day vaudeville.

Miss Janis is headlined at the Riverside with Miss Clayton the second big feature. This arrangement was understood before Miss Clayton accepted the engagement.

At the Orpheum, Brooklyn, the only "names" considered for the lights this week were Belle Baker, Lucille Cavanagh and Blossom Seeley. That sort of booking usually portends a quiet spell over the phone. The Orpheum's sign had them all, in incandescents, with the Seeley name reading "B. Seeley." The syncopated songstress is reported having wondered if Brooklyn knew B. stood for Blossom. She said it might be understood to mean Bessie, and thought her name should be spelled out in full instead of allowing the sign to remain with "Belle Baker 2d Big Week," as it now reads. The booking office is quoted as replying that B. might stand for Bennie also. To make it a stand off they allowed the original B. to stick.

Miss Seeley is reported turning her head each time approaching the Orpheum, as she couldn't appreciate the need of so much fluid devoted to the mere details of Miss Baker hanging over another week. Up to Wednesday Miss Cavanagh had done nothing more than present her act. Neither had Miss Baker objected, although she has a couple of B's in her name and elsewhere.

MINISTER PLAYING-PREACHING.

Memphis, Nov. 14.

The Rev. R. W. Gorman is billed as an attraction at the Orpheum next week. He is the monologist of the variety program.

Off the stage he remains the clergyman, and will preach in a local church Sunday. This is said to be Mr. Gorman's practice throughout his vaudeville travels—to appear in the pulpit when playing in a theatre.

Dr. Gorman sings and tells stories. He is from Dayton, O. Secured for vaudeville by Harry Weber, the New York agent. The minister is reported receiving \$200 weekly salary for his "turn."

M. P. P. A. MEETING.

The regular semi-monthly meeting of the Music Publishers' Protective Association was held Tuesday evening at the organization's headquarters and developed into one of the most inter-

esting sessions on the records of the association.

Prior to the regular meeting, a committee representing the manufacturers of word rolls for mechanical pianos was given the floor and the committee's spokesman made a request for co-operation in a movement to stamp out some of the prevailing evils in the word roll industry that indirectly affected the publishers as well. A subsequent meeting was arranged to discuss the subject at length.

A report of the recent meeting held in Chicago was read and the Executive Board appointed Thomas Quigley, Chicago representative of the M. Witmark firm to act as executive spokesman for the mid-west territory.

All standing committees were disbanded and four permanent committees appointed, the new quartet of committees arranging to meet on various matters before the next regular session of the association.

A third class to be known as Class C was established, whereupon several applications heretofore held up for classification were passed favorably and admitted to Class C. The third classification calls for monthly dues of \$25, but prohibits the member from voting on floor matters.

LYRICIST QUALIFIED FOR FICTION.

Chicago, Nov. 14.

Joe Goodwin, song writer and song promoter, let it out here he intends shortly to invade a new field, though he by no means intends to abandon his present one.

Joe proposes to write fiction stories for magazines. He says:

"A man who can tell a story in 200 words of rhymed and limited meter ought surely to be able to tell the same story or a much better one in 4,000 words where he can roam at will and dilate on what he has to say. I have been urged time and time again to write stories. I'm beginning to see daylight now in my regular work, and I am going to try my hand at fiction."



MARIE CARROLL

In F. Ray Comstock's "OH, BOY," at the Princess theatre, and exclusively managed by CHAMBERLAIN BROWN.

FAY'S REAL JAIL.

The phantom impression "Ludlow Street," with the jail on it, is a recreation spot for recalcitrant alimony-owing husbands was partially held by Frank Fay last week, when he threw up \$3,000 worth of vaudeville contracts and obeyed the call of the sheriff to evade a payment of \$140, past due alimony due his ex-wife, Frances White.

Mr. Fay stepped blithely down to the impounding place for civil prisoners. When one of the keepers spoke a bit rough, as though Mr. Fay was a regular customer there, young Frank slipped him a naughty right that landed on the keeper's facial projection. For that Mr. Fay found himself in a room which even the sunlight couldn't penetrate. After seven hours of his own company Fay hollered "enough," paid his dues and left the institution with his ideas of friendly jails entirely altered.

Mr. Fay claimed a lapse of forty hours from show business, and estimated it equaled twenty years of liberty on Broadway. But he was no sooner released than his former spouse, through her attorney, caused another notice for contempt to be served upon him, alleging her husband, that was but for a little while, still ran back four weeks, or \$100, on the court's order.

Fay appeared in the Winter Garden show at the Garden's Sunday night performance. He wore a convict's suit and all of his material was of Raymond Street. He had a parody on "Mississippi," running, "A-l-i-m-o-n-y, why do they pick on me?"

LAUDER FOR 30 WEEKS.

Detroit, Nov. 14.

The Harry Lauder tour, under the management of William Morris, will be thirty weeks this season, carrying the Scotchman's travels over here on the Morris-booked time until about June. It is Lauder's longest American tour.

This week the Lauder show is at the Garrick. It has been repeating its overflow business of the New York opening since on the road. November 19-20 the Lauder show plays the Hippodrome, Cleveland, replacing the vaudeville program there for the two days. The show goes to Syracuse 21, 22 Montreal, and then several Canadian one-nighters. For the first time Lauder will make Nova Scotia before winding up his season.

LACKAYE'S SCENE REMOVED.

"The Man from Nome," a four-scene comedy-drama, which George S. Spencer and Madalane Traverse lately produced, was temporarily stopped upon complaint to the United Booking Offices by Wilton Lackaye, who claimed one of the scenes was taken from his playlet, "Quits."

The Spencer-Traverse sketch had been playing about five weeks. It was agreed last week the questioned scene would be substituted, whereupon Mr. Lackaye released his claim.

W. L. Lykens represents both acts. Mr. Lackaye expects to play vaudeville for the rest of the season, opening shortly at the Palace in a new sketch.

FAMILY COMPETITION.

This week brought a swarm of Swors to Broadway, six of the well known entertainers from Dallas arriving simultaneously to entertain and amuse the northern populace. The Swors present include John and wife, Albert and wife, Jim and wife, with Bert and wife returning east via the Orpheum circuit.

Heretofore the family honors of the theatricals have been handed the Dooleys, five of that family from Philadelphia remaining continually in New York. The sixth Swor took the prize away from the Dooleys.

PENALTIES FOR "WALK-OUTS."

At a committee meeting of the Vaudeville Managers' Protective Association, held this week, it was determined to ignore all future defensive arguments from acts accused of "walking out" of shows in theatres controlled by the members of the V. M. P. A.

According to Pat Casey of the managers' organization, there seems to be an epidemic of such movements throughout the country, acts deciding at the last moment to refuse to play their engagement because of faulty billing or an unfavorable spot on the programs.

The V. M. P. A. suggests that acts having arrangements for any particular spot on the programs or for any special billing must oblige the booker to specify the arrangements in the contract.

Should any act in future "walk out" of any program the V. M. P. A. will cause the act to stand all the expense attending its retirement and the additional cost of procuring and paying another act to replace the deserter.

BELLE BAKER'S CENTURY OFFER.

The Century theatre management presented an alluring offer to Belle Baker Tuesday to enter "Miss 1917," now at that theatre. The Century's proposal included a larger salary than Miss Baker now receives in vaudeville, together with a guarantee of extraordinary billing throughout the city.

Miss Baker declined the tender, and will continue with her vaudeville engagements. The girl has erected a unique record for herself in New York big time houses so far this season, where she is remaining two weeks at a theatre. Miss Baker is reported to have outdrawn all the "name" headliners in gross receipts at the local Keith theatres. She is headlining bills and was held for three weeks at the Alhambra.

"Miss 1917" opened at the Century last week. It has several well known vaudeville acts among the cast.

"Song Pluggers" at Cantonment.

Waco, Texas, Nov. 14.

The army reservation here has had an influx of "song pluggers." They are called "demonstrators," and are welcomed by the soldiers, who like to hear the latest popular numbers well sung.

Among those so far dropping off at this point are Harry Harrison, representing Shapiro-Bernstein of New York, and Billy Mason, for Welch, Philadelphia.

Try-Outs Shifted to Greenpoint.

With the discontinuance of the vaudeville policy at Keith's Bronx theatre the "try-out" days for acts in the United Booking Offices houses has been set for each Wednesday at the Greenpoint (Brooklyn) theatre. Ben Barnett, in the United Booking Offices, continues in charge of these showings.

BERT MELROSE KNITTING.

According to stray stories Bert Melrose has picked up the knitting bug without losing a stitch. So far while on his present Orpheum Circuit tour, the comedy acrobat has finished three sweaters and six pairs of stockings for the soldiers, and is still going strong.

Besides his own work for the Red Cross, Mr. Melrose is reported having induced other male artists on the same bills to take up knitting during leisure hours.

STELLA MAYHEW LEAVING.

San Francisco, Nov. 14.

Stella Mayhew is leaving "The Third Party" production and will return to vaudeville in a new act now being written.

Ben Linn, of the same show, is also leaving it.

BATTLE OF BIG SUNDAY SHOWS FAILS TO DISTURB VAUDEVILLE

Special Sabbath Bills at Century, Winter Garden and Park Attract Large Audiences, With the Garden Playing Capacity, Yet Regular Vaudeville Theatres Register Amazingly—Palace Has Sunday "Sell-Out"—Colonial Has Usual Returns.

The battle of the Sunday shows on Broadway started Sunday night, the "outsiders" entering into active competition without affecting the business at any of the Keith big-time vaudeville theatres in New York. The Palace turned 'em away, and the Colonial held its customary quota. These two Keith theatres are in the affected district.

The Century and the Park were the newcomers, combatting the Winter Garden, each being an outside Sunday show, made for the box office only. The introduction of the others obliged the Shuberts to let out a little regular money for a Sunday performance. They had Raymond Hitchcock at the top of the Winter Garden bill, with Eugene and Willie Howard hurried in for further strength. The Winter Garden played to capacity.

The Century listed a long bill of known names, stating in its Sunday advertisements the running order would be as printed in the ads. The Century had a fairly well-filled lower floor at \$2 per, but was very light upstairs. Its show as generally voted as first class up to the time the Will Rogers' "act" ruined it (as reported elsewhere in this issue on the review of the Century's program for that evening).

At the Park, where a concert was contrived out of "The Land of Joy" production, the attendance was about one-half capacity, with some "paper" out for the Sunday night at both Century and Park.

The Keith theatres gave their regular weekly programs.

FAY ORGANIZING INDEPENDENTS?

Edward M. Fay of Providence was in New York this week in consultation with August Dreyer, his New York attorney.

Mr. Fay is the manager of Fay's theatre, Providence, R. I. He claims to have been oppressed through the activity of the Vaudeville Managers' Protective Association in pronouncing his theatre on a "blacklist."

A committee has been formed of Providence men, including some merchants reported interested in Fay's theatre there and the committee is represented by New England counsel, besides Mr. Dreyer here.

What the object of the committee may be or the purpose behind an advertisement published in this issue of VARIETY on the same subject and relating to the V. M. P. A., Mr. Fay would not divulge. He said he could not understand why his application for membership in the V. M. P. A. had not been accepted, stating that Pat Casey some weeks ago assured him it would probably be favorably acted upon.

When it was suggested to the Providence manager his object might be to form an independent circuit of vaudeville theatres not members of the V. M. P. A., and use that circuit's members to give battle to the managers' big organization, Mr. Dreyer interposed by stating there was nothing that could be given out at the present time. Mr. Dreyer said his client had been annoyed and interfered with in the operation of his business (Fay's theatre) through the managers' association and that there would be some definite steps taken in Providence to

prevent action of that sort in the future.

QUIGLEY SUGGESTS DECEPTION.

Boston, Nov. 14.

The John Quigley Agency, which recently incurred the enmity of the Vaudeville Managers' Protective Association through its connection with the booking of the Cora Youngblood Corson act, is said to be utilizing the stereotyped system of contracting acts under assumed names to induce them to play theatres not listed as members of the V. M. P. A.

Quigley, in communicating with an act recently booked for a Sunday performance at the opera house, Lowell, Mass., advised the act he was booking and billing them under an alias, not because the house was opposition to any other theatre there, but because it might at some future time be booked into Lowell through the United Booking Offices and through playing under his own name for Quigley such future engagement might be prevented.

Quigley closed his communication by advising the act that the opera house and the Keith theatre were at opposite ends of the town any way, and no one would be aware of its engagement there.

KRAUS IN BANKRUPTCY.

Chicago, Nov. 14.

An involuntary petition in bankruptcy has been filed here against "King" Lee Kraus, on petition of Fred F. Weinman, whose claim amounts to \$1,623.88.

Kraus, once among the biggest and fastest of the Chicago independent agents, has not figured much of late.

MUST NAME HOUSES AND DATES.

Through co-operative agreement, the National Vaudeville Artists and the Vaudeville Managers' Protective Association have decided the best method to protect acts playing the Gordon theatres in Boston, who might be forced through the Sheedy Agency to also play Fay's theatre, Providence, and thereby become liable to suspension from the N. V. A. and accordingly denied the privileges of procuring engagements in theatres owned by members of the V. M. P. A., will be for the executives of the N. V. A. to notify its members to have the Sheedy Agency specify the individual theatres to be played when procuring a route.

Fay's, Providence, is not listed on the V. M. P. A. books, but the Gordon theatres are. The same agency books the Gordon string as well as Fay's theatre. Fred Mardo, who supervises the Sheedy routing, is alleged to have booked acts for the Gordon circuit and after opening the acts on that time instructed them to play Fay's, Providence. Booked under the "blanket contract" system, the act became liable to a suit for liquidated damages on refusal to comply with booking instructions.

For protective purposes the N. V. A. members will be instructed to have Mardo list the route with individual dates and theatres, thus making the booking agency liable for any misunderstanding that might result. With those instructions issued the acts will be deemed responsible should they accept the Providence date or other Sheedy bookings not in the V. M. P. A., and their individual cases acted upon accordingly.

PRODUCERS ORGANIZING.

An organization of vaudeville producers was formed this week at a meeting called by several of the stage directors, the title of the new association being The Vaudeville Producers' Protective Association. Among those active in its formation are Dan Dody, Billy Sharp, Gil Brown, Hal Lane, Victor Hyde, etc.

The idea is to eliminate unfair competition in the producing line and to create, if possible, a uniform fee for the staging of numbers, sketches, shows, etc.

RATS AT CONVENTION.

Buffalo, Nov. 14.

The 37th convention of the American Federation of Labor opened here Monday with one of the largest attendance of delegates from the various unions ever gathered for a similar event. The unusual attendance and the enthusiasm injected through the opening address of President Wilson gives the affair much promise of eventually developing into the most successful convention ever staged by the Federation.

The convention is of some importance theatrically through the fact that it will be here determined, before the closing session, whether the existing representation of White Rats will be continued or whether that organization will be dropped from the Federation rolls. The organization was duly represented by its allotted two delegates on the floor, but the early week business precluded any possibility of final action on the Rats matter before the closing days of the convention. Harry Mountford and James FitzPatrick represent the White Rats on the floor.

Last Wednesday a preliminary hearing was held at the Continental Hotel, New York, for the purpose of deciding upon the question of permitting the Rats to retain their charter in the A. F. of L. John G. Lannon, treasurer of the Federation, was delegated to conduct the hearing and act as arbiter.

Others who attended the meeting included members of the Central Labor Union of New York, Charles Shay, president of the I. A. T. A. E., John J. Barry, International organizer of the I. A. T. S. E.; Harry Mountford, accompanied by a number of White Rats, and Harry Deveaux of the Actor's International Union and several members of his organization.

Mr. Lannon reported to the Executive Council of the Federation that his findings were the Rats carried sufficient members in good standing to entitle them to retain their charter and recommended such action, adding a recommendation that, if possible, after the adjournment of the current convention President Gompers arrange a visit to New York to confer with the executive heads of the different actors' organizations with a view toward amalgamating or cementing them into one solid and permanent body to work under a single charter with the American Federation of Labor.

Just what view the Executive Committee will take of the Lannon recommendation will not be learned until late this week, when its decision will be announced.

The General Executive Committee of the I. A. T. S. E. is in session at the Castle Inn, transacting general routine business which will later be submitted for consideration.

The investigation of White Rat affairs and finance was discontinued for two weeks after the second hearing, the attorneys agreeing upon a fortnight postponement of the hearings in order to allow the defendants an opportunity to attend the convention at Buffalo.

Nothing of interest has developed in the investigation since the last hearing, the prosecuting lawyer, Alvin Sapinsky, spending the intervening time in mapping out a campaign of examination through which he will grill Harry Mountford. Mountford was the first witness called and his examination will probably run over a period of 10 or 12 hearings, after which James William FitzPatrick will be called to the witness stand.

Another meeting will be held Friday (today) at which the members will contribute \$50 initiation fee to the treasury in order to provide a fund to continue organization activities.

This fund will also be utilized for the relief of members in need of aid through illness or financial troubles.



(Harry)—KRANZ and LA SALLE—(Bob)

KRANZ and LA SALLE, who are booked a bid on the W. V. M. A. and U. B. O. time under the direction of EARL & YATES are just completing a successful tour of the Pacific Coast cities in their act, which they call "SONGS AND FOOLISHNESS."

The newspaper criticisms have been unanimous in their opinion that KRANZ and LA SALLE are the best team of singers of songs seen in these parts this season. They were next-to-closing on all bills.

N. V. A.'S STAR SERVICE FLAG: MOST PROFESSIONALS ENROLLED

Vaudeville Artists' Society Leads Through Members in Service. Raising Christmas Fund for N. V. A.'s in Service. Universal's Service Flag of 270 Stars.

The National Vaudeville Artists is having prepared a Service Flag, the star emblem of enlistment among all theatrical organizations. It will have at least 355 stars. Secretary Henry Chesterfield of the society is now attempting to procure thorough data on all N. V. A. members in the service, any branch. He is not quite certain of securing this information and will be obliged to all N. V. A. members now in uniform to advise him at the N. V. A., Broadway and 48th street, their name and service address. Where a professional is enrolled under his own name that is not the one used professionally, both should be given in the letter to properly identify the member.

Another purpose the N. V. A. has in obtaining its full Service membership is to have the addresses so that a distribution may be completely made from the Christmas Fund for N. V. A.'s the organization is now starting. Within the next two or three weeks there will be a special midnight performance in one of the New York theatres to aid this Xmas Fund.

The Universal put out a service flag recently, at its New York office, Broadway and 48th street, containing 270 stars. The N. V. A. flag when flown will be across Broadway, attached to the building on either side.

Local No. 310 of the Musical Union has ordered a flag with 150 stars. The United Booking Offices has a service flag with many stars on it. VARIETY was the first in the theatrical district to fly a Service flag, VARIETY'S flag numbering four stars, based on the number of men from its New York office going into the service. Had VARIETY added its correspondents throughout the country enlisting, its flag would have exceeded 100 stars.

MISS JANIS CONSIDERATE.

Chicago, Nov. 14.

While Elise Janis was lately appearing in one of the Chicago vaudeville houses she is said to have been advised of a booking at the New York Palace and later was informed a double engagement for next week (Nov. 12), Palace and Riverside, New York, had been arranged.

Miss Janis, according to the story, wired Eddie Darling in New York if he would exchange the Palace for the Colonial, stating she did not care to appear in so close opposition to her dear friend, Fred Stone (in "Jack O'Lantern," at the Globe).

Miss Janis was mollified when receiving a wire from Mr. Darling, stating he had obtained Mr. Stone's consent to her Palace engagement.

CARROLL'S TIME RESTORED.

The vaudeville big-time route of Harry Carroll in the East has been restored. Mr. Carroll opens next week at Keith's, Washington, and will play out the time, mostly around New York.

When Mr. Carroll recently left the Palace, Chicago, alleging billing as his reason, it was said his future vaudeville engagements were declared off. Later it was brought to the attention of the vaudeville bookers that Mr. Carroll held the National Vaudeville Artists' form of contract for the Eastern houses. They are not subject to cancellation through an occurrence happening in a theatre not booked directly by the United Booking Offices. (The Orpheum's New York

Circuit's New York offices books the Palace, Chicago.)

Mr. Carroll was notified that his Eastern engagements stood as contracted. Although meanwhile the music writer had agreed to write the song for the Winter Garden shows and had virtually consented to appear in the Garden's concert last Sunday night, he saw no alternative to his continuation in vaudeville.

WATCHING FITZ-PATRICK.

According to word received at the headquarters of the Vaudeville Managers' Protective Association this week, James William Fitz-Patrick, formerly president of the White Rats Actors' Union, is again assuming an active role in the attempt to reorganize the acting branch of the vaudeville profession.

Fitz-Patrick, it is alleged, has been making overtures to all acts playing Waterbury, Conn., his home town, where he is now vacationing and devoting his time to writing articles for daily papers and magazines. The movements of the ex-executive are being closely watched by the V. M. P. A. officials, and should he meet with any item of success in his endeavors he will invite its active competition.

BERLIN'S TRUTHFUL LYRICS.

Lexington, Ky., Nov. 14.

Irving Berlin was here over the week-end looking at some mining leases he has recently become interested in.

It was the song writer's first visit to the Blue Grass. In an interview Mr. Berlin declared he had written so much about the beauty of Kentucky girls he was glad to find that it was the truth.

Berlin spent Sunday with the parents of Douglas Stevenson at "Daisy Hill."

CUT TO VAUDEVILLE SIZE.

Chicago, November 14.

Max Bloom's "Sunnyside of Broadway," one of the earlier "tabs" produced in the Middle West, has been cut down to vaudeville size and will give a 40-minute performance under the title of "The Broadway Review," opening for a vaudeville tour at Fort Worth next Sunday.

Gaskell & McVitty have done likewise with their reorganized "Henpecked Henry" show, providing it with new scenery and a cast of 28. It begins its vaudeville route in Kankakee.

PICKENS BACK.

Arthur Pickens is to come back to vaudeville after an absence of three years occasioned by an auto accident in San Francisco while he was a member of the first "Potash and Perlmutter" show. Since that time he has been incapacitated.

His return is to be marked by the presentation of an act by Franklyn Ardel entitled "Their Wedding Day" under the management of Max Hart.

"Top" Show Now For Nov. 26.

The latest date now announced for the opening of "Over the Top" at the 44th Street Theatre Roof is Nov. 26. It is the aerial show with Justine Johnson, now secondary feature in the production to T. Roy Barnes, principal comedian, according to the press matter sent out.

SURATT'S EMOTIONAL ACTING.

Valeska Suratt astonished a small group of critical guests at the dress rehearsal of her dramatic playlet, "The Purple Poppy," at the Colonial, New York, last Friday night.

The rehearsal took place after the regular vaudeville performance at the Colonial. Miss Suratt's emotional playing upon the speaking stage, her first attempt there following Miss Suratt's screen work along similar lines, was a revelation to those in front.

"The Purple Poppy" has been adapted from the French by Paul M. Potter. It calls for a company of six. Miss Suratt's principal support is Ralph Delmore.

The new Suratt playlet opened at the Hippodrome, Youngstown, this week. Next week it plays Keith's, Washington, and is due at the Orpheum, Brooklyn, for its first New York public showing December 3.

Youngstown, O., Nov. 14.

Valeska Suratt in "The Purple Poppy," a dramatic playlet, opened at the Hippodrome Monday. The local papers gave high praise to the playlet and star. It's her first try at dramatic playing on the vaudeville stage.

The Hip has a substantial advance sale, and there is strong local interest.

FALLY MARCUS "OUTSIDE."

Fally Marcus, who books a few independent theatres around New York, has come under the eyes of the executives of the Vaudeville Managers' Protective Association, through the complaints of a number of acts that claim Marcus, in order to procure them for his theatres, insists he holds a membership card in the managers' organization.

Marcus is alleged to have advised acts applying for engagements that the theatres supplied through his agency were bona fide members of the V. M. P. A., but whenever pressed for proof supplemented his statement with an announcement that those not listed on the membership books had made application for membership and were assured of being elected.

According to a member of the V. M. P. A., Marcus does not supply any of the organization's members with shows and is accordingly listed on the "outside" books, where he will remain until such time as the membership committee of the organization accepts the theatres he books for in the association.

The Marcus case is but one of several where New York agents booking independent small time insist to acts they are to work for members of the V. M. P. A., whereupon, the act accepting the assertion as true, plays the engagement and is eventually "blacklisted" for doing so.

Such practices as this resulted in the distribution of V. M. P. A. membership certificates, which leave little or no chance for an act to offend provided he insists on seeing the membership certificate wherever he works.

UPSTATE MIX-UP.

Rochester, N. Y., Nov. 14.

There has been some booking confusion the past two weeks over the local Family and Lyric, Buffalo, two different managements, but now booked with Gus Sun, who has been doing the booking for both houses.

A couple of weeks ago it was reported these houses had shifted to the Joe Eckl agency in New York, but that arrangement if negotiated for does not appear to have been gone through with.

Avon, Rochester, Planning Pop.

Rochester, N. Y., Nov. 14.

The Avon, which has been playing International Circuit attractions, is changing its policy to a pop vaudeville show.

10 ACTS AT PALACE.

Among the 10-act bill next week at the Palace will be two hold-over turns, Elsie Janis and the Nat Nazarro Co. No special reason is assigned for 10 acts on the Palace program instead of the usual nine. The extra turn was likely introduced to fill in the correct running time of the show.

The retention of the Nazarro company is a precedent for the Palace with a No. 1 or "opening act" where Nazarro was placed on the Palace bill this week. It is also the first time a turn that might be classed as a "comedy acrobatic act" has ever been held over at the Palace.

LOEW'S MONTREAL OPENING.

Montreal, Nov. 14.

Marcus Loew's new theatre will open Monday, Nov. 19, with the Loew policy of vaudeville and pictures, at an admission scale of 10-15-25.

The house seats 3,400. A week's delay was experienced in the opening beyond the expected date (Nov. 12).

The opening performance will have George Rosener, Six Stylish Steppers, Chas. and Sadie McDonald, I'obson and Beatty, Fox and Cross, Peppini and Perry, with the film feature "The Secret of the Storm Country" (Norma Talmadge).

Miss Talmadge will be here in person, accompanied by her husband, Jos. M. Schenck, the visiting party headed by Marcus Loew. Amongst the other celebs listed are Rita Jolivet, Alice Brady, Mollie King, Kitty Gordon, Jack Wilson, Montague Love and Maurice Abrahams, the composer. N. C. Granlund, the Loew publicity man, will be here, with his best speech and \$2 manners.

"AGENT" ARRESTED.

Al Silver, an agent in the Gaiety Theatre Building, was arraigned before Magistrate McQuade Nov. 10 to answer a charge he violated the agency law, filed by Thomas Evans and Mrs. Raymond Gilbert, who allege Silver collected \$25 for an engagement he failed to secure and refused to return the money.

Attorney James S. Kleinman, representing the License Department, maintained the Magistrate had no jurisdiction, whereupon the accused was held for Special Sessions under \$500 bail.

Mr. Evans and Mrs. Gilbert have a sketch, "Squaring It Up," employing another member. Silver agreed to place them in the Rialto, Amsterdam, N. Y., for three days, at \$62.50. According to the agent's instructions, they were to appear there Oct. 18, 19 and 20. They were notified Oct. 16 the engagement was off. Silver failed to arrange another booking and further refused to return the deposit, although it is claimed he was willing to accept his usual commission for his services. He is not a licensed agent.

Attorney Kleinman, representing the Department, recently convicted William Thompson in a somewhat similar action.

Silver is liable to both a fine and imprisonment of not less than \$25 and not more than \$250 and one year's imprisonment, if convicted.

A "SINGLE WOMEN" DINNER.

Jean Havez is framing a dinner for Thanksgiving week at which he will have as his guests all of the "single women" for whom he has written material. There will be 10 present and he will be the only man at the festive board.

Havez says that the dinner will be in the nature of a liberty celebration, his wife (Cecil Cunningham) having recently been granted her divorce. The guests will include Reine Davies, Clarice Vance, Josie Heather, Carrie Reynolds, Elizabeth Mayne, Frances Earl, Viola Duval, Bertha Mann, Hetty Duemm, Edith Martin.

VAUDEVILLE

IN THE SERVICE

Leo Maase, at one time a foreign agent in New York, has been reported killed. He was in Berlin at the outbreak of the war, and sometime after that left for Copenhagen, where he was heard from nine or ten months ago. Mr. Maase, in his last letter (written just before the States declared war), said he was leaving Copenhagen for America, but never came over.

Kenneth Johnson (2d tenor), Ray Dahlberg (basso), Ray Brenna (baritone) and Theodore Kline (1st tenor), of the United States Naval Reserves, who entered the service in Minneapolis, where the boys were singing in the Natalie and Ferrari revue at the Hotel Dyckman, have been in New York for the past week giving exhibitions of their vocal prowess in helping recruiting.

Fred Johnson is in a French hospital, wounded. His father is the theatrical manager, of Sunderland, England.—Jack Rochdale, an English dancer, is in a hospital in Wales. He was wounded in France.—Lieut. Laurie Graydon was severely wounded in East Africa. He is the son of J. L. Graydon, formerly of the Middlesex, England.—(Reported to **VARIETY** from Paris.)

Merlin, the palmist, who was in vaudeville and is now with Troop H, of the 1st Cavalry at Ft. Kearney, San Diego, is amusing his companies in khaki with mystifying card palming. Merlin is a part of all the soldiers' performances arranged for the boys at the fort.

William Burr, English artist, who appeared over here with his wife, Daphne Hope (Burr and Hope), some seasons ago, has been invalided out of the British army, and the couple may return here for a vaudeville trip.

Edward Hartman, Jr., who left **VARIETY** to enlist in the army, is now attached to the field headquarters staff (General Pershing) of the American forces in France.

Russell J. Brown and Harry Brooks are doing an act around the camp at Spartansburg. Both are enlisted. Brooks is doing blackface.

Alfred R. Dalby, enlisting in the Canadian Army last week, will be musical director for the Overseas Division.

Thomas J. Connelly is with Co. B, 2d Engineers, with the American forces in France. Mr. Connelly was formerly with Burke, Touhey and Co. Sonny Barkas, of Harris & Barkas, has enlisted with the Marine Corps, and is at the Marine Barracks, Navy Yard, Brooklyn, N. Y.

C. Rule is a sergeant of Co. B, 143d Machine Gun Battery, at Camp Kearney, Cal.

Stanley L. Kenask, of vaudeville and pictures, is with the 116th Ambulance Co. at Camp McClellan, Anniston, Ala. Barney Hagen, Witmark's Los Angeles representative, has reported for service in the navy.

Danny Goodman is in the 161st Depot Brigade, Camp Grant, Ill., detailed for special duty by Major-General Thos. H. Barry as assistant army boxing instructor to Charley White, civilian boxing master, at the Illinois camp.

PAYING TAX TO HOLD BUSINESS.

The Feiber & Shea circuit changed its plan on the war tax addition to its admissions this week, which ordered the Feiber and Shea local managers to pay the war tax, instead of adding it upon the price of the ticket.

The circuit's theatre at Bayonne, N. J., playing pictures, marked up its first net loss since the house opened, last week.

CHANGE DELAYS LINE.

Along Broadway this week the largest cause for delay in making

change at the box office through the war tax was given by Henry Bossom, treasurer of the Columbia.

Mr. Bossom has a change-making register at his elbow and spoke highly of it. He said the line moved with usual precision, excepting when a purchaser, having asked for one-priced seat with money down and change made, would reverse, wanting another seat at a different price, causing another routine to be gone through with. "Bos" surmised there was no possible offset to that contingency.

ALLARDT'S CAMP THEATRES.

Chicago, Nov. 14.

L. F. Allardt of the Allardt Circuit returned to Chicago this week from an eastern trip after completing negotiations for two cantonment theatres to have seating capacities of 2,000 each and which will be erected at Camp Dix, N. J., and Camp Meade, Md.

The houses are expected to be up within the next month and when completed will play vaudeville supplied through the United Booking Offices, arrangements for U. B. O. franchise having been completed as well. Boyle Wolfolk is interested in the venture with the Allardt Circuit people.

TWO CAMP DIX THEATRES.

Camp Dix, N. J., Nov. 14.

To supplement the work being done by the Y. M. C. A. and the Knights of Columbus in furnishing entertainment for the soldiers, two new theatres are to be built here.

The War Department will turn over the management of the theatres to theatrical bureaus for bookings.

MUSICAL UNION OFFICERS.

At a meeting of the Musical Mutual Protective Union No. 310 (A. F. of M) to be held the second Tuesday in January the newly-elected officers will be inducted into office.

The union held its election recently. The fight for some of the offices was the most bitterly contested in the history of the organization. D. Edward Potter, president, was defeated for a second term by Alex. Bremer, the latter's majority being only 93 votes.

Samuel Finkelstein, vice-president, was re-elected without opposition. Frank Evans was chosen secretary over Morris S. Rauch by a 35-vote majority. Isaac Rosendberg, treasurer, and C. C. Halle, financial secretary, were returned to office, with no opposition. John Bernstein was also re-elected manager of the discount fund.

Trustees elected for one year: William J. Kerngood, Julius Kessler and George Schroeder.

The new executive committee comprises in addition to all of the officers excepting the financial secretary and manager of the discount fund, Michael Briglio, Morris Benavente, Ernest Clarke, Edward Canavan, Max M. Richter, Benjamin Roberts, Edward Urbach.

Delegates to the annual meeting of the American Federation of Musicians to be held in Chicago the second week in May, 1918, will be Nicholas Briglio and R. L. Halle.

Delegates to the New York Central Federated Union and the Brooklyn Central Union respectively will be James Beggs (re-elected) and Charles Schmidt, with the union president a delegate to both unions per his official standing.

BRASSES NEEDED.

Chicago, Nov. 14.

The drafted men at Camp Grant, Rockford, Ill., need brass instruments badly.

VARIETY has been asked to announce that any spare instruments will be more than heartily appreciated if sent to Field Hospital Headquarters, Camp Grant, Rockford, Ill.

CO. H. SEEING "HITCHY KOO."

For the evening of Wednesday, Nov. 21, the boxes of the 44th Street theatre will be given over to the staff officers of the famous Co. H, 306th Infantry, at Camp Upton, N. Y., an invitation having been sent Col. Vidner, Major Bulger and Capt. Eldred of the H. Co., to attend the performance of "Hitchy Koo" as guests of the management.

This is the first time a theatrical manager has thrown open his house to a company of the National Army since the Draft law became effective, the affair being arranged principally in honor to Corporal Benny Piermont of that company. Piermont was formerly a prominent booking agent in the show business.

The invitation calls for the presence of Col. Vidner, his staff officers, Major Bozeman Bulger and his staff, Capt. Eldred and his staff, the Regimental Band of 25 pieces, and 100 men of the company. It was originally intended Mayor-elect Hylan would attend the performance, accompanying the officers to the theatre, but other arrangements forbid the future Mayor's acceptance.

Incidentally this will be New York's first glimpse of an organized march of its drafted boys, it being the first time a detachment from Camp Upton has appeared in the city. Arrangements are being perfected to meet the troop and have them march from a centralized point to the theatre, led by the band.

Preceding the performance, the officers will assemble at the Friars' Club, where a dinner will be given them. Corporal Piermont having been elected to membership in the Friars prior to his departure for the camp. Tommy Gray, who has been supervising weekly vaudeville shows held at the Camp, will look after the dinner arrangements.

UNPATRIOTIC MUSICIANS LOCAL.

Baltimore, Nov. 14.

"Oh Boy" is scheduled to give a special performance at Camp Meade, Md., afternoon of Nov. 22. The company has volunteered its services as did also the complete orchestra from Ford's, but when L. H. Fisher, the house director asked permission of the local of the Musicians Union, he was met with a flat refusal. The attitude of the local has been given wide publicity here and there is much indignation.

The performance will be given at the camp despite the fact that the permission was not granted for the orchestra to play. The show will be presented in the Y. M. C. A. auditorium, which seats 2,800. The capacity not being sufficient to permit all of those at the camp to witness the performance Major General Kuhn has instituted a merit system for the allotment of tickets.

MILITARY ENTERTAINMENT.

The Military Entertainment Service of which Marc Klaw is chairman has taken a suite of offices from Klaw & Erlanger in the New York theatre building, and will be located there during the latter part of this month.

The offices are rooms numbered 7, 9 and 11, formerly occupied by Florenz Ziegfeld. They were idle for more than a year.

ALIEN MUSICAL CRITIC.

Chicago, Nov. 14.

One of the newspapers here had to change its musical critic in a hurry. Said critic is an Austrian nobleman. As an enemy alien he is barred from certain streets. Both streets on which the Auditorium stands are among these. And the grand opera opened in the Auditorium Monday night.

Two Others for London "Domino."

Ted Wilson and Mme. Cordray were signed for the London production of "The Lilac Domino." They are to sail in about two weeks.

DRAFTED.

Dan Casler, musical director, has been appointed band master at Camp Upton. He was drafted and spent several weeks pulling stumps and other regular labor at the camp before he was discovered by Capt. Fowler who recalled Casler from his previous station. The musician was then attached to the depot brigade at the camp and made bandmaster.

Two employes of the Avenue theatre, Chicago, have joined the service, and are at Camp Grant, Rockford, Ill. One is Frank Sawyer, the property man, and the other Ed Dutton, electrician. Sawyer was replaced by Phil Gallagher and Dutton by Harry A. Gourfain, formerly electrician at the Esanay studio.

Corporal William Shifrin (known professionally as Willie Stuart) is in the Quartermaster's Reserve Corps, Newport News, Va.

Stuart Soye, of "Old Lady 31" and Fox films, is with the Machine Gun Co., 307th Infantry, at Camp Upton, N. Y.

Al Grossman, registered in Rochester, N. Y., appeared before the board in Chicago and was exempted because he has but one arm.

Jack Walsh, formerly with "Fascinating Flirts," with Battery F, 301st Light Artillery, Camp Devens, Mass.

Tom Waters, Jr., age 19, is a sergeant of the 1st Inf., Ohio. His father is now in England.

Nolan Leary of the Oklahoma City Palace theatre stock company, accepted.

R. F. Booth is with Co. G, 59th Infantry, Gettysburg, Pa.

Joseph R. Hill is with Co. C, 313th Infantry, Camp Meade, Md.

Andrew Robbins, exempt, eyesight.

CHINESE REGULATIONS.

Chicago, Nov. 14.

In response to many inquiries concerning the regulations applying to laws of the U. S. Department of Labor, Bureau of Immigration, concerning the length of time Chinese acts may stay in this country, and other regulations on the subject, **VARIETY** has made inquiries from the department, which says:

"There are no particular rules which govern the admission to this country of Chinese actors or acrobats for temporary periods. Neither is there any provision of law which authorizes the admission of Chinese of this class. They have been admitted in the past under special ruling only, and for a limited period of time.

"The invariable practice has been to accept a bond on behalf of each Chinese so admitted, said bond being in the penalty of \$1,000 each, and stipulating for departure at or before the expiration of one year from date of admission. In a number of cases the periods have been extended for an additional year, on submission of new bonds. In no instance will the time limit be extended so as to permit of the Chinese actor or acrobat remaining in this country beyond the period of two years. That is, not more than one extension of one year will be granted."

6,000 CAPACITY AT CAMP.

Seattle, Nov. 14.

The Y. M. C. A. dedicated its new auditorium with a seating capacity of 6,000 at the American Lake cantonment Oct. 7.

A variety program was given.

Mabelle Estelle's Interview.

Mabelle Estelle, starring in "Turn Back the Hours," was given a column interview in one of the Rochester papers recently on her opinion on knitting, transportation, munition supply making, and Red Cross work.

Miss Estelle told of the important part the theatrical profession was playing in the present war, in giving men as well as helping with benefits and buying Liberty Bonds.

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 strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be again permitted the privilege of it.

Detroit, Nov. 7.

Editor VARIETY:

I had not intended to write you till your 12th anniversary in December, as I have always done since your paper came out, even if I was in the hospital. But while walking down the street in Detroit last Monday one of those so-called champions met me—Lead. "Hello, Mike! The last I heard of you, you were dead. Did you see VARIETY? Some one is using your name; knocking you." I took the VARIETY out of my own pocket and asked him where the knock was. He said: "I don't mean that." "Then what do you mean?"

This letter is kind words. Well, your article was all right; only a few mistakes. I never was a riot at any house or knocked them off the seats. That is why I get along and play return dates in the past, and I am playing return dates at present.

I never had \$1,000 at one time, but I had \$150 and made a challenge more than once.

I have stood the test fifteen years in Great Britain and Ireland. Have stood the test here for fifteen years.

America gives every man a square deal. I had first-class wardrobe when I came here December 14, 1902; I have first-class wardrobe now. But I did not let them out at \$1.80 a night. That is one offer I got in Chicago four months ago. What I told him over the phone cannot be put in print. That agent will be in his grave before he can make a bum out of Mike Scott of Dublin.

I have got my health, also the goods. That is better than a bank-roll. All I want is a square deal. I pay all my debts when I can.

Sure, I am going to play return dates for managers in Boston that have promised to play me while I am alive. These are managers.

When your next VARIETY comes out I may be 300 miles more east. I am the Dancing Irish Man. I move fast and can make good in New York if I get the chance. Those are your own words about me in 1907.

My clogs talk. I let the others do the talking. I do the thinking. Hope you will have your health on your 12th anniversary. Mine will be Dec. 14. I am a live dead one yet.

The Well-known Dancing Irish Man,
Mike Scott.

Ft. Monroe, Va., Nov. 6

Editor VARIETY:

Possibly some of my friends would like to know how we are situated down here.

It is a beautiful place, but is very short on amusements. We have the Y. M. C. A., and it is a beauty. It would do credit to a large city.

I wonder if people "on the outside" really appreciate what great work the "Y" is doing. It is wonderful. And if any one has an extra dollar he can be sure that by giving it to the Y. M. C. A. it will do \$5 worth of good.

The "Y" has movies every night except Sunday, when we have an "off-duty" entertainment, and that is where you show people can do a great deal for us. We are always in need of material. Anything! Gags, monologues, songs, etc., whether they be old or new. Old Madison's Budgets would be welcome. We are planning

a minstrel show and, of course, will need a lot of stuff.

Also I would like to impress that a letter means more in the soldier's daily life than anything else. I trust this doesn't go in one ear and out the other.

Hope this letter will bring the desired results.

David Chase,
Port Hospital,
(Medical Department.)
Ft. Monroe, Va.

Tenafly, N. J., Nov. 6.

Editor VARIETY:

May I ask the professional managers to send us some music out here?

Few few may have heard of this camp and very little is said about it, but it is the most important camp hereabouts, being on embarkation.

I trust the professional managers will give this immediate attention as there isn't a sheet of music in the whole camp, and the pianos down at the Y. M. C. A. stand closed with lots of good music-reading piano players around.

We thank them in advance.

Irving Rosen,
Co. D, Camp Merritt,
Tenafly, N. J.

Schenectady, N. Y., Nov. 10.

Editor VARIETY:

Have just read the letter of Sinclair and Gaspar published in this week's issue and it is the first inkling I have had they were using a "Bride and Widow" opening.

Our number is the same one I used last season with Miss Golden—written for us by Edgar Alan Woolf from Miss Golden's idea.

The number was produced in Houston, on the Interstate time, and is copyrighted.

Arthur Jackson was informed by Miss Rose Mullany (of Chamberlain Brown's office) that he was infringing on our idea—and he agreed not to produce the number when he was producing the act for Sinclair and Gaspar last spring.

I think Miss Golden and I sent it in to your Protected Material Department. Please look it up.

Truly Shattuck.

(Shattuck and Golden filed with VARIETY's Protected Material Department, April 2, 1917, the lyrics of a number entitled "Bridal-Widow Song," together with a statement the number was first staged by them March 17, 1917, at the Majestic, Houston, Tex.)

Paris, Oct. 5.

Editor VARIETY:

While in Paris on leave for a few days I passed a news stand which had an Aug. 31st copy of VARIETY. It looked as big as the Times building. I went right to it for an enjoyable hour or so, getting the dope on lots of friends.

I noticed your kind offer to supply me in the service with VARIETY free. As I am an ex-showman, I wish to take advantage of that, as I cannot buy the paper at my present station.

Through VARIETY please tell the boys who are coming to France not to leave their make up and music at home, as they can do a lot for the troops here.

Jos. Greene,
28th U. S. Inf. Band, Amer. Forces,
(France via New York).

ILL AND INJURED.

Webber and Elliot dropped out of Loew's Orpheum (Boston) bill, Monday, due to the former losing his voice. They were replaced by the Cat berry Brothers.

Adiran, sick, had to leave the Greeley Square (New York) bill; replaced by R. C. Faulkner.

Douglas A. Flint, while showing a new act at the Park, Stapleton, S. I., fell downstairs and broke his leg. He is at Bellevue Hospital, New York, but expects to be in condition to resume work in a few weeks.

George Walsh broke a finger Monday when he leaped from a window into a tree, during the filming of a "rescue" scene in the making of "Pride of New York," a Fox picture.

Louis Wesley was still reported in a dangerous condition up to Wednesday.

Mrs. E. F. Chester, who appeared in "Married by Wireless," has been forced to cancel her engagement temporarily to undergo a serious operation. She is at the American hospital, Chicago, and will be operated on by Dr. Max Thorek.

Hildegard Mason (Mason and Murray) says she is soon due to close at the Henrotin hospital, Chicago, after a run of 12 weeks.

Mrs. C. S. Humphrey, wife of "Tink" Humphrey, was taken ill in Chicago last week, and her condition became so serious she was removed to the American Theatrical hospital, where she is under the care of Dr. Thorek. Her ailment is due to stomach trouble.

Eddie Shayne, booking manager of the W. V. M. A., suffered a nervous breakdown recently, and is recuperating at Red Bank, N. J.

Jeff Callan, manager of Proctor's 23d street, has been ill for about a week. His place is being temporarily taken by Mr. Schultz.

Mrs. Searl Allen, who recently underwent an operation for appendicitis, is slowly recovering at the French hospital, New York.

Kurt Eisfeldt came into New York Monday limping. A horse accidentally stepped on his right foot, breaking one of the small bones.

Grace Haley (Haley Sisters) has left the American Theatrical Hospital, Chicago, for her home in Waterloo, Ia., to convalesce.

Nick Basil (Basil and Allen) was successfully operated on this week at the Alexandria Hotel, Chicago.

Amrie Sabbott, soubret with "Puss Puss," has fully recovered from a recent operation for appendicitis and will rejoin the show at Detroit.

Chadwick and Taylor were forced to retire from a Loew program this week because of Miss Taylor's illness.

Billy Curtiss (Broadway Booking Bureau) was removed to the Flower Hospital, New York, Wednesday, suffering from sciatic rheumatism. He will be unable to return to his business for at least three weeks. The bookings will continue during his absence under the supervision of Lillian Green, his secretary.

BIRTHS.

Mr. and Mrs. Charles W. Beeman, at the Florence Ward Hospital, San Francisco, Nov. 4, daughter. The father is of Beeman and Anderson. The mother is professionally known as Alma Grace.

Mr. and Mrs. Lou Klein, in New York, Nov. 11, son. Mr. Klein is connected with the professional staff of the Harry Von Tilzer Music Pub. Co.

Mr. and Mrs. Harry Boller, Nov. 6, son. Mr. Boller is with "The World Dancers."

Bennie Davis, one of Blossom Seeley's quintet, was married to Sadie Herschfield (connected with the William Fox offices) by a rabbi in a dressing room after the show at the Orpheum, Brooklyn, Tuesday night.

IN AND OUT.

Gene Greene, who now has Beth Mayo assisting him in his act, failed to make connections from New York for Johnstown, Pa., Sunday night. Wheeler and Moran substituted. Mr. Greene claimed he left the Colonial stage too late (11.05) Sunday night to catch his train. The house management assert Green was through with his act at 10.40.

Dugan and Raymond replaced Rockwell and Wood at the Colonial for this week.

Walter C. Kelly canceled Keith's, Dayton, this week through the death of a sister. Another brother, George Kelly, left "Finders Keepers," at the Orpheum, New Orleans, for this week. A player was sent from New York Saturday to replace him. Ray Samuels is substituting at Dayton.

The Dolly Sisters are now in "Hitchy Koo," with Grace La Rue out of that show. The Dollys are also dancing at the Hotel Knickerbocker. Frances White was out of the cast for one performance last week, pleading illness, but recovered in time for the next show upon hearing about the Dolly Sisters.

Chatwick and Taylor dropped out of the last half at Loew's Orpheum last week because of illness and were replaced by Patten and Marks.

Lind filled in on the Pantages' bill, which Mercedes left, at Victoria.

Peggy Carter, of "Miss 1917," is out of the cast temporarily owing to a scraped knee, obtained by a fall on the stage.

Marguerite Evans, principal with the "International Review," left the show at Indianapolis this week, receiving word of the sudden illness of her husband, who is in Denver. Miss Evans will join the show again at the latter stand.

Bob Harmon and Sid Malcolm of "Puss Puss" left the show this week to return to vaudeville. Malcolm was replaced by Max Dillae. Ella Golden of the same company retired from the show to return to cabaret work.

Jansen left the Express, St. Louis, program, this week, being replaced by the Seven Bracks.

Jessie Cutnet quit the Pepple-Greenwillis "Melody Land" act last Saturday at St. Louis.

LaBlanche and Duo left a chautauqua organization this week and returned to vaudeville.

Harry Anger and the King Girls retired from the Royal bill Tuesday afternoon by permission of the management. The act complained of its spot and was granted the right to retire.

Maude Tiffany left the Delancey street bill Monday because of illness. She was replaced by Lyrica Lind, who took up the vacancy left by Mercedes, who left the Pantages Circuit, also withdrew, with Jack Mack and Co., playing the former Thomas Swift sketch, "Me and Mary," jumping from Chicago to Portland, Ore., to take up the time. Lind played but one week in Tacoma.

MARRIAGES.

Charles Mel and Ragnhild Thingnold, of the Walde Trio, were recently granted a license in Kansas to wed.

Peggy LaRae, in the Reisenweber Revue, to Ingo von Frankenberg (non-professional), November 6.

PECK-LEONI WEDDING.

George Peck, president of the American Burlesque Association, and Ruby Leoni (widow of Harry Leoni) are engaged to marry Nov. 25.

POTTSTOWN OUT.

The American Burlesque Association is eliminating Pottstown from its Pennsylvania time, starting Nov. 26, when the shows will fill in the Pottstown date at Trenton. This will restore the Grand, Trenton, to its old four days' stand for the American shows.

OH, GIRL.

Operating under a new title this season, the Peter S. Clark organization, with the script book by J. J. McCree, provides a brand of entertainment that could not possibly be classified beyond the second, or perhaps the third, grade of current Columbia productions, for contrasted in their company it lacks many of the essentials of a first-class show, particularly comedy.

In this department the Clark show is probably the weakest piece to have visited the Columbia this season. Perhaps the producer depended too far on McCree, perhaps not. At any rate McCree's handiwork in this effort falls far below his usual gait, and with but a mediocre cast to handle the material, the result was apparent after the first half-hour of the opener had progressed. The cast rambled aimlessly through talky scenes, weakly supported by equally talky "bits," the theme running semi-consistent to a degree but of such a "punchless" character it only retarded the speed of the book proper.

Clark must be duly credited with a fine production, his wardrobe suggesting some sincerity somewhere, while his scenic investiture was fully up to expectations, but it only resulted in the inevitable fate of such affairs—a good looking show with nothing else. And while temporarily bursting into a spasm of praise, one must be clear-eyed and sober, it's about the best looking aggregation of girls burlesque has brought along this season. They work nicely, sing reasonably well, but always looked exceptionally good.

After the performance there were just two things one could classify as memorable, the riotous bit scored by Geisler and Leo, and the indecent exhibition one Jeanette Mohr displayed in a dance accompanying the rendition of "Mason-Dixon Line" near the finale. Geisler and Leo, two entertainers prominent in cabaret circles hereabouts, stepped out in "one" and practically ruined the balance of the show. Geisler, who is a fine singer, sang some of the songs as well as the best, while Geisler, at the piano, knows his every vocal gesture. From their exit the entertainment was doomed.

Immediately following came Mills and Lockwood and the audience promptly killed their effort, forcing them to a yodel number, evidently their regular bit, and Leo, who was in the house allowed the chorus to offer their third unassisted medley of the evening, and then came Miss Mohr with her wiggle. She has little or no singing voice, dances her numbers about as well, but persisted in shaking herself in such a coarse, suggestive manner. It eventually became obvious she was not as tough trying to revive a lost art, but Miss Mohr was not artist enough to get it over. It should be immediately deleted from this show.

The book is labeled "The High Cost of Filing" and employs six scenes in all for its projection. It deals with the married man who endeavors to introduce a young girl into his household under the guise of a relative.

The subsequent action revolves around this idea, but the action lags persistently and finally the whole affair approaches monotony and stage "death."

Clare Evans, as the husband, is a hard, snooty burlesque worker, but the burden was too colossal for him. The little comedy derived was provided by Joe Mills and Monroe Lockwood, the pair doing "rube" characters, with Lockwood strongly suggesting in make-up and delivery the style employed by Lew Hearn. Irving Sands did a juvenile Hebrew comic piece, but lacked the requisite of his own presence. He looks new to burlesque and will soon overcome the continuous posing and gestures. Just now both are too prominent to aid Hyatt's success. He carries possibilities for the part, but can only attain perfectness in this difficult role through experience.

Frances Tait Botsford is the principal woman, comely at all times and possessing some personality. Miss Botsford stood out in the female contingent and for the title role was a good selection. Mamie Mitchell played the second part with little or no exertion, ran through her lines properly and answered the type to the letter. Babe Miller did several numbers to encores, but did little in the show proper.

There is nothing spectacular about the production, not even the finale of the opener, a series of patriotic views, silhouetted against the back wall with the principals as the subjects. This has been done repeatedly in burlesque. The courtroom scene in ragtime is done properly in the Fred Irwin show, the Clark "bit" being but a condensed version of the real thing, poorly read and staged without effort.

There is too much ensemble singing by the chorus, the girls handling it unaided at both openings, while a similar stunt has been improvised to fill a spot in the center of the burlesque. A few comedy scenes would have been appreciated here and might have helped build up the low score earned on the whole.

As a show it's a weak one, weaker than the Clark shows have been known to run in the past, but far, far too weak to commence to classify among the Columbia leaders.

Wynn.

INNOCENT MAIDS.

One must naturally hand the palm of appreciation to the Kraus family for "cleaning up," even though the law stepped in and forced them to do it.

At any rate they deserve the palm for doing it right, for this week Tom Dinkins' "Inno-

cent Maids" gave about as clean a performance (in every respect) as one could wish for in these enlightened days of burlesque. It was clean from a dialog standpoint and almost as clean of laughs, although at that, Johnny Jess snared a string of titlers with some rather ancient burlesque "business" in the opener.

Jess shares the comedy responsibilities with Al Bruce, the couple going a trifle back in years for some of their "bits" and scenes. Mr. Jess equals in clean of humor, although of comedy, working up points on apparent anger and continually discarding his outer vestments for some sistic action which generally reaches a climax with some poor falls by Harry Harvey, who essayed a Hebrew role. And the removal from a container of "beer" through a rubber hose is no longer a burlesque novelty.

Mr. Bruce, who is credited with the authorship of the book, looked far and wide for his comedy, selecting scenic ideas from every conceivable section. The campaigning of the female principals, who advocated votes for women, equals in clean of humor, although not originated, by Jack Reid no less than dozen years back. And that "elixir of love," chosen for the book's title, has been mangled and slaughtered through overuse in burlesque shows of this calibre.

The main asset about this outfit is speed and cleanliness, the chorus throwing the other. Both deserve unbounded credit, the chorus particularly, for they give this show just the tone to keep it up to the American wheel standard. They are lively, young, good-looking, and the ensemble singing earns them a share of the collective harmony. One short-haired blonde on an extreme end was a trifle conspicuous in some numbers for her limber action, but it didn't suggest a thing beyond speed, the balance of the aggregation loomed up somewhat slow in her wake.

Getting back to the principals, aside from Jess and Bruce, there is Harvey. One is apparently "book-beat" in his points are flat, but he cannot be accused of soldiering. He works hard and continually, shouldering much of the explanatory dialog which is thankless to a degree, but necessary. But Harvey can be "called" for his specialty in the olio. It consists of some parodies and songs, a recitation about Abraham Lincoln and a topical number that savors too much of the kind applause appeal. It didn't carry a single ray of comedy brightness.

The olio, incidentally, is called the Grand Challenge Olio, the challenge probably being for someone to produce a better one. The one challenge at that. Aside from Harvey it carried Austin and Garvin, who danced themselves tired to but fair returns. It's the old style dancing idea, but the appearance partially eradicates some of the absent essentials. The girl looks nice.

Mlle. Odette and a trio of choristers offer a series of so-called Parisian Plastic poses, the subject being introduced by Lucia Arnold. This is the big "card" of the show. It suggested something akin to ginger by the lobby advertising, but it is not; just a nice string of pictures, the girls appearing in tights. The Olympics seemed quite impressive with the aid Miss Arnold introduced the affair nicely.

The principal woman is Billie Davies, blonde and rather stout for this line of work. She works midway between the style of soubret and prima donna, even aiming once at a classical ballad. She shouldn't, but Miss Davies' pose is a better fit for the raggy type of song. And she is given too much number leading. One or two might be given to Mabel Howard, a lighter principal, but one capable of carrying a fast tempo to the encore division. She did with "Rockaway" in the opener, temporarily stopping proceedings with it. The color arrangement throughout the show is good. At any rate it is a clean, lively show, and its cleanliness and liveliness cleverly cover up what it lacks in originality and comedy.

Wynn.

The dressing is genuinely burlesque throughout, but Dinkins, without financing it recklessly, has shown good taste particularly in color arrangement. The production end is in average speed, the equipment being built for endurance rather than elegance.

It should please American audiences without much trouble, for they seemed to enjoy it at the Olympic, and that caters to the type of patrons prevalent throughout the circuit. At any rate it is a clean, lively show, and its cleanliness and liveliness cleverly cover up what it lacks in originality and comedy.

Wynn.

CUTTING OUT DISAPPOINTMENTS

Determined that there will be no more missing of the opening Thursday matinee at Akron, O., following the Court theatre booking at Wheeling, the American Burlesque Association this week decided to play its shows two days, Monday and Tuesday only, in Wheeling, starting the week, Dec. 3, with the companies opening the Akron date Wednesday night instead of Thursday afternoon.

The new arrangement will give Wheeling two nights of burlesque, with Akron four nights and three matinees.

Marion Lee After Separation.

Chicago, Nov. 14.

A Bill for Separate Maintenance has been filed in the local courts by Marion Lee, with Charles Robinson's burlesque show, against her husband, David Peyser, with "The Tempters."

KAHN'S BRONX STOCK.

The Ben Kahn burlesque stock company opening tomorrow night (Saturday) in the newly-named (Follies) Bronx theatre will have Harry Steppe, Fannie Howard, Nola Rignold, Dolly Fields, Michaelena Bennett, William Wandas, Chick Brickment, and a chorus of 20 girls.

The Follies stock will alternate with the Union Square stock (also Kahn's) and the National Winter Garden (Minsky's), giving a New York circuit of three houses, with one of the shows changing its program every third week.

The Follies has a seating capacity of 1,800. Its admission scale will be the same as now in effect at the Union Square, up to 50 cents in the orchestra. Babe La Tour joined the Union Square stock this week.

Another matter Kahn is interested in, and which is an echo of the first promoted "musical comedy circuit" first promoted by Ed. F. Rush, who interested Kahn in the scheme for a few weeks before it lapsed, is a suit brought by Kahn against Rush to recover \$197, the value, Kahn alleges, of the furniture now used by Rush in the latter's office. Kahn asserts he furnished the Rush office from among the properties at Daly's theatre, when Kahn conducted that house. The action is set for trial in a Municipal Court.

FINED FOR GIRL SHORTAGE.

Chicago, Nov. 14.

Burlesque shows coming in here with the chorus girl complement short of the required number have been fined \$25 by the house managements. Two or three such instances have occurred of late.

COLUMBIA'S SMOKE FUND.

This week is Smoke Week on the Columbia Burlesque Circuit. All of its theatres are gathering subscriptions for smokes for boys in the service, the contributions being gathered by the young women of the various attractions playing in the houses for the current week.

It was estimated Wednesday, from the early reports of the collections, that the gross amount would reach \$50,000.

The Columbia Co. will attend to the forwarding of the smoke packages.

MUST GIVE UP.

Chicago, Nov. 14.

An ironic circumstance in connection with the new amusement tax is that public officials should be the first to endeavor to violate it.

The law provides that policemen and firemen who attend performances in accordance with city ordinances need not pay the tax. But a great many coppers have gotten into the habit of visiting loop theatres and outlying burlesque houses when off duty. The managers have not refused admissions in the past as long as the pass-holders didn't overwork their privileges.

A number of instances have come to notice of policemen attempting to secure admission while off duty, and refusing to pay the tax. The case at the Gayety is typical. Manager Bob Shoemaker has insisted upon the collection of the tax in every case where a policeman or a fireman off duty secured passes to his theatre.

Critics and other guests of the house are likewise compelled to come through. The managers here are playing no favorites.

BURLESQUE CHANGES.

Jessica Taylor joined Billy K. Wells' "Mile a Minute Girls" this week. New additions to the show are Norma Bell, Harry Jackson and Wilbur Braun.

Louis Gerard, this week with "Follies of the Day," replaced Jack McNamara as manager.

Hilda LeRoy is with "Some Show."

BURLESQUE AT CAMP.

Burlesque is going to reach the soldiers' camps sooner than expected, with the American Circuit shows beating the Columbia attractions to it, especially in the matter of playing the first date in a regularly established camp theatre for that purpose.

Ben A. Levine, who operates the Grand, Trenton, N. J., playing the American shows, came to New York Monday with the information he had obtained permission from the authorities to establish a regular theatre in the army camp at Wrightstown, N. J.

As outlined the Levine theatre program would have burlesque played in the Camp Dix theatre each Sunday, Monday and Tuesday, with the remainder of the week devoted to dramatic stock. The American shows playing the camp date would fill in the remaining time of the week at the Trenton Grand, per the original booking schedule.

The stock when not playing the soldiers' camp would play the Trenton house when burlesque was at the camp. Levine expects to have his theatre open within 90 days.

FOX REDUCES PRICES.

The William Fox offices have made a reduction in their prices at some of their vaudeville houses.

The theatres affected at present are the Audubon, Riviera and City.

At the Audubon the scale for Saturdays, Sundays and holidays is, 75-cent loge seats, hereafter 65 cents, with holder paying tax, and the other seats graded accordingly, with the 10-cent matinees costing one cent more for tax.

At the Riviera the weekday 75-cent loges are 55 cents, and the 50-cent seats 39 cents, including the tax. Saturdays and Sundays and holidays the boxes will be 55 cents and the loges 72 cents, which includes the taxation.

At the City the new daily charge is 25 cents, plus 3 cents war tax, with Saturdays, Sundays and holidays having 50 cents the top price. The scale for the latter will have the tax to be added thusly: 50 cents, plus 5 cents; 30 cents, plus 3 cents, and the 20 cents, plus 2 cents.

The scale at Fox's Audubon was raised September 1.

B. S. Moss' Hamilton, near the Audubon, has also quietly changed its admission scale. The increase to 35 cents all over the orchestra has been trimmed down to 35 for about the first 15 rows, with the remainder of the downstairs seats at the former price—25 cents.

BURLESQUE DANCER COMPLAINS.

New Orleans, Nov. 14.

De Milo, the dancer, complained to the authorities her husband had brutally beaten her, taken her rings and threatened her life, asking that he be apprehended, and proclaiming her intention of applying for a divorce.

In his own defense, the husband, a piano dealer of this city, stated De Milo had married him for his money, and when she found he was not very wealthy, it angered her with an anger that never quite subsided.

De Milo was formerly the wife of one of the Hammerstein boys.

MILWAUKEE'S STOCK.

Milwaukee, Nov. 14.

Eddie B. Collins and his burlesque entertainers opened at the Empress Nov. 11 for an indefinite run in stock burlesque.

The principals are Anne Raymond, Jack Hunt, Ernie Vine, Harry Duke, Florence Wilmot, Maude Sherman.

HERK WILL REPORT.

I. Herk of Chicago is expected to reach New York around the first of the month, when he is expected to report on a number of the American burlesque shows he has been giving close inspection of late through the Northwest.

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"Back page protests" were so frequent last week on that former page in VARIETY'S advertising section that the protests have been listened to, the humor page having been restored to its former position (inside back cover). The page was removed through a change occurring in the make-up of VARIETY, with the Picture Department shifted to the rear of the issue. But as the advertisers seem to like the old place the best it's theirs again, for a witty bunch occupy that page, giving VARIETY its only weekly laughing ginger. Its restoration is without a guarantee of continued permanency, although the inside back cover is theirs, even if it should be "dispossessed" once in a while for a week or so.

The final appearance upon the stage of Harry Kellar, the dean of magicians, was made last Sunday evening at the New York Hippodrome, when the Society of American Magicians furthered the benefit than held for the aid of the families affected by the "Attilles" disaster. About \$10,000 was realized, of which \$2,500 was represented in the program. Mr. Kellar acknowledged a most vociferous reception and turned over his apparatus on the stage to Harry Houdini, also present. Many magicians appeared, some from civil life, and several took part in an ensemble magical turn called "Perplexing Productions." Mr. Kellar left Wednesday afternoon for his home in Los Angeles, he having taken the trip east especially to appear at the Hippodrome.

When Mr. and Mrs. Charles G. Boutin played in vaudeville they did so as Boutin and Parker. Mr. Boutin died October 3. Two years ago the couple retired from the stage. From that time until his death Mr. Boutin had charge of the Lincoln Highway Garage at Chester, Pa. About five years ago they were with the act of Boutin and Tilson, and later, as Boutin and Parker, appeared with "Just Plain Folks." An obituary notice on Mr. Boutin mentioned he and his wife as Boutin and Tilson, hence the request for a correction by the widow.

Rock and White have an idea of giving "A Children's Hour" at the Princess (matinee) following their closing next month with "Hitchy Koo." Frances White will talk with the little ones, as she did at the Royal, Bronx. It is hopefully anticipated the kiddies will draw their relatives. Rock and White are under contract to Comstock and Gest, and will appear at the matinees under the auspices of the firm, providing they do not receive a vaudeville route at \$2,000 weekly, having dropped from their \$2,500 figure.

Joe Glick does not pose either as a hero or a comedian. But when he and Walter S. Duggan were caught in a hotel fire in Philadelphia Nov. 12 Joe went down the fire escape in his pajamas, declared by eye-witnesses as funnier than Arbutuckle doing a camera stunt in his B. V. D.'s. The fire aroused Duggan and Glick, who were

there with different companies, at 4 a. m., at the Hotel Walton, the boys escaping without injury save the exposure.

William E. Munroe, former president and ex-business agent of New York Theatrical Protective Union No. 1, who was elected president of Theatrical Mechanical Association No. 1, will be ushered into office with the other newly elected men January 6. Installation night will also be regarded as "ladies' night." The annual T. M. A. ball will be held in the Amsterdam Hall, West 44th street, January 12, with the George Schroeder orchestra furnishing special music.

Elks Lodge No. 1, New York, unveiled a large picture of the late Carroll Johnson this week. Mr. Johnson, a famous minstrel of his day, was one of the earliest members of No. 1. At the time of Mr. Johnson's death he had no blood relatives excepting a half brother, William M. Johnson, who survived him, as did his widow. Mrs. Johnson is compiling a book of newspaper notices received by her husband during his career.

A bunch of "young fellows" got together for a little reminiscent talk one day last week when the sunshine was warming up the sidewalk in front of the Palace. The party consisted of James Thornton (around 65), Fox and Ward (whose ages run around 66), Frank McNish (estimated age 68), Ed Leroy Rice (along in the 50's), Clarence Marks (51 November 13), and George Wilson (in his 70's).

latter sustaining a fracture of one of the arm bones. His physician said Gorman would not be able to work for ten weeks.

Mr. and Mrs. Harry Corson Clarke are in California, where they expect to purchase a home. They recently returned to the States after a tour of the Orient. It is the fifth time the couple have crossed the ocean since the war started. They may return to India before long.

Roger Tolomei, the New York representative for the Sequin Circuit of South America, moved his office this week to 55 West 28th street. Mr. Tolomei is no longer associated with Richard Pitrot in American bookings for the South American time.

The Fuller Circuit in Australia is now represented in Chicago by the Western Vaudeville Managers' Association, Roy Murphy having resigned. The circuit will likely not again have personal representation over here until after the war.

C. W. Morgenstern has discontinued supplying the bills at the Mrytyle, Brooklyn, with Joe Eckl, now placing five acts on a split week. Eckl is also placing five acts at the Palace, Patchogue, L. I., for the second half.

Sam Meyers, for three years with William Fox, is to manage the Palace (vaudeville) in New Orleans. It is a secondary house in that city, on the Orpheum Circuit.

tour of Europe she returned and appeared at Koster & Bial's Music Hall for three consecutive years, where she was known as "The Captain." Her last appearance was at Pastor's 15 years ago, when she was stricken with paralysis. The deceased was a sister of the Wesner Sisters. Her sister Mary is a patient of the Actors' Fund. Services were held from the Campbell Funeral Church Wednesday morning and the burial was in the Actors' Fund plot in Evergreen Cemetery, Brooklyn. Among those who attended the services were Sam A. Scribner, Barney Gilmore, Dan Collyer, Major John H. Burke, Frank McNish, Press Eldridge, Harry Winsman, Tom Ward, Laura Lee, Fannie V. Reynolds, Anita Devere, J. Bernard Dyllin, Edward LeRoy Rice, Fred Grant Young and Adolph J. Jantzen.

"Honest" John E. Williams, so known through his insistence in treating theatrical folk like human beings, died in Oshkosh, Wis., Nov. 8, at the age of 63 years after over 40 years in amusement enterprises of various kinds. For the last 25 years he owned and operated the Grand opera house there with great financial success, also making it one of the best one-night stands, from the profession's viewpoint, in the United States. "Honest" John made his start at Berlin, Wis., and had been in theatricals in many places in the state. He was a thirty-second degree Mason, an Elk, Odd Fellow and Knight of Pythias.

IN MEMORIAM
In Proud Memory of Our
BELOVED SON
AUSTIN C. KYLE
(John Austin)
Age 22—Gunner 32nd Bowitzer Battery, Canadian Field Artillery
KILLED IN ACTION
on the Somme Front Nov. 10th, 1916
GEO. W. and MARGARET C. KYLE

Ernesto Giaccone and his wife Nellie, members of the Boston Grand Opera Company, were found dead in their room November 9 in Baltimore. Gas was found flowing from four out of six jets, which led the police to believe that they had committed suicide, although Max Rabinoff, the director of the company, maintained the deaths were accidental. Giaccone played Goro in "Madame Butterfly." His wife was a member of the ballet.

Martin C. Higgins, former Assistant International President of the I. A. T. S. E, belonging to the Youngstown, O., local, died suddenly of heart trouble in New York, November 2, and his remains were taken to his home in Youngstown for interment, accompanied by Edward LeMaster, of the Alliance offices. A widow and three children survive. Higgins at one time was very active in the Alliance affairs.

William H. Kendal (William Hunter Grimstone), actor and theatrical manager, died in London, November 6. In 1869 he married Margaret Robertson, known on the stage as Madge Robertson. After playing many celebrated parts he became lessee and manager, in partnership with John Hare, of St. James theatre. Mr. and Mrs. Kendal toured the United States and Canada in 1889-95.

Marion P. Clifton, the oldest guest at the Actors' Fund Home, died at the institution Nov. 8. Mrs. Clifton was born in England in 1864. She came to this country in 1883 and opened in summer stock in "Uncle Tom's Cabin," playing at the Tremont, Boston. She also appeared with Maggie Mitchell and Kate Claxton. Her last engagements were "The Two Orphans" and "Searchlights of a Great City."

The father of (Miss) Patsy O'Brien died November 1 at his home, Sharonville, O., a Cincinnati suburb. The deceased was a Government officer and caught cold, which developed into pneumonia, while at a raid made on a pacifist gathering in Cincinnati.

VARIETY FREE
TO THEATRICAL MEN IN THE SERVICE

While the war continues VARIETY will be sent complimentary to any theatrical man in the U. S. Service.
Name, with address, should be forwarded and proper mailing address sent at once if ordered elsewhere.
The list will be maintained also for re-mailing letters sent care VARIETY.

The play, "Every Girl," which opened out of town several weeks ago, and which is a sequel to the morality play, "Everywoman," was "gumshoed" into the Majestic, Brooklyn, this week. The piece is ostensibly presented by Arthur Phinney, but was produced by H. W. Savney, also responsible for "Everywoman."

The Jap valet employed for some time by William Rock of Rock and White and who recently forged two \$100 checks on the dancer, was arrested this week while endeavoring to escape to Canada. He was brought to New York for identification and placed in the Tombs pending prosecution on a forgery charge.

The East-West Players, a dramatic organization of young men and women, have a few vacancies for male members interested in the presentation of one-act plays. The organization is co-operative, and all render services free. The secretary is Edna Helpert, 953 Avenue St. John, Bronx, New York City.

J. T. Fetherston, Commissioner Department of Street Cleaning, has issued a notice to householders, owners, occupants and janitors on Broadway, between 42d and 49th streets, requesting them to join the "Snow Fighters," explaining what constitutes violations of the various sections of the city ordinances regarding the removal of snow from the sidewalks.

Albert Gorman, known professionally as "Nervo," has started action to recover \$5,000 damages from the Globe-Wernicke Co. One of that firm's filing cabinets fell from a wagon two weeks ago and struck Gorman, the

The Piccolo Midgets left "Jack O'Lantern" Saturday, opening on the Loew Circuit Monday; placed by Joe Michaels.

Gene Hughes is in Chicago this week, booking acts. While he is away his partner, Jo Paige Smith, is going to have a party (tonight).

Jean Sothea, John and Mae Burke and Andy Rice are opening on the Loew time.

John Hogarty has accepted the management of the Chauncey Olcott shows, with Joe Vion in advance.

Dr. Bernard B. Bromberg, the theatrical dentist, has established new offices at 500 Fifth avenue.

Rehearsals on the Shuberts new production of "Leftenant Gus" have been postponed a week, perhaps two.

Meyer North is again booking in the Loew office.

The Darling theatre, Gloversville has been converted into a garage.

OBITUARY.

Ella Wesner, an old-time vaudeville favorite, passed away Nov. 11 at the Home for Incurables, New York, where she was confined for the past three years under the supervision of the Actors' Fund. Miss Wesner was 76 years of age and made her first appearance upon the stage when 9 years old, at the Continental theatre, Philadelphia. She then joined the initial ballet of "The Black Crook" under Josh Hart at the Eagle theatre. Many years after she headlined Tony Pastor's road show. After a three-year

"HERO LAND" FOR CHARITIES HAS \$100,000 ADVANCE SALE

Two Hundred Volunteer Agents Average \$25,000 Daily in Sale of Admission Tickets. Bazaar to Run 24 Days. Many Entertainment Features. Arthur Voegtlin Directing Spectacle.

At the League of the Allies it was reported this week that after a four days' sales campaign throughout the city by several hundred women, the big bazaar, which opens at Grand Central Palace, Nov. 24, and continues until Dec. 12, has an advance sale of \$100,000 in admissions. The saleswomen averaged a return of \$25,000 a day for each day they were selling.

The management committee has sent broadcast a circular explaining what the bazaar is to consist of and they have also called in help from the theatre to carry out the effects in a showmanship manner. In the circular Arthur Voegtlin (referred to as "the man who put the Hippodrome on the map") is to be the entertainment producer for "Hero Land." Mrs. Charles Dana Gibson is the chairman of the Entertainment Committee.

One of the biggest scenes will be the production of a section of the battlefield in Flanders, with a battle in progress. This will be staged in a special building, being built in Depew Place (back of the Palace building). There will also be reproduced sections of ruined villages, etc., and a section of the German trenches captured from Von Hindenburg, showing the underground connections which ran back for 10 miles under 50 feet of ground.

SALARY CUT UNLIKELY.

To all appearances VARIETY is responsible for the legitimate managers backing up for the present at least in their proposed cut of 50 per cent. in the salaries of players. That much was admitted by the managerial interests this week. The premature publication in last week's issue of what the managers had in mind spoiled their plans to a certain extent.

Last week the daily papers carried a denial of the proposed cut, it having been issued at the offices of the United Managers' Protective Association. The denial was quite correct, as no definite steps had been voted on by the managers in meeting. What actually happened at the meeting of the managers Wednesday last week was that Alf Hayman stated, in view of the depressed business conditions in the theatre that had developed in the two weeks prior to the meeting, the managers should take some sort of steps to protect their interests.

Marc Klaw, also present at the meeting, suggested the New York managers follow the steps the English managers took in London at the outbreak of the war. Mr. Klaw, who was abroad when war was declared, stated that three days after its declaration the managers met in London and immediately agreed to cut salaries one-half. He suggested the American managers take the same steps, and the matter was then dropped, to be taken up at the next meeting, providing that conditions did not better themselves meantime.

ONLY SIX BUYS RUNNING.

There are but six outright buys still running in New York, whereas a month ago 15 of the 34 attractions then current on Broadway were going along on virtual guarantees from the hotel agencies.

The buys continuing are the Century (with seven weeks to go), Cohan

and Harris (five weeks to run), Eltinge (four weeks), Globe (five weeks), Winter Garden (five weeks), and Morosco (two weeks).

The buy at the Amsterdam finishes this week. The management will under the impression brokers would accept seats for another four weeks, but up to Wednesday the ticket men were fighting shy of taking any further allotment.

They stated this week that as soon as the present buys ran out there will be no renewals of any sort. The agency men have been particularly hard hit since the war tax went into effect and none wish to undertake the chance of guaranteeing the houses under the present conditions.

They say that they have been the principal support of the theatre for three years past, and now in these times of pressing need it is up to the managers to carry them over the rough going. Business has been so bad some ticket offices were letting out clerks this week.

The Century was the big wallop to several of the agencies this season. The Tyson Co. and McBride were not in the Century buy to any great extent, having been caught on the house last season. The United Agency went in for the big end there. It was forced to "dump" and make returns even on the first week of the show.

HIGH SALARIED CHORUS GIRLS.

John Cort is to pay \$50 a week to 12 of the 18 chorus girls in "Flo Flo," the musical show made out of the former vaudeville act called "The Bride Shop." The girl who will wear the bridal costume gets the record chorister figure of \$100 weekly. The big chorus prices lies in the apparent scarcity of good lookers available along Broadway, but by raising the ante Cort is said to have gathered a flock of beauties.

The cast of "Flo Flo," due for an out-of-town opening Thanksgiving, has Lola Wentworth, Dolly Castles, Oscar Figman, Robert Ober, James B. Carson, George Renavent (now with the French Players at the Garrick) and Handers and Millis. The latter is a vaudeville team whose work in the west with "The Masked Model" and "Good-Bye, Boys," brought them much favorable attention.

The show is being staged by Edward Paulton. There will be no male chorus.

The out-of-town premiere will be held in Schenectady, Nov. 21.

XMAS' "TWO WEEKS" NOW.

According to the present plans the new Raymond Hitchcock-Ray E. Goetz show is to make its debut in New York at the 44th Street, Christmas night. Prior to that time the piece will have a tryout at Wilmington for three days, going into the town on a guarantee. In the cast now are Sam Bernard, Dolly Sisters, Richard Carle and Al. Lee.

The "Hitchy-Koo" show will lay off for the two weeks prior to Christmas to give Hitchcock a chance to devote his attention to the new production and incidentally to chop off the salaries for a period now expected to be one of the worst in the history of theatricals for a number of years.

LOEW'S COMBINATION PLAN.

Marcus Loew is planning a circuit for legitimate attractions in every one of the larger cities in which he has houses or is associated in the management of houses, such as Boston, Philadelphia, etc. He came to this decision after four weeks of combinations at Loew's 7th Avenue. At that house he played to \$6,000 with "Good Night Paul" the opening attraction; over \$7,000 with "The Knife"; \$8,400 with "The 13th Chair," and last week "Mother Carey's Chickens" topped the \$6,000 mark.

Mr. Loew believes there is room in every city classing with Philadelphia and Boston for at least one house to present plays at popular prices, immediately after they have finished their longer runs at the higher scale in the regular houses. He will try to make a booking management for one of his houses in Boston to follow out that policy. If the innovation meets with success there he will try a similar scheme in Philadelphia. In the latter city there is the Walnut theatre, in the theatre district, presenting plays at popular prices, but this house receives the attractions only after they have been on tour and return for the second season.

In Philadelphia it would mean converting one of the popular priced vaudeville houses in a neighborhood section to a combination theatre at \$1 top. Philadelphia has scattered neighborhoods, like New York, and it is possible that two or more houses may eventually be turned over to the idea there.

COAST MANAGERS DEPRESSED.

Los Angeles, Nov. 14. Theatrical conditions here, in Southern California and all over the Pacific Coast, have so discouraged theatrical managers they are predicting that within a few months, if improvement does not arrive, the legitimate playhouses of this section will have to close or operate at a loss.

It seems agreed here that attractions sent out this season have not fared well. Many failed to meet expenses. Others barely passed along to an even break.

Present indications are that the New York producers will stop sending out shows and leave the West without legit plays.

"The Thirteenth Chair," booked for the Mason here for two weeks, did its poorest business since starting on the road. The Lasca Grand Opera is booked for two weeks at Clune's Auditorium, but prospects are very slim. It may get out even, however, as this city has not had opera in a long time.

Anna Held is due here next week and she will be fortunate to do \$7,000. Last time Miss Held was here, she got \$18,000. The Henrietta Crosman closing Saturday was another mark of the poor season.

The war tax, notwithstanding what is claimed against it, does not appear to be affecting the vaudeville, stock or film houses.

OPERA CO. COAST BOUND.

The Boston Opera Company, direction Max Rabinoff, is all booked up for a long trip to the Pacific Coast and back, with Fred S. Lorraine traveling in advance. Lorraine left New York Monday night for Detroit.

The company carries 160 persons, fine orchestra of 42 men, travels in five Pullmans, with five baggage cars.

MEMBERS ONLY AT DINNER.

At the Ratification Dinner to be held Nov. 25 at the Hotel Astor, to commemorate the issuance of an agreed-upon form of playing contract, by the Actors' Equity Association and United Managers' Protective Association, only members of either association will attend, upon the purchase of dinner seats.

ACTOR'S FUND STILL DEPENDENT.

A warning is sounded at this particular time by Daniel Frohman, president of the Actors' Fund of America, as the result of the courts of Zanesville, O., ruling the codicil in the will of the late John Hoge, whereby he willed a piece of Fifth avenue property, New York, to the Fund, is valid, there being phases to the bequest which the Fund supporters were unaware of.

The officers of the Fund are fearful lest the impression gain wide circulation the Hoge gift had placed the Fund beyond want, but this is not true.

The Fund has asked the theatrical papers to publish the following statement, given out under the Frohman signature:

"The bequest to the Actors' Fund by the late John Hoge, just settled, by which the Fund comes into possession of a property worth \$500,000, does not inure to the benefit of the Fund to any extent for some years.

"The building on the Fifth avenue property belongs entirely to the present tenant, the Irene Company, which erected it at its own expense; but it becomes the property of the Fund at the expiration of the lease—in about twelve years.

"Meanwhile, the Fund is entitled to a net ground rent of \$20,000 per annum. But there is yet a federal inheritance tax of nearly \$40,000 to pay out of the rental, and the legal expenses of contesting this will during the past five months, so that the Fund, while having a fine income in prospect in twelve years (about \$50,000 annually), will have to forge along in the meantime as best it can, by means of subscriptions, benefits, fairs, etc."

While the Hoge will case was up before the Ohio courts Mr. Frohman and Hollis E. Cooley were on the ground.

HENRIETTA CROSMAN CLOSES.

Los Angeles, Nov. 14. "Erstwhile Susan," with Henrietta Crosman, closed here Saturday. The show did very poor business for several weeks, although the management gave out an announcement Miss Crosman was ending her tour to join her husband who is in the army in the East. The company will probably jump direct back to New York.

Miss Crosman substituted on the road tour for Mrs. Fiske, who created the starring role in "Susan" when produced on Broadway.

TWO SEATS FOR ONE PRICE.

Providence, Nov. 14. The opera house is offering two seats for the price of one at the opening of "Six Months' Option," which will have its premiere here. The admission scale runs from \$1.50 to 25 cents.

The play is a comedy of modern marriage modes, by Ancella Anslee. It will introduce Dorothy Donnelly as a producer, Miss Donnelly having staged the piece.

"LOOK PLEASANT" AT CHRISTMAS

When "Look Pleasant," the new production with music by Gелlette Burgess and Elmer Harris is produced around Christmas, it will have a score of music supplied by Ballard MacDonald and Harry Piani, to be published by the Shapiro-Bernstein Publishing Co.

The piece will be staged in Los Angeles, probably by Oliver Morosco.

DE HAVEN SHOW IN STORAGE.

"Ba Ba Black Sheep" was given at a special performance at the Fulton, Sunday night, after which the show was aimed for the storehouse. A number of managers were present.

It was produced by Fred Jackson and Carter De Haven, and closed several weeks ago in Pittsburgh. After Sunday night's showing, all bets were called off.

SHOWS AT THE BOX OFFICE.

(Continued from page 3.)

performances there, while "Her Regiment" drew \$4,000. The southern towns are also playing to good and bad business. Norfolk seems to be holding up, having given "You're in Love" \$3,765 in three performances, while Richmond gave the same show \$1,027 on three performances. In the latter town "Her Soldier Boy" got a little under \$600 in three performances. Newport News is good for a sell out, almost \$1,500.

Last week's receipts in all of the big towns herewith reported were held up to the mark because of the additional performance Election Day, although for the night performance capacity did not rule around New York as in previous years. Another line on the business may be had from the fact that a number of \$2 houses in New York failed to sell out Saturday night last. That \$2.50 is the ruling price Saturday night may have held the audiences at a distance. Treasurers resorted to chopping to get the lower floors dressed.

Out of 11 theatres in New York Tuesday night there was but one that touched \$1,000, and that a musical comedy, here since August. One of the new shows opening Monday night got fairly good notices, but played to under \$250 Tuesday night. That was the lowest one on the list. The majority of those between were around \$500 and \$600.

It would be easier to indicate the shows not offered at cut rates this week rather than list those for sale at a discount. Seats for three of the new plays this week were on cut rate sale from the opening night on. The three were Donald Brian in "Her Regiment," Ann Murdock in "The Three Bears" and Grace George in "L'Elevation."

For the greater part the cut rates quoted below have been on sale a week in advance, but beginning next week a number of the houses are going to be on sale for two weeks in advance, the managers figuring that by having the public buy in advance they will be able to tide them into the holiday period where the usual prior to Christmas slump comes along.

In the Public Service ticket office, the downstairs branch of the Joe Leblang concern, there were listed as "regulars" (cut-rates) "The Very Idea" (Astor), "The Torch" (Bijou), "Her Regiment" (Broadhurst); "Kitty, Darlin'" (Casino), "Here Comes the Bride" (Cohan), Washington Square Players (Comedy), "De Luxe Annie" (Cort), "The Three Bears" (Empire), "Broken Threads" (Fulton), "The Country Cousin" (Gaiety), "Hitchy-Koo" (44th street), "The Pipes of Pan" (Hudson), "Leave It to Jane" (Longacre), "The Eyes of Youth" (Elliott), "Lombardi, Ltd." (Morosco), "The Riviera Girl" (Amsterdam), "L'Elevation" (Playhouse), "Barbara" (Plymouth), "On with the Dance" (Republic), "Maytime" (Shubert), "What's Your Husband Doing?" (39th St.), "Doing Our Bit" (Winter Garden). All were offered at a 50 per cent. cut in price with the war tax additional.

In the upstairs office all of the above houses were quoted, with the added information orchestra seats could be obtained for the Gaiety, Cohan, 44th St., Hudson, Longacre, Morosco, Amsterdam, Plymouth and Republic. The prices here are \$1.25 for a \$2 seat and \$1.75 for a \$2.50 seat, including the war tax.

The cut-rate feature of recent days was the final capitulation of Klaw & Erlanger to the cut rates by throwing in the Gaiety and Amsterdam theatres this week. The firm has had the Cohan in for some time, and the cut rates have helped "Here Comes the Bride" (Cohan) practically since it opened. The only houses not on the cut

rate list this week are the Booth ("The Masquerader"); Cohan & Harris ("The Tailor Made Man"); Eltinge ("Business Before Pleasure"); 48th Street ("The Gay Lord Quex"); Globe ("Jack o' Lantern"); Hippodrome ("Cheer Up"); Knickerbocker ("Hamilton"); Lyceum ("Tiger Rose"), Manhattan O. H. ("Chu Chin Chow"); Park ("The Land of Joy"); Princess ("Oh, Boy"); Belasco ("Polly With a Past").

The subway circuit has held up surprising under the existing conditions. The Majestic, Brooklyn, which had been considered a dead one, has been playing to weekly, taking between \$7,000 and \$8,000. The Montauk is also holding up in great shape.

The Broad, Newark, which has the legitimate field to itself, is pulling big returns. The Loew's 7th Avenue has been above \$6,000 every week since it became a combination house, and the Bronx opera house is still the prize money-getter of the circuit. "Mary's Ankle," at the house this week, will do over \$8,000.

The pop vaudeville houses had all been hard hit during the last two weeks around town, with business off at all of them. The larger vaudeville houses had also felt the flop, and the Palace this week, with a very heavy bill, failed to do capacity on Monday and Tuesday nights. There is a saying along Broadway that this proves true. It is to the effect that when the Palace doesn't sell out nothing else in town does.

During the last two weeks the shows current in New York, according to VARIETY's estimate, have been gathering box office gross as follows:

"A Tailor Made Man" (Cohan & Harris, 11th week). One of the reliable. Last week with the holiday almost \$13,000.

"Barbara" (Marie Doro, Plymouth, 2d week). Closes Saturday after two weeks. For its first week in New York the show did under \$5,000. The Shubert production of "The Star Gazer" with John Charles Thomas comes in next Wednesday. The "Gazer" show opened in Boston last week and got away badly.

"Broken Threads" (Fulton, 3d week). Producers paying a guarantee to house and show holding on with cut rate help. \$6,800 last week.

"Business Before Pleasure" (Eltinge, 14th week). Held up to normal conditions with the aid of the holiday. A little under \$13,000 last week, but slightly below capacity.

"Cheer Up" (Hippodrome, 13th week). A holiday of the Election Day type sends the Hip in for big business. This kept the average of the house up last week, with \$51,000 as the gross.

"Chu Chin Chow" (Manhattan, 4th week). With the aid of extra premiums and the holiday performances \$34,000 claimed for last week. One of the decided big hits in one of the biggest houses in town.

"The Country Cousin" (Gaiety, 11th week). Added starter in the cut rate stakes this week. Show looked good for a stay until Jan. 1, but has been hard hit by slump; \$7,900 last week.

"De Luxe Annie" (Cort, 10th week). \$6,300 at the Cort last week the best week's business the show has done since it opened at the Booth, from which it was moved to the 39th and then to the present house, held under a guarantee of \$3,000 weekly.

"Doing Our Bit" (Winter Garden, 5th week). Show a sore disappointment to the management. Around \$18,000 last week. The Shuberts started it off at a \$3 top and quickly dropped to \$2.50, very secretly. The Sunday nights are holding up, however. The present pian is for Al. Jolson in a new show at the W. G. almost immediately after the holidays.

"Eyes of Youth" (Elliott, 12th week). One of those shows that started slowly but pronounced by everyone that sees it as a treat; \$8,900 last week. It

is to be the basis of a burlesque in the Justine Johnstone Revue.

"The Gay Lord Quex" (John Drew-Margaret Illington, 48th St., 1st week). Came to Broadway after a week in Boston replacing "Peter Ibbetson" at this house. The latter show drew \$11,500 last week and an effort to switch the "Quex" time was unsuccessfully made.

"Hamilton" (George Arliss, Knickerbocker, 8th week). Leaves Saturday, show having fallen to almost nothing in point of receipts, star and house being taken into consideration; \$7,800 last week. Richard Lambert's "Art and Opportunity" due at the house Nov. 26.

"Her Regiment" (Donald Brian, Broadhurst, 1st week). Opened to almost \$2,000 Monday night. Off a little Tuesday. Succeeded "Misalliance," which got a little under \$6,000 last week.

"Here Comes the Bride" (Cohan's, 8th week). Leaves Saturday for Chicago. A little under \$7,000 last week. Leo Dietrichstein next Tuesday in "The King."

"Hitchy-Koo" (Raymond Hitchcock, 44th Street, 24th week). Dropped steadily since coming to this house, although the first two weeks held up. Now has outside aid in the form of cut rates. About \$12,000 last week with holiday performance.

"Jack o' Lantern" (Fred Stone, Globe, 5th week). One of the very few shows holding up. Even this hit getting a slight return from the hotels, these seats being easily disposed of at the box office where a preference is given applicants in uniform. With the extra Election Day matinee the show just passed \$25,000 last week.

"The Land of Joy" (Park, 3d week). \$12,000 last week. Show in the house on rental and has extended the length of its lease.

"Leave It to Jane" (Longacre, 12th week). Between \$8,000 and \$9,000 last week with a good outside demand through cut rates.

"L'Elevation" (Grace George, Playhouse, 1st week). This play by Henri Bernstein is the second offering of Grace George's current season at this house. Show was to open Wednesday night. "Eve's Daughter," the star's former vehicle, played to about \$4,000 on its final week.

"Lombardi, Ltd." (Morosco, 8th week). Has developed in a nice money maker for Oliver Morosco. With the holiday performance last week, reached near \$10,000.

"Kitty Darlin'" (Alice Neilsen, Casino, 2d week). Opened Wednesday last week and goes to storehouse Saturday. Drew \$4,300 on five performances last week. "Oh Boy," after 35 weeks at Princess, moves into the Casino Monday, to give the show a chance at a \$2 top scale, with the upper sections assured big business from the cut rate sources.

"The Masquerader" (Guy Bates Post, Booth, 10th week). Not in the cut rate class and got a little over \$8,000 last week. Star's performance remarked on as second only to that which the late Richard Mansfield could have given in the role.

"Miss 1917" (Century, 2d week). Second of the Dillingham-Zeigfeld spectacular revues opened Monday last week, getting \$5 top for the first night. Drew \$39,000 on the week, though only the opening and second nights were capacity. Big buy by agencies helping out. Show not expected to pull as well as last season's because of current conditions. Agencies crying for help immediately after opening and returning seats to box office. The first Sunday night concert (Nov. 11) said to have drawn in the neighborhood of \$3,000 at a \$2 top.

"Maytime" (Shubert, 13th week). Still going nicely; \$11,800 last week. Looks good enough to stay until after the holiday period with ease.

"Oh Boy" (Princess, 35th week).

During the last two weeks this show experienced its first drop. Held to capacity at \$3 top for 33 weeks with the exception of one night during last summer's extraordinary hot spell. Last week slightly under \$6,000. Moves to the Casino next Monday where it will play at a \$2 top scale.

"On With the Dance" (Republic, 3d week). With a strong cast show not considered there. \$6,800 last week. The first act might make a good vaudeville sketch.

"The Pipes of Pan" (Republic, 3d week). Opened last week, notices fair. A little over \$6,000.

"Polly With a Past" (Belasco, 11th week). The one show in town that has been forced to give extra performances, the first Tuesday matinee having been added this week. Last week with the extra holiday performance, over \$13,000.

"Riviera Girl" (New Amsterdam, 8th week). Hard hit by the slump. The hotel buy runs out this week and the agencies will not renew. An allotment of seats for cut rate disposal was made this week. Show got \$15,000 with holiday performance last week. Is to remain until end of December, when it will be succeeded by new K. & E. revue.

"The Three Bears" (Ann Murdock, Empire, 1st week). Opened Tuesday night with seats for the opening performance on sale at cut rates. "Rambler Rose" closed last Saturday with about \$11,000 to its credit for the final week. Ethel Barrymore in repertory is to be the next attraction.

"The Tiger Rose" (Lyceum, 7th week). A trifle under capacity, \$12,000 on the week, extra performance last week.

"The Torch" (Lester Lonergan, Bijou, 4th week). Closes Saturday; \$3,300 last week. Show may take to the road but no definite decision. Will lay off for a couple of weeks at any rate. Norworth & Shannon's "Odds and Ends of 1917" due Monday night.

"Washington Sq. Players" (Comedy, 3d week). Repertory of four one-act plays. Business fair; \$7,600 claimed. Doubtful.

"What's Your Husband Doing?" (39th Street, 1st week). Opened Monday. Notices fair. William Faversham in "The Old Country" closed at the house Saturday after a week that netted \$3,100. Show sent to store house.

"The Wooing of Eve" (Laurette Taylor, Liberty, 2d week). Opened the middle of last week. Notices not extraordinary. Under \$4,000 for first performances. "Out There," star's former vehicle, is to be sent on tour with Elsa Ryan in principal role.

Chicago, Nov. 14.

Monday was the worst night in many years in local theatres. Yesterday not one legitimate show did a respectable business. The Chicago Grand Opera Tuesday night with Galli Curci's first appearance of the season had empty rows in face of the biggest advance sale in history. There is talk here that one or two theatres may close shortly and remain dark until New Year's Eve.

In face of the poor business in Chicago, James Wingfield of the Central States Circuit states that business has never been better in the one-nighters of the middle-west in the past seven years.

The estimated takings at the local box offices are:

"A Successful Calamity" (William Gillette, Studebaker, 2d week). Started briskly with the reopening of the house and took \$13,000 on the week. Will fall short of \$10,000 this week.

"Canary Cottage" (Olympic, 7th week). Dropped to \$5,000, leaves Saturday. Advance for Blanche Ring in "What Next" is good with Tuesday night sold to club.

"The Man Who Came Back" (Princess, 8th week). Has been dropping steadily last two weeks. Started like

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NEWS FROM THE DAILIES

(Below is news matter not collected by VARIETY but rewritten in condensed form from the items relating to theatricals appearing in the New York daily newspapers between the dates of VARIETY's weekly issues.)

Lou Ernest Royster is to be back with the revival of "Euster Brown."

"Madame Sand," with Mrs. Flake, will open at the Criterion, Nov. 19. The cast includes Jose Ruben and Ferdinand Gottschalk.

Fay Marbe, in "Oh, Boy," has signed with Vitagraph and will make her debut upon the screen in a photoplay with Earl Williams.

Henrietta Crossman, who has been touring with "Erastus Susan," will end her engagement at Los Angeles, Nov. 17.

"Hamilton," with George Arliss, will close its New York engagement Nov. 24 and go on tour.

Jennie B. Millman was awarded \$3,000 damages in her suit against the Erie R. R. and the Pullman Co.

The Shuberts have arranged to entertain soldiers from Camp Upton at their various theatres.

Harold Chapin's comedy, "Art and Opportunity," will follow (Nov. 26) George Arliss at the Knickerbocker.

Rose Coghlan has been engaged by the Charles Frohman Co. for the Ethel Barrymore "Camille."

"The King," with Leo Ditrichstein, will open at Coban's, Nov. 19, succeeding "Here Comes the Bride," which begins a Chicago engagement.

After "Peter Ibbetson" leaves the 48th street theatre, it will go to Brooklyn for a week and then be brought back to Broadway to complete its run.

"Madame Cecile" will not be brought to the Harr's theatre this week as it was previously announced. The opening of the piece has been indefinitely postponed.

The Shuberts will produce "The Melting of Molly," a comedy by Maria Thompson Davies, at the Plymouth theatre, Boston, Nov. 26. Alma Tell will play the lead.

"The Radium Models," a posing act, were closed at the Garry, Garr, Ind., last week, by the police, it was charged that the act used nothing but silver paint as costumes.

"Alsace," a drama dealing with France's lost provinces will be produced here this season by Walter Knight and Louis Fourier. It was played in Paris in 1913 and was revived after the war.

Mrs. Aphie James, an actress and widow of Louis James, with whom she appeared in many plays, was married Nov. 14 to Henry C. Turbury, cashier of the Waldorf-Astoria.

George Vivian, general manager of the Funch and Judy theatre, has been engaged as the stage director for the Hobart Jordan Corp., which are presenting "What's Your Husband Doing?"

A hundred dollar bill, autographed by Harry Lauder, was auctioned off for \$5,000 at a meeting in Pittsburgh at which nearly \$30,000 of Pittsburgh's quota of \$100,000 to war camp community service was pledged.

"The Torch" will end its engagement at the Bijou Saturday, followed by the Jack Norworth revue "Gads and Ends." The piece was to have opened the Norworth theatre but that showhouse is far from completion.

The Rehearsal Club, of 220 West 46th street, gave its first of a series of afternoon teas for soldiers and sailors last Saturday. Hereafter one will be given every Saturday afternoon. All uniformed men are invited.

The police of Youngstown, O., are trying to stop all Sunday vaudeville performances in this town. The Chief of Police has issued orders to arrest any manager who fails to comply with the law.

Frank Tinney has decided that his playhouse, now in erection at Freeport, L. I., shall be named the Freeport opera house. The theatre, seating 1,500, will open in February with a legit play.

Jacques Copeau, director of the French theatrical company, which will open the Theatre de Vieux Colombier, in West Thirty-Fifth street, on November 27, arrived in New York November 14.

The opening of the Theatre du Vieux Colombier, has been postponed from Nov. 20 to 27, owing to the delay of Jacques Copeau's ship, carrying himself and his company. The company has had rehearsals in Paris.

Ann Wardell had a masquerade, Peter Olsen,

hailed to court last week. The man "Hello Honey" her and followed her for four blocks. Becoming annoyed she had him arrested and Olson got two days.

John Pollock, press man for the Orpheum Circuit, was elected a Councilman in his home town, Leonia, N. J., last election. John and six other councilmen are running the town.

Lewis Gilbert, who has been handling the advance for Max Spiegel's "Social Follies," will shortly take up the advance for Spiegel's "Review," with young Whitman, now assisting Gilbert on the "Follies," taking the regular advance.

Richard Mansfield, Jr., who is attending college in Pittsburgh, appeared at the Pitt theatre on Saturday night, when he took the part of Captain Atkins in "The Man That Stayed at Home," Gordon Ruffin, who had the role, being taken suddenly ill.

The cast of "Success," which the Liebbers are producing, includes Brandon Tynan, Jess Dandy, Helen Holmes, Marie Leonard, Emily Calloway, Carree Clark, Lionel Glenister, James Burkin, Marmaine Callender, William Hassan, George Lemingwell, Arda La C&ix, Richard Abbott and Melton Coldagh.

(Miss) Sydney Thompson made her first appearance as an entertainer at the Punch and Judy theatre Nov. 13, when she acted a play in monolog. The audience seemed particularly pleased with Miss Thompson's efforts, and this comparatively new form of entertainment.

Frits Kreisler, the violinist, was refused a concert license to appear at Carnegie Hall, Pittsburgh. A number of protests had been received from numerous patriotic organizations and from many individuals protesting against the Kreisler concerts. They took the ground that since Kreisler was an officer in the Austrian army, it would be unpatriotic to permit him to appear at a public entertainment.

Preparations for the production of "The Rainbow Girl" are getting under way. Joseph Urban is engaged in painting the scenery, while Julian Mitchell is rehearsing the chorus on the stage of the Knickerbocker. At the New Amsterdam, Herbert Graham is rehearsing the principals. The piece will be produced out of town early next month and will make a short tour preliminary to its New York debut.

The motion of Oscar Hammerstein to appoint a receiver for the Lexington O. H., sustained by the Court, was reversed in the Appellate Division of the Supreme Court. The Manhattan Life Insurance Co. was the plaintiff and is foreclosing a mortgage for \$450,000. The defendant is in default of a mortgage dated in 1914 to secure its bond of \$450,000. The Gerster-Kramer Amusement Co. is the actual possessor of the property and is named as co-defendant. The motion of Hammerstein Co. a third mortgage for \$300,000 at 2 per cent. after March 28, 1915. The premises are now under lease to the Chicago Grand Opera Association at \$45,000 a year. The plaintiff, according to the ruling, has full control of the mortgaged premises and is responsible.

JUDGMENTS.

Judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of judgment.

Carlyle Blackwell—S. Newark, \$29.20.

Wood Theatrical Enterprises—Underwood Typewriter Co., \$25.85.

Lamree Film Corp.—First Natl. Bank of Greenwood, \$2,025.50.

Overseas Film Corp.—J. Lassus, \$26.01.

Bernard Granville Publishing Co., Inc.—Galvanotype Engraving Co., \$40.43.

George Terwilliger—Nancy, Inc., \$80.55.

Henry E. Eixey—Punch & Judy Theatre, Inc., \$78.01.

Ned Waburn—G. A. Powers Printing Co., \$104.00.

SATISFIED JUDGMENTS.

Frank Keenan—N. Y. Tel. Co., \$77.03.

(Not)—The Samuel Tauber mentioned in this judgment column a fortnight ago is not the Samuel Tauber of theatrical, picture and song publishing repute.)

ENGAGEMENTS.

Joseph Carey ("The Rainbow Girl").

Morosco May Lease Vanderbilt.

The Vanderbilt theatre, which Kush & Andrews are building on 48th street, and which is due for completion in December, may be leased by Oliver Morosco.

CRITICISMS.

THE WOODING OF EVE.

A comedy in three acts. Written and produced by J. Hartley Manners at the Liberty theatre, Nov. 9.

The play is, in fact, of a new and rather nondescript kind. In its general idea it verges upon the farcical. But in its manner, both as regards the writing and the acting, it is, somewhat insistently, slow-paced and naturalistic.—Times.

The merit of it—what there is—lies principally in its dialogue.—World.

KITTY DARLIN'.

An operette in three acts. Book and lyrics by Otto Harbach; music by Rudolf Friml. Founded upon David Belasco's play, "Kitty Belairs," produced by Elliot Comstock & Geat at the Casino, Nov. 7.

The brightness of the lines seems somehow to have paled, and the songs with a single exception, do not rise above the commonplace.—Times.

As for the piece, it revived pleasant memories, without disappointing them.—World.

GAY LORD QUEX.

A revival of Sir Arthur Wing Pinero's play. Produced by John D. Williams, at the 48th Street theatre, Nov. 12, 1917.

We write plays differently nowadays. Our battles of the drama are fought with more nearly smokeless powder. But it was a stirring spectacle, the belching of great guns, and it is interesting to discover how the pulse still stirs to it.—Times.

"The Gay Lord Quex" still preserves all that cold brilliance, all that biting cynicism, all that grim humor and all that mosaic-like perfection of craftsmanship which distinguished it at once when it was fresh from Sir Arthur Wing Pinero's pen as one of the few masterpieces of contemporary English comedy. Truly, good plays wear well.—World.

WHY MARRY!

"A performance that is a performance, and something worth performing. And besides acting there is drama—drama with mind in it."—Chicago Journal.

"Nat Goodwill, Arnold Daly and Edmund Breece, all stars of other days, and now sold for one price of admission, form a bargain that good playgoers cannot resist."—Chicago Herald.

"THE THREE BEARS."

A comedy in three acts, by Edward Childs Carpenter, at the Empire theatre, Nov. 13. In this thoroughly inconsequential little piece Edward Childs Carpenter attempts to blend humor and sentiment in a whimsical romance, which parallels the story of "Gold-enlocks and the Three Bears." Modern Goldenlocks is Silvia Weston.—World.

In the way of delicate fable of seventeen-year-old romance it is considerably superior to the work of any other American dramatist in recent years. Mr. Carpenter must have written in a wondrously steady hand some book of childhood fairy tales. It does not pretend to be either a drama or a very keen comedy, but in the light of love's young dream it would take a stock of two ice cream soda checks a mile and a half high to "call" Mr. Carpenter's sugary play.—Herald.

MR. JUBILEE DRAX.

"A tall yarn well spun, but in a way differing from American tales in that its punch is only a shove, and the villain is not the hero."—Chicago Tribune.

"Mr. Jubilee Drax is the rather snorting name of the politest melodrama you ever saw. The performance ends as it began, and as it ran all the way, with a politeness that is almost not of this earth."—Chicago Examiner.

"The performance is altogether too strained, sluggish and heavy. It arrives at the Blackstone a full generation too late."—Chicago Journal.

WHAT'S YOUR HUSBAND DOING?

A farce in three acts by George V. Hobart, produced by the Shuberts at the 39th Street theatre, Nov. 12, 1917.

The audience seemed to enjoy the last act most—when all of the principal actors found themselves in jail.—Times.

It is a piece that offers considerable honest merriment and carefree theatrical entertainment to those who like their farce remote from the limits of probability and without literary embellishment.—World.

HER REGIMENT.

An operetta in three acts, book and lyrics by Wm. Le Baron, music by Victor Herbert, produced by Jos. Weber, Broadhurst theatre, Nov. 12, 1917.

A generally melodic score by Victor Herbert which contains several numbers of a more or less bewitching quality is the most distinguishing feature of "Her Regiment."—Times.

From the opening chorus to final curtain fall, there was not a moment when the "honest-to-goodness-pay-as-you-enter" audience that filled the theatre did not enjoy the musical wizardry of Herbert and the snappy dialog and kinkery lyrics supplied by William Le Baron.—Herald.

"FOLLIES" BIG IN BALTIMORE.

Baltimore, Nov. 14. "The Follies" opened here to \$2,600 on Monday night at the Academy. The show has an advance of \$11,000 for the week.

MILWAUKEE ROAD ANTAGONISTIC

Chicago, Nov. 14. The baggage car situation has reached an acute stage here. Annoying experiences of showmen are being recited daily.

Perry Kelly, manager of "Stop, Look and Listen," was refused a baggage car the other day by the Chicago, Milwaukee and St. Paul Railroad. Gus Griswold of the Northwestern came to the rescue, lending the company a baggage car to use over the C., M. & St. P. road.

Lee Parvin, ahead of "Fair and Warner," was notified by the Milwaukee road it could not handle movements of the show over the line on account of not being able to supply baggage cars. Again the C. & N. W. helped out, and this road is handling the movements of the show.

Mr. Griswold has demonstrated time and again his friendliness and courtesy to the profession. It is through his efforts many companies of late have been able to play their dates. The Milwaukee road, according to many reports from advance agents and managers, seems to have taken an antagonistic attitude toward theatrical companies.

COMMUNITY THEATRE.

Los Angeles, Nov. 14.

The first community theatre on the Pacific Coast opened at Hollywood, Cal., with four one-act plays. "Food" by William C. DeMille, played by Louise Huff, Raymond Hatton and Wallace Reed; "The Sweetmeat Game," by Ruth Comfort Mitchell, with Margaret Loomis, Carolyn Giggs, Max Pollock and Robert Gordon in the cast; "Surpassed Desires" by Susan Gaspwell with Florence Haynes, Reed Cecil Irish and Carlotta Rydman as the players; and "The Man on the Curbs," by Alfred Sutro, which had Max Pollock and Helenita Lieberg as its interpreters.

(Miss) Merle Dickson is the director for the company.

"GENERAL POST" AGAIN.

Charles Dillingham has decided to yank the production of "General Post" from the storehouse and give his entire attention to the piece now that he has the Century show, the Stone show and the Hippodrome off his hands for the season.

Mr. Dillingham had a production of "General Post" in readiness some time ago and the dress rehearsal was given at the Century for him. He then decided the cast was not to his liking and shelved the entire thing, paying those under contract their salaries as though they had worked the customary two weeks.

TREE'S LARGE ESTATE.

At the time of his death it was generally supposed Sir Herbert Tree had left a comparatively small estate. Reports from London are to the effect that he left assets amounting to nearly half a million dollars and a long lease of His Majesty's theatre, London, which can be disposed of for an additional sum of no mean proportions.

"YES AND NO" IN.

Minneapolis, Nov. 14.

"Yes and No," a comedy by Arthur Goodrich, and produced by Weber & Anderson, closed here temporarily and returned to New York for changes in book and cast.

It will be sent out again, and is intended to replace "Leave It to Jane" at the Longacre, New York.

"Target" Is Renamed.

"The Accomplish" is the title given to Max Marcin's version of Samuel Slijpman's play, "The Target," tried out by A. H. Woods in Atlantic City last July. It deals with a reversed love triangle.

In its new form the piece may reach production, but not until after New Year's.

MR. JUBILEE DRAX.

Chicago, Nov. 14.
At 8:45 p. m. Mr. Jubilee Drax said he would get that blue diamond. At 10:49 he delivered it, in the fourth act. But Mr. Drax surprised nobody. They all knew he was going to come through with the stone. For Mr. Jubilee Drax was played by Walker Whiteside, and Walker Whiteside never fails. Never? Well, hardly ever.

The picture scenario editors should descend in hordes to witness the new play at the 22 Blackstone. Judged by its current attraction, that effete playhouse may with an undue stretch of the imagination be termed a picture theatre. "Mr. Jubilee Drax" is a movie. There are times when one regrets it is not all pantomime.

The action starts with a location in a London suburb. It is an interior, the home of an American millionaire who has wedded a chorus lady from one of the London reviews. She is a gem-hound, and must have that blue diamond in the possession of Mangasoroll, who runs a rug joint in Constantinople. Mangy is a bad and greasy Turk, and his trophy, the blue diamond, is the source of much illicit income for him. It is a tough job to walk into Mangy's parlor and get that there gem. Because Mangy croaks all the comers, cuts out their vitals and counts them like rosary beads. And there Mr. Whiteside journeys in quest of the stone. Also there come Bianca Bright, an operative of the United Diamond Co.—every once in a while; and always the "Dauntless Three." This trio is composed of Lady Angela Treve and her two dancing attendants. They wait in whenever Anky needs them.

In Constantinople, disguised first as an Arabian beggar and then as a dumb Turk; back to that dear Paree, disguised as a German diamond polisher, and then home James went Mr. Drax, preceded by his infallible and trusting man-servant, Simpkins. And the Dauntless three? Fozzled! Stung, that's what. And by whom? Jubilee Drax. Jube marrie Bl; London Keystone coppers drag Anky's two boys away from her to gaol. Jube feels good about coming home, and lets Anky go, after turning down a proposal of marriage which she makes.

It is a mystery play. The idea is "who's got the diamond? Never was such a coy and fickle stone. It hid in collapsible canes, lost itself in mesh-bags. Everybody took the gem seriously except the audience.

This then, is the English school of meller; "Jubilee Drax" was first acted in London a year ago by H. V. Esmond. It is the joint product of Horace Annesley Vachell, author of "Quineys," and Walter Hackett, once a Chicago dramatic critic. The play is presented by Lee Shubert and John Crax. In support of Mr. Whiteside are Mary Young (Mrs. Craig), who plays the comely and sinuous lady crook; Margaret Dale, who gives the English version of "The Perils of Our Girl Reporter"; Justine Adams, the Galetic character; also an entirely English version of the totally unlike the American type of hip-oscillator; Hubert Drake, the murderous Mohammedan, and E. E. Clive, who portrayed the "filly ass" member of the "Dauntless Three."

Mr. Whiteside's performance of the leading role is iconoclastic in its deviation from the conventional; yet he does not delin to don whickers with the frequency and freedom of Sherlock Holmes. His entrances and exits emphasize the cinema treatment of the play. Even in the third climax, there is a close-up of Mr. Drax, recumbent in a chair, staring smilingly into the muzzle of a revolver—one of many bits of artillery flashes during the evening.

Anky has the gun this time; the lights are switched out—all except one, which shines right on Mr. Whiteside's features, leaving all else in total darkness. Anky will give him until she counts five, she says, to come through with the diamond. If not—

She begins to count. The odds are freely quoted in the audience at 8-5 she will not even get to three. But she does. She counts four. Then the Keystone coppers come, and all is over.

Yea, all is over. *Swing.*

RICH MAN'S SON AND SHOP GIRL.

(International Circuit.)
This International Circuit show with the lurid, fanciful title is at the Lexington. With "The Millionaire's Son and the Shop Girl" troupe is George Klimt personally. It's George's own show and as George is one of the pioneer melodramatic show producers of Chicago and knows every nook and cranny of the meller producing game, it is to be expected any time Klimt throws together such an irresistible combination as a rich man's son and a poor working girl, that melodrama will push forth with the sweep of an Iowa cyclone. Klimt may not be able to quote a million passages of rare stage scripture from the works of the illustrious Shakespeare, but he does know how to shape the good old-fashioned meller stuff into the compact stage force necessary to hit any popular-priced audience. In these days of the impossible in the celluloid plays and the continual employment of all the tricks in the boxes of the legitimate Al Woodses and David Belascoes by the hundreds of \$1.50 and \$2 producers, there appears to be little left for the pieces of the good old blood and thunder that today are the top, including the war tax, but in yesterday's flouted the phrase, "a dime, ten cents; that's all" with 30 coppers also in the price that to insure a little more class and comfort than the dime seats afforded.

At George Klimt has turned the trick. He has brought the halcyon time of the melodramatic thrill of the old days down to the

present day curriculum. There is the old story of the moneyed man's offspring becoming infatuated with a shop girl, a girl of the masses who throws slang, but a stage story that is embellished with modern day tricks. There's the deep-dyed villain and his dirty band of cut-throats who would crack any guy on the nut, and also the classic type of master crook, who would wad the millionaire's daughter and continue posing as a stockbroker when he is a purple-colored crook of the rawest hue.

There are physical clashes, strong, long speeches that would do credit with some theatre spread on dramatic record as being "classical"—i. e., on the length comparison—and gun play that is along modern and more approved lines than when the stage coach bandits used the Winchester.

Nellie Redd as the shopgirl, beloved by young Jim Gregory, a real young man, held her role effectively, both on looks and acting. Miss Redd has a stock experience back of her, and this former training now stands her in good stead. Miss Redd has some pretty long speeches to make, but rises to each verbal emergency when called upon, and at the Lexington her work made a three-ply impression. Edna Marshall plays a close second to Miss Redd, as a smart, sassy, sassy scenarographer who speaks her mind freely to the rich, as well as to the poor and the unscrupulous. (Klimt's slang is an up-to-date brand.)

The prime crooks were S. G. Davidson and Bert West, one fully there with the "and by G— I'll have you" drive that keeps the villainously aspect at full steam, aided and abetted by West's debonairism. Dill made a manly looking millionaire's son, while Harry Kenneth was strong of words when bawling out his son and the shopgirl who wasn't afraid of the old moneybags. James Phillips had a minor role, which was well handled, although the comedy scene at the roadhouse between him and Miss Marshall was overdrawn. But that's stage license, and the show had to have an injection of comedy somewhere.

It's not a great show, but is staged adequately to meet any of the International's purposes, and the company, as a whole, carries along the story exceedingly well. They may not be "two dollar actors," but they dole out a hilarious melodramatic sufficiency at pop prices. About the biggest criticism one could make is that some of the principals should speed up the busy scenes in dialog interchange, and also put a muscle on some of the harsh strident emphasis placed on their words. Perhaps they were used especially to meet that tremendously large stage and auditorium space the company is up against at the Lexington this week. *Mark.*

BRINGING UP FATHER ABROAD.

It has been a problem to fill the Lexington Ave. opera house ever since Oscar Hammerstein completed the structure in which he fondly hoped to plant grand opera east of Fifth avenue. Rarely has the house been capacity, unless it was upon the occasion of some benefit or mass meeting. The exception of recent date was the Harry Lauder engagement.

But with International Circuit attractions,

a good deal less than capacity means a profit for the show. Tuesday night the lower floor was something over half full and the balcony looked good. The election seemed to cut little figure, the crowds mingling about Broadway rather than the upper East Side.

Gus Hill's "Bringing Up Father Abroad," the third play built on the George McManus cartoons, has the book by J. P. Mulgrew, with the music by Edward Hutchinson and Frank H. Grey. In more ways than one "Bringing Up Father" resembles a burlesque show. It is true that the chorus (one-third less in numbers than burlesque) does not give as free a "leg show." And though there is more plot—too much at times—it means just as little to the general entertainment and there is a free quantity of rough comedy, bringing forth the laughter nevertheless. Business of jumping on the hat is a sample of the comic efforts.

Teamed together are two comos, much the same as burlesque, they being John E. Cain, as Jiggs Mahoney (father), and Ben B. Byron, as Dinty Moore. The cast has eight persons, all being more or less concerned in the plot save Blanche Newcomb, who did three or four numbers fairly well. Two of the male members might have worked up a corking dance pair. One of these however was cast as the hero, Eddie Leamon. Eddie has singing voice enough but he is small in stature. Marian J. Benson, as Maggie Mahoney, was very good; Kathleen Neal, as her daughter, and Madeline Grey, as the adventuress, both made a nice appearance. Robert J. Rice was the other member of the cast.

There were 17 musical numbers with but one standing out. It was "Daughters of Neptune," and could have been established as a hit. The 12 choristers were a fair bunch, with several good-lookers. They were not given anything brilliant in costumes.

As a whole the show was liked by the house. *Boe.*

OLCOTT'S MODERN SHOW.

Atlantic City, Nov. 14.

Chauncey Olcott opened at the Apollo Monday in "Once Upon a Time," a new Irish play by Rachel Crothers, under the direction of Cohan & Harris. The show is a modern story, and Olcott wears clothes of the present.

The supporting cast includes Ethel Wilson, Elsie Lyding, Bonnie Marie, Jessie Ralph, Edward Fielding, Elmer Grandin, George Brennan.

Cohan & Harris presented "Going Up" for the first time on any stage at the Apollo, Atlantic City, last Thursday night. The show goes to Wilmington next week, and Pittsburgh week November 26. It is to come into New York early in December.

"MADAME SAND" HIGH CLASS.

Buffalo, Nov. 14.

"Madame Sand" is a high class comedy. Too high class, possibly. It's a new play produced by George Tyler and starring Mrs. Fiske, at the Teck this week. Philip Moeller wrote the piece.

A fairly well attended first night performance brought some restlessness to the audience, as the players seemed to need more work. At one time Jose Ruben (the Washington Square Players' recruit) and Mrs. Fiske merely looked at each other during an embarrassing silence until the lines came, when they sounded somewhat jumbled.

It will require a cultured audience to reap the full value which lessens its chances for popularity generally, but further playing may brighten it up.

The Fiske connection at present is decidedly in the play's favor.

SHYING OFF ON KOLB AND DILL.

Chicago, Nov. 14.

Kolb and Dill, playing "The High Cost of Loving" with songs and slight revisions since the farce was done by Lew Fields, are seeking a house in Chicago for a run. The piece was a failure here with Fields.

The Dutch comics did fairly well here at the American Music Hall on their last visit in "A Peck of Pickles." Both the syndicates shied from the overtures, regarding this as a poor time for Teutonic rib-tickling.

BEFORE NOV. 1, NO TAX.

A decision from Commissioner of Internal Revenue Roper this week said: "No tax on tickets paid for and delivered before Nov. 1. Unless date of sale is known to be previous to Nov. 1, tax should be collected. Refund of tax may be made to purchasers on tickets paid for previous to Nov. 1 by seller providing tax collected has not been paid to Internal Revenue Office."

This meant the return of money on the buys from the agencies in the legitimate houses for the first week of the current month. Some of the agency men believe the decision will cover the entire period of the buys now running, for they were contracted for prior to the law becoming effective. The ruling is also in favor of the subscribers to opera seats and boxes.

SHOWS IN NEW ORLEANS.

New Orleans, Nov. 14.

"The Beauty Shop," presented by Herman Moss with a bright company running along at the Tulane to good business.

"The Smarter Set" is attracting the negro element to the Lafayette. Stock burlesque got a flying start at the Dauphine, the business being very big the first part of the week.

ARNOLD DALY'S "NERVES."

Chicago, Nov. 14.

Arnold Daly, the super-temperamental, made a bit of an exhibition of himself here, then jumped back and tried to look as though nothing had happened.

Out of a clear sky the dramatic editors received sarcastic notes from Daly, announcing that he would soon leave the all-star cast of Selwyn's "Why Marry?" The editors treated Daly cavalierly, spoofing him on his flight of "nerves."

Sunday it was quietly announced by the management at Cohan's Grand that Daly had retracted everything, and would remain.

The cause of the young explosion was a quarrel between Roi Cooper Megrue, director, and Daly, because of many and long rehearsals attendant on whipping the piece into form. Daly rebelled and on two occasions refused to attend rehearsals. He is drawing a swollen salary and a percentage.



LESTER CRAWFORD and HELEN BRODERICK

Appearing successfully at the Bushwick, Brooklyn, this week (Nov. 5) and maintaining our mental equilibrium despite a most wonderful notice by THE vaudeville reviewer, viz.: "The . . . did not lift up the show any, but Crawford and Broderick, next, successfully attended to that important mission. Helen Broderick holds out much promise. She has methods of her own and a peculiar personality, reminding at times of Charlotte Greenwood. Lester Crawford is a neat juvenile singer and dancer. Miss Broderick also sings and dances, and both handle talk well. They are worth watching. The act presents enjoyable entertainment."—STEE (Royal Theatre), last week (Oct. 25). Booked solid, U. B. O. Direction, HUGHES & SMITH.

AMONG THE WOMEN

BY "PATSY" SMITH

The versatile Nat Nazarro Co. opens the pleasing show at the Palace this week. A precocious boy in the act is the novelty of the entire bill. The flaxen-haired young woman assistant attracted by her good looks and fresh, pretty clothes. The bottom of a blue velvet circular skirt (caught up in a puff at the hips) was wired to stand out in scallops, showing a lining and bloomers of a contrasting color. A bit of lace at the belt line suggested an apron. Another short frock was white embroidered in pearls and draped with white tulle. A big pink tulle bow adorned the crown of her pretty head. Ray Dooley has a new outfit that is novel and dainty. The leghorn skirt has a turned up cuff of blue and a touch of blue showed in the bodice. The bloomers are a bad shade of blue, and too clumsy. Leghorn bloomers would be much prettier. Sallie Fisher told Klare Kummer's song story in the same sweet way, and Beatrice Herford in a jet net handsomely embroidered in jet charmed all. Elsie Janis "cleaned up" in the matter of applause. She did not do the Norworth imitation or announce George Cohan had written "Over There" for Miss Bayes as at the Riverside, and replaced her own graceful dance at the finish for an "impression" of Charlotte Greenwood.

Marcella Johnson was the class of the women at the American the first half and Violet Carleton stood out as a regular entertainer. Miss Johnson opened in a velvet wrap of cavalry color with a wide black lynx collar. She changed to a Red Cross nurse and to a gown of peacock blue silver brocade over silver lace. May Elinor and Violet Carleton opened in ordinary looking silk jersey coats trimmed with marabout—both hanging badly. Miss Carleton made a change to a showy silver cloth dress with top flounce of net embroidered in blue and gold sequins. A wide brilliant girdle was held up by suspenders and a band of same material decorated the bottom of skirt. Miss Elinor wore a bright blue dress that was quite neutral, carrying neither character nor style. The woman in the Overholt and Young act looked well in a peach georgette, its pointed flounces edged with tiny flowers, then "took a chance" in a soubrette costume of blue and white, its girdle bodice so tight the entire audience held its breath in suspense. A little sneeze or even a long breath may cause the lights to go out at most any performance. Marty Brooks' "Miss Hamlet" scored despite the terrible chorus costumes and awful comedy. The woman in the title role and the "nutty" Ophelia are superior to the offering and held it up. Sylvia, Dave Wellington's assistant, worked in blue silk and net, Margaret (Margaret and Hanley) in primrose and the woman of the Three Rozellas in a Gypsy makeup, which was much too short in front. Lulu of the "Lulu's Friend" skit wore a simple blue linen one-piece frock and the other two women were in character, an old Irish-woman and an old maid.

Rialto, of Rialto, McIntyre and Co., at the Fifth Ave. the first half, looked well in a couple of poses in a tiresome long-drawn out act. Her dainty foot is her most striking feature. The Misses Chalfonte appeared in an ambitious dance offering. Soft French gray silk curtain and gray and rose borders set off their various back drops and pretty wardrobe. A novel drop was coarse gray net decorated with garlands of roses and life-sized ostrich. Real plumage in the natural gray, black and "dirty white" were stuck on the bird in the most true-to-life manner. The girls danced in white embroidered net dresses before this drop, wearing turbans elaborately

trimmed with white plumes and carrying ostrich feather fans. A "Joker" number before a curtain showing three poker hands that the joker could make perfect, and one of the sisters in a white satin tunic over gold lace lingerie, telling poker players in song not to be discouraged as the "joker was running wild," was also a novel feature of the act. The draper in "Fashions a la Mode" turns out some smart effects—all following the latest trend of fashion, "much fullness across the front of skirts." A honey colored taffeta with brown net drapery was particularly good, as was a debutante frock of yards and yards of white net. The models, five of them, each sang in turn, dressed in huge taffeta bows, back and front, which came together at hips. Tiny lace bodices and petticoats set them off nicely. The act has a particularly artistic setting this year, rose and gray, and the pedestal, chandelier and dressing table decorated in light blue. Janet Adair is assisted by a Miss Adelphi, a baby-faced "red-head" with pep enough to put over the belief that her color is natural. She was very young even in a black jet dress. Janet Adair worked in amber spots and suffered thereby. A silver bodice atop a ruffled georgette skirt and a lace dress embroidered in opalesques with the bottom scallops outlined in jet and ovals of jet in the bottom flounces were worn by her.

Someone nearly spilled the beans at the Riverside Monday by announcing to the audience Bessie Clayton's scenery had not arrived. They froze up immediately, as they always do when they think they are not getting their money's worth. Then one of the Mosconi Brothers killed the Clayton finish with attempts at comedy that don't belong in this act. Miss Clayton's most decorative frock was a rose taffeta polonaise over silver lace. Tiny slits at edge of over-dress, turned up showing a facing of blue. A full bustle effect bespoke a master's hand. A charming net hat with wide blue ribbon bandeau which fell in long ends at back and fastened under the ear in front was effective as was a dainty coral long bodice and skirtlet. Infinitesimal ruffles of lilac gauze, trimmed bloomers and lined skirt. Jessica Brown should not use an amber light while wearing her blue and black opening costume, as it makes the blue look dark and ugly. She has an evidently new pink charmeuse. Its tiny bodice laced with black ribbon velvet, and full skirt decorated with circular garlands. She is paying more attention to her dancing. With Bessie Clayton, Elsie Janis and Ray Dooley, three of the best exponents of correct kicking in vaudeville on the same bill, it's enough to make any girl "buck up." Mrs. Jimmy Barry flashed a rose pink silk wrap for an instant and made two changes of costume, a maize georgette and a white which showed an attempt at a bustle in the back. That great asset "her laugh" is working overtime this week and grows very tiresome. Elsie Janis' "Indiana" red net dress (made the style she has evidently adopted for vaudeville) was out of harmony with the soft rose set and draperies. Miss Janis is using entirely too much rouge. The Dooleys' comedy was like a drink of water to a parched throat. That poor "child of Confucius," Miss Dong Fong Gue, in her bright Oriental wardrobe sang of how "Americans didn't like her and she didn't care," so let it go at that.

Now that Cordelia Haager and George Austin Moore are back home in "God's country" again they may be coaxed to revive their "Chili" parties. If so, I know a lot of people who would cut their salaries to start on the Orpheum Circuit with them next week.

AMONG THE WOMEN

BY THE SKIRT

"Her Regiment," opening at the Broadhurst this week will keep Donald Brian on Broadway for some time to come. The music by Victor Herbert is light and pretty. It isn't Mr. Herbert at his best. He was in much better composing mood when writing "Eileen." Two numbers that will linger long are "Oh My" and "American Serenade." There is also a waltz, "Some Day," that will probably be heard much. In selecting Audrey Maple as leading lady or prima donna, Jos. Weber, the producer, displayed keen judgment. Miss Maple's decided blondness is an excellent foil for Mr. Brian. But I presume Miss Maple was chosen for voice rather than complexion. Her light soprano is admirably suited to Mr. Herbert's score. In a silver evening dress Miss Maple exhibited she can dress as well as sing. An old blue chiffon over pink with a fetching poke bonnet was part of her wardrobe. Cissie Sewell (dancing with Mr. Brian) wore a blue net. The bodice was plain white having braces of blue velvet. The skirt was heavily trimmed with moss roses. Paulina French always looks well groomed. Her evening dress was of black velvet draped over very short lace petticoats. A rose chiffon afternoon dress was made with the panel in back hanging from shoulder to hem. The chorus won't start anything on Broadway but they can sing and seldom does chorus mix with good looks around Times Square. (It is obvious why that is so, isn't it?) There were three sets of costumes for the chorus misses, one peasant, another evening dresses, and still another, fluffy street dresses. At all times was the picture pleasant, especially with the red and blue uniforms of the French soldiers.

Has Maude Ryan (Inness and Ryan) found the fountain of youth? At the 58th Street theatre Miss Ryan looked a veritable chicken. She appeared first in a red velvet caught up with bunches of cherries. A large hat was also trimmed with the fruit. While Mr. Inness, in dandy-looking evening dress, sang a song, his partner changed to a blue dress, made in the latest bustle fashion. A white gown made short waisted was trimmed with crystal and edged in feathers. Of course, Miss Ryan kept her best looking frock for last and it was a dream, in black sequins and heavy let fringe. The large hat worn suited Miss Ryan. The act could be a riot on its clothes alone.

The woman in the Kenneth Grattan act was badly dressed in dark brown cloth and taffeta. Shades of Old Homestead! Brown taffeta! Her acting was also brown taffeta. Vera White (with Joe White) has the correct idea in dressing. It is too bad she doesn't go in stronger for it. Her first costume consisted of black knee pants with a black and white skirt. The waist was in checks. Around the neck was a band of fur, and a small hat rested on her head. The act is finished in eccentric makeup. The girl of Rubini and Martini wore three handsome gowns. A white net was trimmed in blue crystals; a black jet robe was combined with rows of steel beads. Her third dress was of yellow net trimmed in iridescent trimming in gold spangles. The Four Swors, a blackface act, finds two women nicely dressed in coats of red velvet and yellow brocade. Both had fur collars. Underneath were dresses, one of red net trimmed in iridescent trimming in the same shade, while the other was of white net and crystal. Mykoff and Vanity, a dancing team, found the girl in orange and yellow chiffon.

The first Sunday night vaudeville show at the Century theatre was run like a benefit. Fred Ward's announc-

ing was superfluous. A card would have answered. The Century has some splendid material to draw from and with good management should be able to put over a season of concerts worthy of the best. Flora Revailles in place of an evening gown was draped a la Egyptian in gold cloth and yards of purple chiffon. Fannie Brice wore an ugly yellow and flame colored frock. But Fannie is so amusing it matters not what she wears. Her travesty on Egyptian dancing will go down in show history. Cleo Mayfield looked lovely in a white taffeta draped over lace petticoats. Ann Pennington, dancing with George White wore the cerise taffeta she wears in the Century show. Elizabeth Brice wore a tan satin made with a plaited skirt hung from a long waist. The trimmings were blue with a tammie in the same shade. A change to a two-toned green net was made. Miss Brice is evidently fond of green, but there are some shades even a red head cannot wear. Why doesn't Vera Maxwell do her lovely blonde hair in becoming fashion? Vera must have noticed the ugliness of her blue dancing frock the opening night of the Century production, for an effort has been made to improve it, but the side draperies wont make it a good looking dress. That's out, Vera! The Irish octette lassies (singing with Stephen O'Rourke) wear the pretty white net and green dresses from the big show.

Elsie Ferguson is an acquisition to filmdom. In the feature at the Rialto, called "The Rise of Jennie Cushing," Miss Ferguson indicates she will hold an enviable position in the picture field. The story starting in the slums has Miss Ferguson a sort of slaver, but even in her rags does this star exhibit unusual beauty before the camera. After Jennie's rise, the role was dressed by Miss Ferguson in very good taste. A dress of kitten's ear satin had a panel back. A becoming costume was of the cape suit variety. There also was a suit trimmed with beaver.

Mildred Havens is starred in "The Courage of the Commonplace." There are not many feet of film given to this young woman. A young man playing opposite her secures much more prominence. Miss Havens, an unknown star, is a good looking girl, not of the spectacular type. The few costumes worn are of the simple deb style.

Two bad pictures were shown Tuesday, one at the New York theatre called "The Medicine Man," featuring Roy Stewart, and the other, Franklyn Farnum's "The Winged Mystery" at the Broadway. "The Medicine Man" is a western picture of little interest. Whoever wrote "The Winged Mystery" probably started it as a serial and got cold feet. The story is so ridiculous, it is funny. The action starting in Germany in a restaurant brings Claire Du Bray and Rosemary Shelby in carrying two large dogs. The scene shifts to America and then the company get busy. There is general rough house. Outside of a couple of clever double exposures there is nothing to commend it.

The feature picture at the New York theatre Wednesday was called "Blood of His Family," featuring Crane Wilbur. The time is in the early 60's, making a jump to 50 years later. Some jump! However, the story is above the average scenario. Ruth King, in the 60 period, wears the hooped skirts, in fashion at that time. The up-to-date girl is Gene Crosby. Miss Crosby was at her best in riding togs. She also looked well as a bride.

CABARETS

The late-hour restaurants, or some of them, seem to have been given a little leeway on the closing hour since election. Three and four in the morning now are not extraordinarily late for a few of the Broadway resorts to put up the shutters. Before election one well-known Broadway cabaret had three violations filed against it for monkeying with the one o'clock closing thing. Just before the grand rush for the finish of the mayoralty contest, Mayor Mitchel informed a committee of restaurant men if he were elected the one o'clock closing order would stand. Mr. Mitchel refused all night (election) licenses and said there would be none issued New Year's Eve, either, the Mayor stating he had pledged that to the clergymen of New York. The Sunday before election nearly all the ministers had a kind word for Mayor Mitchel, from their pulpits, but the ministers seemed to have as much influence with the church-going flocks as nearly all the daily papers (excepting the Hearst publications) had with their readers. Only the Hearst papers of those among the more important came out for Hylan. No one is venturing to claim any intimate knowledge of what is going to happen under the new administration. Some profess to know there will be nothing wide open around Times Square at night, but as far as the restaurant men care, they say it couldn't be worse and seem satisfied with that, having the war to also figure upon. That's enough for almost any one in the liquor business nowadays, not even counting upon what the Suffrage vote may do throughout New York State, not excepting New York City, on the Wet and Dry subject. It wouldn't be a bad scheme for some of the Broadway tanks to commence rehearsals on water.

Rumors, if true, from the food administration headquarters in Washington carry unwelcome news for the restaurants, and places a dimmer on the hopes of those who saw in the sweeping Tammany victory last week a promise of a freer interpretation of the excise laws. The report has it that Mr. Hoover advocates the closing of the cabarets at 9:30 each night. The idea back of the proposed governmental measure is one of food conservation. It may be the restriction would only mean no food would be allowed to be served after that hour. Mr. Hoover and his assistants state that a fourth meal is unnecessary, and that the measure only hits those who cultivate a late-hour appetite, falsely coaxed along by drinking. The report goes further in that provision is made for restaurants in certain sections to be allowed to remain open late to allow workers and others who require food then to be taken care of. The first order from Washington to affect Broadway is that of limiting the hours for electric advertising signs. As now planned such signs throughout the country are not to be lighted until 7:45 p. m., and are to be switched off at 11. This, it is thought, is preliminary to the absolute prohibition against the use of electric advertising signs for the duration of the war. It has been figured that there will be a large saving of coal annually by such prohibition.

Rigid separation of entertainer from cabaret audiences is the strong feature of the proposal of the Cabaret Booking Agents' Association of Chicago, which at the eleventh hour took a hand in the city council proceedings threatening the complete extinction of cabarets. The draft of a proposed ordinance advocating creation of a special commission to deal with the cabaret problem was submitted to the

council committee. It provides in addition to the above recommendation, that restaurants and cafes with cabarets erect stages for the performers. The suggestion was made that the cabaret commission be composed of the chief of police and four aldermen, and be invested with practically the same powers now held by city officials over moving picture exhibitions. The proposal of the booking agents was submitted as a substitute for the liquor dealers' measure, which seeks to abolish cabarets in any place where liquor is sold or served. Max Korshak, a former assistant corporation counsel, has been engaged by the agents to represent them in the fight.

Gertrude Vanderbilt is now hostess at Bustanoby's, the renamed Montmartre, in the Winter Garden Building. At one time last winter this place was making money so fast the proprietors commenced fighting over it. The Shuberts had one bit and Cliff Fischer the other. Fischer carried the thing along until the Shuberts thought they saw a chance to oust him, and gave him \$35,000. They say you couldn't see Fischer's coat tails in his haste to get away with the coin before the Shuberts changed their minds. Shortly after Fischer left Doraldina, who had been the big draw there, quit, and from that time onward if Montmartre made expenses it must had been a surprise to the Shubert restaurant management. Which might remind theatrical managers, as they know as little about restaurants as the restaurant men do about the show business.

The Post Lodge, just above New Rochelle on the Boston road, open now about a month, is apt to make all the road houses up that way keep on their toes next summer. The Post Lodge is the remodeled Blossom Heath Inn. It's a roomy place, of one-story on the dancing extension, which is a long room with a large dance floor. The Lodge is situated on grounds that will probably be flowery decorated in the summer. Though new and opening without any noise, it is now doing a nice little business for this time of the year. (It's not a hideaway.)

The restaurants have felt the awful slam received by the theatres all over the country the past couple of weeks.

In New York the "\$3 theatres" and the high menued cabaret restaurants run hand in hand for business. If one falls off the other keeps pace, and each helps to keep business away from one another. To visit a \$3 theatre and a Broadway restaurant nowadays needs an income. Few salaries could stand both in one evening.

The Hoosier Trio and Mabel Blondell, recently in vaudeville, Helen Dubeck, Kathleen Schultz and the Parker Five, a jazz band, have been added to Harry La Pearl's cabaret at the Hotel Secor, Toledo. La Pearl expects to produce two more reviews, one at the Deshler Hotel, Columbus, and one at the Jefferson Hotel, Peoria.

The Moulin Rouge, beneath the Palais Royal, and with Gil Boag as manager, started in to do excellent business, with a small cabaret that allowed a good sized profit to roll up. Most of the evening in the Moulin Rouge (which does not open for a dinner trade) is devoted to public dancing.

Sal Diego, Cal., votes for Dry or Wet Nov. 27. If Dry gets it, no one in the city will be allowed to have liquor in their homes. Consequently the Mexs just over the border are laying in large supplies of booze. The border is but a short distance away from San Diego.

The Chateau Laurier at City Island closed last Saturday for the winter. The management tried to remain open over the cold spell, but the signs of the impending deficit became too strong.

Buddy Whalen, who formerly operated Sennett's in the Bronx, is now at the Fordham Campus, where he has a cabaret show with six entertainers and a five-piece orchestra.

Frank Hale and Signe Patterson are engaged for the China room at Reisenweber's (Columbus Circle). The Versatile Sextet have been signed for the same place.

"The Midnight Frolic" will have a new edition in about a month. It is announced the present Ziegfeld show on the Amsterdam Roof will run but three more weeks.

City Island Inn, Joseph Kraus, proprietor, plans to have a poultry dinner—invitational affair—Dec. 5, when all the celebs of the Bronx will be in Pelham Bay Park for the event.

SHOWS AT THE BOX OFFICE.

(Continued from page 13.)
 a record breaker with \$12,400 and now is a little over \$10,000.
 "Miss Springtime" (Illinois, 5th week). With a \$700 nightly advance, which with premiums means about \$900 in the safe, did \$12,000 last week and started at a limping pace this week. The buy for the show is for seven weeks solid.
 "Mister Antonio" (Powers, 10th week). Almost \$8,000, considered to be holding up amazingly.
 "Mr. Jubilee Drax" (Blackstone, 1st week). Opened to plenty of paper and is viewed as a complete financial flop.
 "The Willow Tree" closed here Saturday to \$2,800 gross on the final week.
 "Oh Boy" (LaSalle, 13th week). \$8,900 last week, will do about \$8,250 this week. One of the healthy hits that may outlive the famine.
 "Parlor, Bedroom and Bath" (Colonial, 12th week). Leaving. Got \$5,400 last week.
 "Seventeen" (Playhouse, 7th week). Played to about \$4,000, which makes it a money hit for this house, although it is about \$1,400 under the opening figures. The piece is to be taken to New York around the first of the year.
 "The Thirteenth Chair" (Garrick, 11th week). Got \$5,500 last week. Monday of the current week bad, the

Eastern Star, women masonic order, had the house for \$1,000 Tuesday night, a windfall for the management. Show is closing local run.

"Upstairs and Down" (Cort, 12th week). \$5,700 last week and will drop under that for the current week. Is slated to leave on Dec. 1 to be followed by "Johnny Get Your Gun."

"Why Marry" (Nat Goodwin, Arnold Daly, Edmund Breese; Cohan's Grand, 2d week). Started like wildfire and piled up about \$14,000 the first week. Sagged badly Monday and Tuesday and will draw about \$9,000 this week.

Philadelphia, Nov. 14.

Business is in the throes of a heavy slump and the managers have cause to reflect.

Box offices locally are estimated as follows:

"The Boomerang" (Garrick, 3d week). Was neck and neck with the "Eileen" last week, doing in the neighborhood of \$11,000, one of the three hits in town. But not living up to business New York reputation would have justified. Is to stay eight weeks.

"Come Out of the Kitchen" (Ruth Chatterton, Broad, 3d week). The matinees responsible for holding up the receipts. About \$6,000 last week.

"Eileen" (Lyric, 3d week). \$8,700 last week.

"Good Gracious Annabel" (Adelphi, 2d week). \$4,600 last week.

"The Rambler Rose" (Forrest, 1st week). Warmly received here. "The Follies," which closed a two weeks' engagement Saturday, played to standing room throughout the last week. The show got \$25,000 on the final week. The last four performances running Thursday, \$3,340; Friday, \$3,490; Saturday, matinee \$2,980; night \$3,561.

"So Long Letty" (Walnut, 3d week). Leaves Saturday. Has been doing nicely at popular prices, over \$7,000 last week. Jimmie Hodges in "Pretty Baby" next week.

"The Wanderer" (Opera House, 9th week). Was scheduled to run two weeks over additional time, but cancelled one week and left Saturday. Played to under \$15,000 its last week here.

Boston, Nov. 14.

Business here has been shot to pieces, with the exception of a couple of the big shows. There is little possibility of business picking up before the first of the year.

Box office estimates locally are:
 "A Kiss for Cinderella" (Maude Adams, Hollis St., 1st week). Opened Monday to good notices. "The Gay Lord Quex" closed Saturday after two weeks to about \$8,000.

"The Grass Widow" (Park Sq., 2d week). Opened Tuesday, last week, notices good, played to a little under \$4,000 on the week, getting over \$2,000 of that Saturday, with the night performance \$1,550. Opened to a little better than \$300, climbed a little the second night, and on Thursday and Friday nights got almost \$600 each.

"The Love o' Mike" (Wilbur, 6th week). A little over \$6,500 last week.

"The Man Who Stayed at Home" (Copley Stock, 25th week). Playing to big business at \$1.50 top.

"The Music Master" (Colonial, 3d week). \$13,500 last week. One of the biggest draws in town.

"Misalliance" (Plymouth, 1st week). Opened fair. "Oh, Boy" closed at the house last week with \$6,300.

"The Star Gazer" (Majestic, 2d week). Not attracting much attention, got in the neighborhood of \$4,500 last week. Moves Saturday to New York, making room for William Hodge in "A Cure for the Curables."

"The Show of Wonders" (Shubert, 3d week). \$15,700 last week, top money for the town.

"Turn to the Right" (Tremont, 11th week). Still one of the solid hits. Around \$11,000 last week.

"The Wanderer" (Opera house). Comes in Thursday next week. Company laying off this week and rehearsing here.

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 and
JAZZ BANDS



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BILLS NEXT WEEK (NOVEMBER 19)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)
 Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit.
 Theatres booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit; "U B O." United Booking Office; "W V M A." Western Vaudeville Managers Association (Chicago); "P." Peppermint Circuit; "Lew." Marcus Low Circuit; "Inter." Interstate Circuit (booking through W. V. M. A.); "Sun." Sun Circuit; "A. H." Ackerman & Harris (San Francisco).
SPECIAL NOTICE—The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions.

New York
PALACE (orph)
 Elsie Janis
 Hyman & McIntyre
 Mablinger & Meyer
 Mr & Mrs J Barry
 Felix Adler
 Margaret Young
 Nat Nazarro Co
 LaGraciona
 Loyal's Dogs
 (One to fill)
ALHAMBRA (ubo)
 Harry Fox
 Cameron Sisters
 LeMaire & Gallagher
 J & M Harkins
 6 Am Dancoers
 Burdella Patterson
 Eddy Doo
COLONIAL (ubo)
 Leslie Cavanaugh Co
 John B Hyman Co
 Brownings & Denny
 Columbia & Victor
 Ed Dowling
 Kenny & Hollis
 Alex O'Neil & S
 Herman & Shirley
RYERHIDE (ubo)
 Sam Bernard
 Maude Earle Co
 "Nurseryland"
 Leo Beers
 Clayton White Co
 Jennie Middleton
 "Sports in Alps"
 (One to fill)
ROYAL (ubo)
 Blossom Seely Co
 Clark & Hamilton
 "On the High Seas"
 Mill Collins
 A & F Stuman
 Dugan & Raymond
 Rome & Cox
 Darras Bro
AMERICAN (loew)
 DuRocher & DeLee
 Russell & Evans
 Picolo Midgets
 Alice Hanson Co
 Rawles & Kaufman
 Jean Sothorn
 Minna Phillips Co
 Lane & Smith
 Montany Sisters
 24 half
 Conlee Sisters
 Bob Tip Co
 Bob Carlin
 Rankin's Russians
 Maude Tiffany
 "The Right Man"
 John & Mae Burke
 (Two to fill)
LINCOLN (loew)
 Gold & Seal
 Nick Verga
 Jane & Green
 Gordon & Fred Co
 Under Reed
 Chong & Moev
 24 half
 DuRocher & DeLee
 Nat Burns
 Scott & Christy
 Dorothy Burton Co
 Belle & Mayo
 Arthur Bernardi
VICTORIA (loew)
 Hinkel & May
 Germae Bros
 Tommy Hayden Co
 The Norvellos
 (One to fill)
PI COTA
 Harry DeVora 3
 "When Women Rule"
 Bob Carlin
 Rankin's Russians
 (One to fill)
 24 half
 Fredericks & Palmer
 Dorothy Roy
 Clark & Wood
 "Lull & Prud"
 Vine & Temple
 7 Sambles
FULTON (loew)
 Leddy & Leddy
 Maude Tiffany
 "The Job"
 Belle & Mayo
 Arturo Bernardi
 24 half
 Rennington & Scott
 Octavo
 "What Hap Ruth"
 Adrian
 Picolo Midgets
PALACE (loew)
 White & White
 Kramer & Clark
 Geo Jessell
 Ballard Trio
 (One to fill)
 24 half
 B & V Morrissey
 Ruth Howell 3
 (Three to fill)

WARWICK (loew)
 Chadwick & Taylor
 Gertrude Cogert
 "Dixie"
 Bud & Nellie Helm
 3 Rosellas
 24 half
 Rich & LaNore
 "Diamond Necklace"
 Lander Bros
 Archie Dunbar 3
 (One to fill)
Albany, N. Y.
PROCTOR'S (ubo)
 (Troy split)
 Walter Ward
 Folles Sis & Leroy
 Felix Young
 Doraldina Co
 Duffy & Inglis
 Burlington 4
Alexandria, La.
RAPIDS (ubo)
 Embs & Alton
 Thomas & Hall
 Studler Stain & Phil
 The Dooleys
 (One to fill)
 24 half
 Vm Beauty & Youth
 (Four to fill)
Allentown, Pa.
ORPHEUM (ubo)
 The Everetts
 Maxwell 5
 Regas & Renard
 "The Movie Girls"
 24 half
 Robt DeMont 3
 Farrell & Saxton
 Brown & Fields
 Hal Lancton 3
Sampson & Douglas
 Concertos
 24 half
 Gardner's Maniacs
 Waltham Trio
 Frank Terry
 Conrad & Paganna
 Curry & Graham
Annapolis, Ill.
FOX (wva)
 24 half
 "Good-Bye B'way"
Bakersfield, Cal.
HIP (s&h)
 (18-20)
 "Fountain of Love"
 3 Dixie Girls
 (One to fill)
 Frick & Adair
 Swails's Pets
 Gallon
Alexandria, La.
RAPIDS (ubo)
 Embs & Alton
 Thomas & Hall
 Studler Stain & Phil
 The Dooleys
 (One to fill)
 24 half
 Vm Beauty & Youth
 (Four to fill)
Allentown, Pa.
ORPHEUM (ubo)
 The Everetts
 Maxwell 5
 Regas & Renard
 "The Movie Girls"
 24 half
 Robt DeMont 3
 Farrell & Saxton
 Brown & Fields
 Hal Lancton 3

The Professional's Original Home

CONTINENTAL HOTEL

LOS ANGELES and SAN FRANCISCO
 Shanley and Parsons ("Fifty-Fifty")

Altoona, Pa.
ORPHEUM (ubo)
 Dick Williams
 Klein Bros
 Mme Dorra's Celesties
 Dingley & Norton
 24 half
 "Memories"
 Wheeler & Moran
 "Mr. Inquisitive"
 (One to fill)
Annapolis, Mont.
BLUE BIRD
 (sh-wva)
 (18)
 (Same bill playing
 Hipp, Spokane 21)
Monahan Co
 Carlo & Hamilton
 Carlo & LeClair
 G Knight's Bellea
 Link & Robinson
 Costa Troupe
Ann Arbor, Mich.
MAJESTIC (ubo)
 (Jackson split)
 1st half
 Kremka Bros
 June Mills Co
 Chief Elk Co
 Archie Nicholson 3
 Robinson's Elephants
Atlanta, Ga.
LYRIC (ubo)
 (Birmingham split)
 1st half
 Polzin Bros
 Dorothy Granville Co
 Lewis & Norton
 Primrose 4
 Princess Mapilla Co
GRAND (loew)
 Florence Rayfield
 Brosius & Brown
 Baseball Four
 Forrest & Church
 Savannah & Georgia
 24 half
 Concertos
 Sampson & Douglas
 Montana Five
 Dunham Edwards 3
 Three Encardos
Augusta, Ga.
GRAND (ubo)
 1st half
 Weber & Rednor
 Tyler & Crollus
 Leonard & Whitney
 Alex McFayden
 "Race of Man"
MODJESKA (loew)
 The Escardos
 Dunham Edwards 3
 Montana Five
Battle Creek, Mich.
BIJOU (ubo)
 (Sunday opening)
 (Kalamazoo split)
 1st half
 Gaston Palmer
 Taber & Green
 Ed F Reynard Co
 Danny Simmons
 Mlle Bianca
Bay City, Mich.
BIJOU (ubo)
 (Sunday opening)
 (Saginaw split)
 1st half
 Hayes & Brax Nuts
 Valida & Braz Nuts
 Al White Co
 "A Real Pal"
 Casting Lamys
Billings, Mont.
BABCOCK (sh-wva)
 (22)
 (Same bill playing
 Judith, Lewiston,
 23)
 Lorraine & Mitchell
 3 Melody Girls
 "The Pop Room"
 Angelus Trio
 Dudley Trio
Birmingham, Ala.
LYRIC (ubo)
 (Atlanta split)
 1st half
 McCloud & Carp
 Linton & Lawrence
 "I Love the Ladies"
 Francis Kennedy
 Camilla's Birds
BIJOU (loew)
 Burns & Foran
 Leonard & Dempsey
 Dixie Sisters
 Fenton & Green
 Takita Japs
 24 half
 Ryan & Juliette
 Lee Walton & Henry
 Five Melody Maids
 Chas L Fletcher
 Leonard & Louie
Bloomington, Ill.
MAJESTIC (wva)
 Hayatake Bros
 Frank Ward
 Dorothy Hayes Co
 Cameron Tufford Co
 "Zig-Zag Rev"
 24 half
 Holden & Graham
 Poplin & Perry
 Madison & Winchester
 Linne's Dancers
 (One to fill)

Boston
KEITH'S (ubo)
 Beasie Clayton Co
 Nonette
 Brendel & Bert
 Santley Millerashop Co
 B & H Gordon
 Burns & Frabita
 Geraldine Sis
 Gliding Olearas
 Athos & Reed
ORPHEUM (loew)
 Murphy & Barry
 Marcella Johnson Co
 Bertha Craighton Co
 Weber & Elliott
 Conroy's Models
 (One to fill)
 2d half
 Bell Thaser Bros
 Herman & Henley
 Chandler & DeR Sis
 Dow & Dale
 "On Edge of Things"
 Dale & Church
 Conroy Models
COLUMBIA (loew)
 Helen Jackley
 Herman & Henley
 Zelaya
 24 half
 Breakaway Barlows
 Howard & Hurst
 Eddie Foyer
ST JAMES (loew)
 Ovando
 McGowan & Gordon
 Ryan Richfield Co
 Billy Elliott
 Sutter & Dell
 24 half
 The Stratfords
 C & M Cleveland
 Billy Hall Co
 Cook & Stevens
 Beatrice Morelle 6
Bridgeport, Conn.
POL'S (ubo)
 Elvey Sisters
 Wilbur Meid
 "Tale of a Coat"
 Ida M Chadwig & Dad
 "Modiste Shop"
 24 half
 Arthur LaFleur
 Russell & Baker
 Eddie Carr Co
 Bob Hall
 Catherine Crawford Co
PLAZA (ubo)
 Evelyn & Dolly
 Hanvey & Francis
 Ashton & Ross
 Wormwood's Monkeys
 24 half
 Society Diving Beauties
 Holmes & Buchanan
 Loney Haskel
 Monroe Bros

Buffalo
SHEA'S (ubo)
 Dolly Connolly Co
 Bostock's School
 "Cranberries"
 Rome & Cox
 4 Casting Keys
 Marie Fitzgibbons
 Clark & Verdi
 (One to fill)
OLYMPIC (sun)
 Adair & Adair
 Nainoa
 Francis & Eldon
 Altman & Sykes
 Tom Lutton Girls
Butte, Mont.
PANTAGES (p)
 (22-23)
 "Cycle of Mirth"
 Naynon's Birds
 Donald Sisters
 Van & Carrie Avery
 Byal & Early
 Bill Pruitt
PEOPLE'S-HIPP
 (sh-wva)
 (18)
 (Same bill playing
 Blue Bird, Anna-
 conda, 21, Grand,
 Wallace, 23)
 The Totos
 Vincent & Carter
 7 Variety Dancers
 Amedeo
 Barnett First
 Alice Teddy Co
Calgary
ORPHEUM
 Fanchon Marco Co
 Gen Ed Lavine C
 C & F Usher
 Rita Boland
 Carus & Comer
 Lazer Brothers Co
 Jas J Cullen
PANTAGES (p)
 Primrose Minstrels
 Barton & Hill
 "Well Well Well"
 Marietta's Marionettes
 Alice Hamilton
 Jan Rubini
Camden, N. J.
TOWER'S (ubo)
 24 half (15-17)
 Gallitt's Monks
 Three Songsters
 Eugene & Penderax
 Rogan & Renard
 "Bway Boys & Girls"
Cedar Rapids, Ia.
MAJESTIC (wva)
 Cliff Bailey Duo
 Gus Erdman
 Dunover & Danie
 Harry Brooks Co

Charlottesville, N. C.
MAJESTIC (ubo)
 (Greenville split)
 1st half
 John LeClair
 Shaw & Campbell
 Mr & Mrs N Phillips
 Willing & Elaine
 B Bouncer's Circus
Charleston, S. C.
ACADEMY (ubo)
 (Columbia split)
 1st half
 David Kilder
 Allen Clifford & B
 7 Little Darlings
 Josephine Davis
 Knozo
Chattanooga, Tenn.
RIALTO (ubo)
 (Knoxville split)
 1st half
 Dancing Kennedys
 Victoria 3
 Alice Nelson Co
 Bert Kenney
 Strappel Doggers
CIVIC CENTRE (ubo)
 (Macon split)
 1st half
 Leona Gurney
 G Kirkmitch Sisters
 Steve Freda
 Rose & Moon
 (One to fill)
LYRIC (loew)
 Leonard & Louie
 Chas L Fletcher
 Five Melody Maids
 Lee Walton & Henry
 Ryan & Juliette
 24 half
 Forrest & Church
 Savannah & Georgia
 Baseball Four
 Brosius & Brown
 Florence Rayfield
Chicago
MAJESTIC (orph)
 Evelyn Nesbit Co
 "The Headliners"
 Gygil & Vanden
 Wright & Dietrich
 Marie Lo Co
 Donahue & Stewart
 Hufford & Chain
 Tyler & St Clair
ALACR (orph)
 "Liberty Asmes"
 Carus & Comer
 Mrs T Whiffen Co
 Bonita & Hearn
 Al Shayne
 3 Equillos
 Apple's Animals
 F & Bruch
KEDZIE (wva)
 Hector
 Moore & Rose
 "Race of Man"
 Leipzig
 Sherman's Circus
 24 half
 Mrs F Farnum 3
 Pat Barrett
 Golem Troupe
 (Two to fill)
WILSON (wva)
 Pat Barrett
 Mrs F Farnum 3
 Richards & Kyle
 (One to fill)
 24 half
 The Bimbos
 Leipzig
 Geo McFadden
 Pernikoff & Ballet
WINDSOR (wva)
 May & Kilduff
 Frank Gabby Co
 3 Hickey Boys
 The Gladiators
 (One to fill)
 2d half
 Hector & Pals
 Porter J White Co
 Hippodrome 4
 McGoods Tate Co
 (One to fill)
AVENUE (wva)
 Jimmy Dunn
 Rucker & Winifred
 The Seebacks
 Billy King Co
 (Two to fill)
 24 half
 Harry Rose
 Four King Co
LINCOLN (wvwn)
 Leahy & Farnsworth
 "The Slacker"
 Al Abbott
 "Temptation"
 (One to fill)
 2d half
 1 Musical Lunds
 Richard & Kyle
 Three to fill)
AMERICAN (wva)
 The Arleys
 Granstaff & Davis
 Hugo Lutgens

HOTEL APPLETON

SAN FRANCISCO

(Next to Alhambra Theatre)
 The new home of the theatrical profession.

Crazy Quills
 Geo Bartlett 3
 Prince Lovello
 Jacobs & Sardell
LYRIC (sun)
 LaBelle Carmen 3
 Egan & Demar
 4 Mile Quartet
 Belmont's Birds
 Violet Man Co
Charleston, S. C.
PASTIME (ubo)
 (Charleston split)
 1st half
 The Hennings
 Conrad & Conley
 Dr Davis
 Raymond & O'Connor
 7 Millilo Sisters
Columbus
KEITH'S (ubo)
 Sam Mann Co
 Watson Sis
 Lew Hawkins
 Autrim & Vale
 Svengall
 Reed & Wright Sis
 Simmons & Bradley
 DeWitt & Stutzer
Dallas, Tex.
MAJESTIC (inter)
 Musical Hunters
 Clark & Lavier
 Wilmos Weston
 Theodore Konloff
 Gould & Lewis
 Regal & Bender
Danville, Ill.
PALACE (ubo)
 (Sunday opening)
 3 Weston Sisters
 Dunlacy & Merrill
 Haviland Thornton Co
 Leavitt & Lockwood
 Song & Dance Rev
 24 half
 Billy Kinkind
 Clover Leaf Trio
 Fremont Benton Play
 3 Hickey Boys
 Mills Stanton Co
Davenport, Ia.
COLUMBIA (wva)
 (Sunday opening)
 Pat & Peggy Houlton
 Raines & Goodrich
 "The Land"
 O'Connor & Dixon
 Electrical Venus
 24 half
 Luckie & Yost
 Moran & Gray
MILES (abc)
 Florentine Trio
 Mueller & Myers
 James & West
 Alvaetta Rexo & S
 Mrs Fredk Allen Co
 "Thro the Mirror"
 "The Island"
 Will & Mary Rogers
 "Children of France"
 Peggy Brooks
 Gordon & Gordon
 Leonard & Ward
REGENT (miles)
 Maurice Wood
 Mystical 4
 Carl Eusem Tr
 4 Harmony Kings
 (Two to fill)
Dubuque, Ia.
MAJESTIC (wva)
 Billy Kinkind
 "6 Little Wives"
 24 half
 Fagg & White
 Frank Gabby Co
 Spencer & Williams
 Harry Brooks Co
 Electrical Venus
Duluth
ORPHEUM
 (Sunday opening)
 McIntyre & Heath
 Sylvester & Vance
 Rae E Ball
 Travers & Douglas
 Bee Ho Gray Co
 Lovenberg Sis Co
 Alexander Kids
GRAND (wva)
 1st half
 (Same bill playing
 Orpheum, Ft. Will-
 iam, Can. 23-24)
 Millard Bros
 Walman & Barry
 DeForest & Falk
 Oklahoma 4
 24 half
 Countess Verona
 Calvin & Thornton
 Ward & Raymond
 De Koch Truone
 Dorothy DeSchelle Co
Easton, Pa.
ABLE O H (ubo)
 Robt DeMont 3
 Farrell & Saxton
 Brown & Fields
 Chas R Sweet
 Oriental Singers

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 chandise, also for accounts due. Tel. 10th 371

Alva & Partner
The Everetts
Maxwell 5
Regan & Renard
E. Liverpool, O.
MERRICAN (sun)
Abbott & White
Lavonna Trio
B Nelson & Berry
(Chaucer to Bill)
Montama & Wells
Cook & Oatman
Billbury & Robinson
Curley & Wanch
Norris Baboons
E. St. Louis, Ill.
ERBERS (wva)
Rob & Roberts
"Olders-Keepers"
McGoods Tate Co
(To 2 to Bill)
"Back to Elmira"
Morley & McCarthy
(Three to Bill)
Edmonton, Can.
PANTAGES (p)
Wilson's Lions
Burke Touhey Co
Lewis & Lake
Grindell & Esther
Arno Antonio 3
Erie, Pa.
COLONIAL (ubo)
Charlie Dunn
Boiger Bros
Helen Gleason Co
" Tango Show"
Gene Greene
Jack Lavier
Evansville, Ind.
GRAND (wva)
1st half
Helen Savage Co
Mahoney & Rogers
"Corner Store"
Low Wells
Myri & Delmar
Fall River, Mass.
ACADEMY (loew)
Chandler & DeR Sis
Dow & Dale
"Edge of Things"
Dale & Burch
Bill Thayer Bros
1d half
Murphy & Barry
Marcella Johnson Co
Bertha Creighton Co
Weber & Elliott
(One to Bill)
Fargo, N. D.
GRAND (abc)
1st half
Slauson & Tyson
The Vernons
Levy & Cooper
3 Robins
Anita Ariles Co
Calvin & Thornton
Clipper Trio
Flint, Mich.
PALACE (ubo)
(Sunday opening)
(Lansing split)
1st half
"Naughty Princess"
Ft. Dodge, Ia.
PRINCESS (wva)
The VanCamps
Plesano & Bingham
Harry Rose
Sun Fong Lin
2d half
Allman & Ewins
Rogers & Woods
Wm Trainer Co
5 Immigrants
Ft. Wayne, Ind.
PALACE (ubo)
(Sunday opening)
"Paradise Valley"
Kimbal & Kenneth
2d half
DeLux Trio
Zeno & Mandel
Mormack & Wallace
" Fashion Shop"
Leavitt & Lockwood
4 Anchors
Ft. Worth, Tex.
MAJESTIC (inter)
Alex Bros & Evelyn
Pietro
Clifford & Willis
Brenda Fowler Co
Randy Sisters
" Broadway Revue"
Galveston, Tex.
MAJESTIC (inter)
(Same bill playing 18-
19; Beaumont 20-
21; Austin 22-24)
3 Weber Girls
Bernie & Baker
Baker & "Magazine
Girls"
Medlin Watts & T
"Peacock Alley"
German Film
Grand Forks, N. D.
GRAND (wva)
(22-24)
M & B Earle
Jack George 3
Nick Santroa Co
Grand Rapids, Mich.
EMPRESS (ubo)
Fox & Ward
Jack Jackson
Margaret Ford
Arnold & Florence
Emmet DeVoy Co

Fern & Davis
Diana's Models
Great Falls, Mont.
PANTAGES (p)
(20-21)
(Same bill playing
Anacouca 22)
Hill & Ackerman
Marie LaVarre
Burns & Lynn
Chauncey Monroe Co
Jackson & W
"Country Girls"
PALACE (ab-wva)
(17)
(Same bill playing
Hipp, Butte, 21)
Hicks & Hart
2 Brownies
Paul Earl
Sorrento
Jones & Jones
The Brads
Green Bay, Wis.
ORPHEUM (wva)
2d half
DeBourge Sisters
Demarest & Collette
Basil & Allen
3 Kanes
Greenville, S. C.
GRAND (ubo)
(Charlotte split)
1st half
Hayden & Cardowale
Mullen & Rogers
The Vernons
Green & Parker
The McIntyre
Hamilton, O.
GRAND (sun)
Latoy's Models
Cole & Coleman
"The Candidates"
McCormick & Wallace
Harvey Trio
2d half
Moran Sisters
Friend & Downing
Montana Five
Gordon & Francis
Noian & Noian
Harrisburg, Pa.
MAJESTIC (ubo)
Joe Browning
Martha Hamilton Co
Bar & Rogers
"Midnight Koolickers"
2d half
Rice & Francis
Mr & Mrs Capella
"Worth Wayten Four"
Mme Doree's Celesties
Hartford, Conn.
POLI'S (ubo)
Mason & Wynne
"Masqueraders"
Fred Allen
Five Williams
2d half
Musical Younge
Conway & Day
Leroy & Harvey
Joseph Donovan
"Wedding Shell"
PALACE (ubo)
Adlon Co
Russell & Baker
Larry Rellie Co
Adair & Adelphi
Lohee & Sterling
2d half
Eley Sisters
Haywood & Stafford
Morgan & Parker
"Modlate Shop"
Hattiesburg, Miss.
STRAND (ubo)
1st half
Girard's Monkeys
Rogers & Lili Gardner
Howard & White
Fred Weber Co
Veltare & Lloyd
CANTONMENT (loew)
Zeno Jordan & Zeno
Clarence Wilbur
"Milady's Gown"
Dunn Sisters
Lou & Grace Harvey
2d half
Howard's Bears
Ryan & Joyce
W E Whitlito
Gray & Granville
Zanaras
Hoboken, N. J.
LYRIC (loew)
Marshall & Welton
Edith Mote
"Have a Heart"
Lane Plant Timmons
Ruth Howell Trio
2d half
Bud & Nellie Helm
(Four to Bill)
Honesdale, N. Y.
MAJESTIC (inter)
Paul LeVan & Dobbs
Haruko Onuki
"Motor Boat"
Pistel & Cushing
Edwin Arden Co
Ruth Royce
Vilanova's Gypsies
Hennepin, W. Va.
ORPHEUM (abc)
Lipton's Monkeys
(Four to Bill)
Lee & Cranston
Reba Dalbridge
Wm Schilling Co
(To 2 to Bill)
1st half
Hennepin, Ind.
KEITH'S (ubo)
1st half
Florence Duo
Barbour & Jackson
American Girl Rev
Hilton & LaZar
The Riata
1st half
Reno, O.
ORPHEUM (sun)
Low Bershey
Fred Bowers Revue
(Three to Bill)
Violet McMillen

Welch's Minstrels
Berl Fitzgibbons
Moon & Morris
(To 2 to Bill)
LYRIC (ubo)
(Sunday opening)
Wilfred DuBois
Davis & Moore
Sparks All Co
Moanalus Sextet
(One to Bill)
Jackson, Mich.
ORPHEUM (ubo)
(Ann Arbor split)
1st half
Sigbee's Dogs
Basil & Allen
Hawaiian Serenaders
Arthur Kighy
Buch Bros
BIJOU (abo)
Barker Tripp & Allan
Beas Davis
St Juliana
(One to Bill)
2d half
Staggole & Spier
"Hong Kong Girls"
(To 2 to Bill)
Jacksonville, Fla.
ARCADE (ubo)
(Savannah split)
1st half
La Verda
Alexander & Fields
Gaylord & Lancton
Brown Harris & B
Reynolds & Donegan
Jersey City, N. J.
STRAND (ubo)
2d half (13-17)
T Swift Co
Willing & Jordan
E Kent Co
Paine & Frye
Pincer & Douglas
Joliet, Ill.
ORPHEUM (wva)
2d half
Berrick & Hart
"Dairy Maids"
Raines & Goodrich
Retter Bros
(One to Bill)
Johnstown, Pa.
MAJESTIC (ubo)
(Pittsburgh split)
1st half
Norton & Norton
Cahill & Romaine
"Rag Dining Car"
John Rasmus
Rubio Troupe
Kalamazoo, Mich.
MAJESTIC (ubo)
(Sunday opening)
(Battle Creek split)
1st half
Del Bally & Jap
Perrone & Aida
"Inspration Girls"
Claude Tracy
Joe DeKoe Troupe
Kansas City, Mo.
ORPHEUM
(Sunday opening)
"Vanity Fair"
Mae O Hughes Co
Bert Swor
David Sapirstein
Mang & Snyder
3 Stewart Sis
Anna Chandler
PANTAGES (p)
(Sunday opening)
"Medtan Garden"
Early & Laight
Clare & Atwood
Owen McIlveny
Frank Morrell
Reeder & Armstrongs
Knoxville, Tenn.
BIJOU (ubo)
(Rialto, Chattanooga,
1st half
Roy & Arthur
Nell O'Connell
Lee Symphony Girls
Dickinson & Deagon
Wheeler Trio
Lafayette, Ind.
FAMILY (ubo)
Paul Killest Co
Fliske & Fallon
Herb Hill Hender
Orth & Cody
Golem Troupe
2d half
The Gladiators
F Bunce & Harding
Alfred Latell Co
Empire Comedy 4
Wm Hanlon Co
Lancaster, Pa.
COLONIAL (ubo)
2d half (15-17)
Joe Barton
Vanette & Gershon
Texas 4
Geo Felix Co
Lansing, Mich.
BIJOU (ubo)
(Sunday opening)
(Filint split)
1st half
Florence Duo
Barbour & Jackson
American Girl Rev
Hilton & LaZar
The Riata
1st half
Reno, O.
ORPHEUM (sun)
Low Bershey
Fred Bowers Revue
(Three to Bill)
Earl & Sunshine

Frank Houston Co
Four Seasons
Ward Bell & Ward
(To 2 to Bill)
Lincoln, Neb.
ORPHEUM
Jessie Busley Co
Chas Howard Co
Norwood & Hall
"Prosperity"
Marie Stoddard
Frank Hottard
LYRIC (wva)
Morris Martin & Sny
8 Types
(To 2 to Bill)
2d half
8 Musical Noses
Gahby & Clark
(To 2 to Bill)
ORPHEUM (wva)
Otto Koerner Co
Adanac Trio
7 Bonomor Arabs
(One to Bill)
Little Rock, Ark.
MAJESTIC (inter)
Keiso Bros
Two Plersons
The Phunphlends
Weber Beck & Fraser
Herbert Loy Co
2d half
"Five of Clubs"
Stone & Hayes
Alan Brooks Co
Grace Demar
Beaumont & Arnold
Livingston, Mont.
STRAND (ab-wva)
(20)
(Same bill playing
Palace, Great Falls,
Mont, 22)
Chester Johnson
Flx & Evans
Xylo Phlends
Develin & Miller
Pearl Bros & Burns
Riva Larsen Troupe
Logansport, Ind.
COLONIAL (ubo)
F Bunce & Harding
Dagnon & Clifton
(One to Bill)
2d half
3 Weston Sisters
Al Abbott
5 Funsters
Los Angeles
ORPHEUM
Ed Foy Family
Libonati
Gallagher & Martin
Georgia Earle Co
Edw "Bandbox Revue"
Al Herman
Sandy & Norton
SAINTAGOS (p)
"Saint & Sinner"
J & D Miller
The Cromwells
Brady & Mahoney
"Bon Voyage"
HIPP (s&b)
Swain's Pets
Lovett's Concentration
Kranz & La Salle
Davis & Klitty
Browder
DeVaux Dell & Joe
Aerial Eddies
Louisville
KEITH'S (ubo)
(Nashville split)
1st half
Sam Hearn
Clover Leaf 3
"The Family"
Noodles Fagan Co
"Garden Belles"
Lynchburg
TRENTO (ubo)
(Roanoke split)
1st half
Selbini & Grovini
E Kelly Ford
John T Ray Co
Rita Gould
4 Hartford
Waco, Ga.
GRAND (ubo)
(Civic Centre Chatta-
nooka split)
1st half
Ruth Belmor
Aubrey & Rich
Fred Rae Co
Adams & Griffith
Ferry
Madison, Wis.
ORPHEUM (wva)
Daniels & Walters
Porter J White Co
Lona's Hawaiiana
Jim McWilliams
(One to Bill)
2d half
Reno
"Lincoln of U S A"
Ray Snow
Long Tack Sam Co
Earl & Sunshine

Wason City, Ia.
REGENT (wva)
Marcoe & Murray
(To 2 to Bill)
2d half
"20th Century Whirl"
CECIL (abo)
Brooks & Lorella
Dale & Weber
Maybelle Phillips
2d half
Walters & Cliff Sis
Jimmy Wahl
Taylor Triplets
McKeesport, Pa.
WHITE'S O H (ubo)
1st half
Roubie Simms
"The Cure"
Jackie & Billie
"Girls of Allitude"
(To 2 to Bill)
2d half
Taylor Trio
Van & Belle
J C Nugent Co
Pierre Le Maire
Collins & Hart
Memphis
ORPHEUM
G Hoffmann Co
Stan Stanley 3
Comfort & King
Rev R W Gorman
Milton & DeLons
McRae Clegg
LYCEUM (wva)
Musical Chrysties
Denkins Everett Co
Julian Rose
Rose & Ellis
2d half
Leonard & Dempsey
Dolce Sisters
Fenton & Green
Takita Japs
Milwaukee
MAJESTIC (orph)
Brice & Barr Sis
Wm Gaxton Co
Claire Rochester
Jas Watts Co
Mack & Earl
J W Hennings
J King & Harvey
Ori & Dolly
PALACE (wva)
(Sunday opening)
DeBourge Sisters
Fitch Cooper
"Good-Bye-B'way"
2d half
W S Harvey Co
ORPHEUM
"Whirl of Girls"
Lawrence & Edwards
The Seebachs
Jim McWilliams
Lona's Hawaiiana
Minneapolis
ORPHEUM
Leona LaMar
"Vacuum Cleaners"
Joe Towle
Isabelle D'Armond
Darto & Rialto
Eva Taylor Co
PANTAGES (p)
Rosaling
The Langdons
Jarvis & Harrison
T & G Florens
D Harris & Variety 4
PALACE (wva)
Violet & Charles
Burns & King
Lew Welch Co
Wilton Sisters
Black & White Rev
Billy Brown
GRAND (wva)
Musical McDonalds
"Camp In Rockles"
Ogden & Benson
Swain's Cockatoos
Gladys Corriell
Melrose, Ill.
PALACE (wva)
(Sunday opening)
Pollard
Black & O'Donnell
Magle LeFaire Co
Hagar & Goodwin
Torcat's Roosters
2d half
" Mimic World"
Montgomery, Ala.
GRAND (ubo)
(New Orleans split)
1st half
Romaine Trio
Marston & Manley
Camoron DeVit Co
Walters & Walters
" Cabaret De Luxe"
Montreal
LOEWS (loew)
Peppino & Perry
Hobbs & Bratty
Fox & Cross
Chas & S McDonald
Geo Rosener
8 Stylish Steppers
Mt. Vernon, N. Y.
PROCTORS (ubo)
2d half (15-17)
Clark & Hamilton Rev

T Granville Co
Mrs Chalfaute
Muskegon, Mich.
REGENT (ubo)
3 Lordens
Irving Geiler
Alfred Latell Co
Neal Abel
" Fashion Shop"
2d half
Degnon & Clifton
Rae & Emma Dean
"Go Peaches & Pair"
Schawler & Dickenson
Shower's Circus
Nashville, Tenn.
PRINCESS (ubo)
(Louisville split)
1st half
Dill Giles
Denouir & Barlow
"Houyoumoon Isle"
Coakley & Dunlevy
La Toy Bros
Newark, N. J.
PALACE (ubo)
2d half (15-17)
Belchire Bros
Mignon
Bert Bros & K
"Somewhere in Fr"
MAJESTIC (loew)
2 Walters
Conlee Sisters
Murphy & Klein
Laurie Ordway
7 Sammons
(One to Bill)
2d half
Marshall & Welton
Miller & Green
Mabel Harper Co
Middleton Spellmeyer
Nat Carr
3 Aitkens
New Haven, Conn.
POLI'S (ubo)
Mona Bros
H & G Ellsworth
Yvette Carr Co
Yvette & Saranof
Bob Hall
"Forest Fire"
2d half
Five Williams
Fred Allen
Larry Hellyer Co
Ida M Chadwick & Dad
Adair & Adelphi
Wormwood's Monkeys
BIJOU (ubo)
Lewis & Chapin
Foy Toy Co
Ernest Dobbie
Catherine Crawford Co
2d half
Evelyn & Dolly
Carlita & Howland
Ashton & Ross
Aesthetic Dancers
New Orleans
ORPHEUM
Cressy & Dayne
Avon Comedy 4
3 Vagranas
Santos & Hayes
Briscoe & Rauh
The Islanders
Selma Bratts
PALACE (ubo)
(Montgomery split)
1st half
Fern Rich & Fern
Nellie Allen
Archer & Belford
Wood Mel & Phillips
Aua Woodchoppers
CRESCENT (loew)
Zanaras
Gray & Granville
W E Whitlito
Ryan & Joyce
Howard's Bears
2d half
Musical Chrysties
Burns & Foran
Denkins Everett Co
Julian Rose
Rose & Ellis
New Rochelle, N. Y.
LOEW (loew)
B V Morrissey
Lloyd & Whitehouse
Smith & Kaufman
2d half
The Parshleys
Chadwick & Taylor
"Dixie"
Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
1st half
Harry Edger
Jonas Hawaiiana
Hickinson Bros
(One to Bill)
N. Yakima, Wash.
EMPIRE (ab-wva)
(18)
(Same bill playing
Regent, Tacoma,
22)
Artane
Garnella Duo
Foster & Foster
Ten Dark Knights
Frisch Iward & T
Randow Trio
Oakland
ORPHEUM
(Sunday opening)
Trio Frigiana
Bert Barber Co
Wood & Wyde
Aveling & Lloyd
Roland Travers
Louis Hart

FANTAGES (p)
(Sunday opening)
4 Bears
George Howard
Silver & North
Tom Edwards Co
Aileen Stanley
"Count & Maid"
Ogden, Utah
PANTAGES (p)
(22-24)
"Girl from Starland"
Chester Gruber
"Every Man's Sister"
Delkabelle Bros
"Miss America"
Norine Coffey
Omaha
ORPHEUM
(Sunday opening)
Toots Paka Co
Mack & Walker
Kelly & Galvin
Industrial Duo
Five Nelsons
Constance Crawley Co
EMPRESS (wva)
Milo Vagge Co
Mack & Veimar
(To 2 to Bill)
2d half
Watson & Little
Magle LeClaire Co
Morgan Martin & S
8 Types
PLAYHOUSE (ubo)
2d half (15-17)
Geo Whitman
Baird & Iman
"20 Odd Years"
Jimmy Sosa
Kearl Mason & S
MONTAUK (ubo)
2d half (15-17)
Marville
Keane & Deane
L McMillan Co
Peoria, Ill.
ORPHEUM (wva)
Hans Roberts Co
Madison & Winchester
Diana's Model
(To 2 to Bill)
2d half
" All Girl Revue"
Philadelphia
KEITH'S (ubo)
Paul Dickey Co
Beatrice Herford
McKay & Ardine
"Dream Fantasies"
Juliet Dika
Frank Stafford Co
Dave Beaudry
Sterling & Marg
The Duttons
GRAND (ubo)
Lawton
Hart & Clark
Arthur Sullivan Co
Newbos & Phelps
Billy Macmurtret
Frank & Toby
KEYSTONE (ubo)
2d half (15-17)
Newbos & Phelps
Swor & Aray
"Salie's Visit"
Pittsburgh
SHERIDAN SQ (ubo)
(Johnstown split)
1st half
Garrison Sis
Bernard & Lloyd
Hazel Kirk Co
Geo Armstrong
Hubert Dyer Co
Pentice, Mich.
OKLAHOMA (ubo)
Luchin & Dickson
Schuler & Kenerson
" Selling Out"
Holiday & Willette
Azard Bros
2d half
Georgetti & Bennett
Kimball & Kenneth
Myrie Bird
Hating Bee
Sully Rogers & S
Portland, Ore.
ORPHEUM
(Sunday Opening)
E A Weillman Co
Arthur Deagon
Cooper & Ricardo
Burt Johnson Co
Harold Dukane Co
Shag's Bears
German Film
PANTAGES (p)
Parsons & Irwin
"Firelade Reverses"
Lloyd & Fuller
Buehler Pearl
Eugene Lion
Wilson Bros
HIPP (ab-wva)
(18)
(Same bill playing
Redding, Redding,
Cal, 23)
Harry Davis
Wally & Brandt
Sigmund Manning
George Mattson
Fiddler & Cole
2 Carltons
Providence, R. I.
KEITH'S (ubo)
Conroy & LeMaire
(Continued on page 22.)

Lyell & Higgins
Ouga Bars
Hedland Co
Lumby & Neason
Gus & Haw
Armed & Taylor
Lutejohns
8 Janus
SAMMY (loew)
The Beatles
C & M Cleveland
Billy Hall Co
Cook & Stevens
Beatrice Morville 6
2d half
Ovandos
Mouwan & Gordon
Kyan Mitchell Co
Billy Elliot
Butler & Dell
(One to Bill)
Quincy, Ill.
ORPHEUM (wva)
Wain & Bentley
Ogden
Will Stanton Co
Y Keane & Walsh
Allen's Minstrels
2d half
Hager Johnson
Dean & Morarty Girls
Tasmanian Trio
(One to Bill)
Maleigh, N. C.
STRAND (ubo)
Deacon
Eason & Gordon
Armanda Gray & Boys
Lewitt Young & Mae
(One to Bill)
2d half
Elliot & West
McCormick & Irving
Nora Kelly Co
(To 2 to Bill)
Reading, Pa.
AIR (ubo)
Alva & Partner
Mr & Mrs Cappella
Hal Lanston 3
(One to Bill)
2d half
Baker & Rogers
" In the Trenches"
Chas R Sweet
"The Movie Girls"
Rogers, Conn.
EMERALD (wva)
(22-24)
D Bennett & Young
GIE Deen Co
Zahn & Dries
Lavine Trio
Reno, Nev.
MAJESTIC (s&b)
(15-20)
Carson Trio
Lamay & Pearson
(One to Bill)
(21-22)
Clayton Drew Play
Mile 4
(One to Bill)
(22-24)
The Martins
(One to Bill)
Rocksboro
ROANOKE (ubo)
(Lynchburg split)
1st half
Edward Marshall
Henrichs & Padala
Dillbridge 3
Barnes & McGuire
Lalia Seibin Co
Richmond
LYRIC (ubo)
(Norfolk split)
Blans & Burt
Leonard & Willard
" Betting Bouty"
Emma Stephens
Hempden, N. Y.
TRAMPA (ubo)
Eddie Leonard Co
DeWolf Girls
Joe E Bernard Co
Jimmie Hussey Co
Alfred Bergen
Russell Ward Co
Hanson Clifton
Breen Family
Beckford, Ill.
PALACE (wva)
(Sunday opening)
Rezo
Ed & Jack Smith
Morgan & Gray
Ray Snow
Long Tack Sam Co
Long Tack 2d half
Azard Bros
Frank Ward
Schoen & Walton
"Honor Thy Children"
Ragaputa 6
Rock Island, Ill.
ILLINOIS (abc)
Welling Levering Tr
Caine & Oden
(Three to Bill)
2d half
Harley & Harley
Maybelle Phillips
The Keltons
Arling & Mack
(One to Bill)
Sacramento, Cal.
ORPHEUM
(15-19)
(Same bill playing
Stockton 20-27;
Freno 22-23)
"Submarine 77"

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance in or Around
New York

"On the High Seas," Royal.
Carl Randall and Ernestine Meyers,
Riverside.

Jennie Middleton, Riverside.
Maud Earle and Co., Alhambra.

Nat Nazarro and Co. (4).
Acrobatics, Songs, Music.
20 Mins.; Full Stage.
Palace.

For his newest specialty Nat Nazarro has retained all the premier "bits" of his former act, added some new "business" to exhibit his versatility, cleverly constructed the rearranged affair and touched it off with that Nazarro finesse that has always brought Nazarro beyond the pale of a mere gymnast. Its basis is acrobatic, but one could hardly refer to the turn as an acrobatic act. Nazarro is a genuine artist and his brand of showmanship is clearly shown in this effort. The quartet carries the two men Nazarro has long been identified with and a rather attractive looking blonde who wears short skirts and long hair. They run through a preliminary routine of ground and aerial stunts, after which the slender top-mounter assumes the center. After a song, a short eccentric dance and a comedy line or two, the three assemble for a musical selection, the little chap playing cello, Nazarro violin and the girl accompanying both on the piano. Then for the finale, which entails a one-hand floor swing to a hand-to-hand balance. It's a genuine thriller for the top-mounter is no longer the diminutive, light lift, but is steadily maturing into a hefty youth. The third man's speedy ground spins evoked an additional volley of applause. The girl could correct her make-up. The dress is a bit fluffy and to extreme. But the arrangement is perfect, so perfect in fact, it should never open shows, even at the Palace. In that spot, though handicapped, it pulled a big hit, a great hit. It should do likewise anywhere, for Nazarro has a real entertaining turn.

Wynn.

Harry Anger and King Girls.
Talk and Songs.
16 Mins.; One.
Royal.

Diminutive Harry Anger has been in the west with Mamie and Jane King, sisters, who show an ability to sing nicely enough but limit their efforts in that line. Billing for the act titles the turn with "The Road to Hokus," which concerns the opening dialog. It is a discussion as to the right road and the girls leave Anger flat to ride away in an off-stage motor. Anger, who employs a semi-Dutch dialect, then gives an impression of Joe Cawthorne singing "I Can Dance With Everybody But My Wife." Follow the sisters in a harmonizing effort with "Back to Kentucky," into which are interpolated snatches of old southern airs. The number got something, but the girls did not look as well in their old-fashioned gowns as they did at the opening. The finish is a comedy number with the three squatting on low stools. Brighter wardrobe on the part of the girls and a little more singing would help. As now framed the act does not quite attain big time standard, even though it may pass in the No. 2 spot.

Ibee.

Lydston and Emerson.
Songs and Talk.
11 Mins.; One.
23d Street.

A boy and girl act, very shy on material. Both have looks, and with better songs and patter might do. At present the best number is "Story Book Ball." The girl makes one change and looks well in her second costume. A little fixing up and the act should breeze past.

Howard and Co. (1).
Handwriting Expert.
12 Mins.; Two.
Hamilton.

Man and woman compose this turn. It may best be described as another Kajiyama, in so far as the routine is concerned, but as to working Howard can hardly be placed in the same classification. Howard is, however, following the routine of Kajiyama closely. He does the upside down and backward writing of different names called from the audience and reproducing an article from a newspaper while answering questions. He may continue to start gossip as to the similarity, something Howard cannot claim stage originality to. Some of the speeches in conjunction with other details are an exact duplicate of Kajiyama's. While Howard gains something with it, he was best shown up when attempting new ideas. These failed him entirely, especially the final patriotic drawing of an eagle. Occasionally when inserting new bits Howard would show a patriotic flash and carry it across, but the "copy" seems too bold to continue. He could do no more than retain a few bits, but showed poor judgment in lifting everything of worth. The woman acts as an assistant, aiding only in attending to the signs and catching some of the questions.

Harry McCoy.
Piano-Act.

12 Mins.; One.
Pantages', Los Angeles.

Los Angeles, Nov. 14.

Harry McCoy, opening at Pantages' Monday, has a clear and interesting pianolog, with songs (words and music) written by himself. Mr. McCoy was formerly the Keystone juvenile. He uses 100 feet of film to open the turn. It shows him on the screen, with the picture fading away and himself at the piano on the stage. This is his home town. He was a real riot at the opening performance with 200 Keystoneers present. But McCoy can get over anywhere for his turn is clean-cut and snappy. With a little vaudeville experience he can make the big time. His likable personality is a big asset. Mr. McCoy is splitting the Pantages' headline this week. He succeeded Willie Solar in the current Pantages show, Solar turning east at Oakland.

Price.

Aerial De Groffs.
Gymnastic.
6 Min.; Full Stage.
Royal.

Man and woman, probably fresh from a circus, using a fast ring, trapeze and teeth grip routine, that draws attention. The opening stunt is one that might be featured by other acts and for the better part their feats seem original and some are exceptional. One particularly good trick has both springing to the uprights of the frame-work which supports the rigging and remaining at an angle by footholds. This position is attained without the use of the hands and for the few seconds they hold position the man juggles Indian clubs. An acceptable opening or closing turn.

Ibee.

Neta Johnson.
Songs.
10 Mins.; One.

Neta Johnson is unusually youthful appearing, endowed with a pleasing personality, likable enough to carry her across. Some of the numbers could stand changing. This is especially true of the closing number. The opening composition may be a special song, with a violin number allowing for a well executed imitation. This is followed with an operatic selection, the closing number taking an otherwise acceptable mark off her pleasing offering. Properly set the act should secure plenty of work around the smaller circuits.

Browning and Deane.
Talk.

10 Mins.; One.
Fifth Avenue.

A straight and comedian in black-face. The same turn has been playing around, but this seems like a new act, at least to the larger houses in New York. There is some talk about tomato and to-may-to, potato and potay-to, that won't strike the old timers as wholly original. While the comedian made the Fifth Avenue audience laugh (which doesn't mean big time laughter, as that house is a sort of hybrid big and small timer in its attendance) the comedian takes a bit of a chance to get over. Especially is this true of his gag about the family owing the servant girl \$8 and she remaining in bed until they sent for the doctor. When the physician asked her her ailment, she replied it was the \$8 she could not secure otherwise. The doctor, mentioning the family owed him \$40 also, told her to move over. They tried to square it by after-ward saying it was a lady doctor, but it is only a few teams in certain houses that have had the nerve to pull that one. Another was about catching fish with a baseball bat, they rewriting Harry Tate's gag to have the fish chew tobacco "and when they come up to spit hit 'em with the bat." Quite a delicate bit of talking foolery. The "wooden kimono and a lily in your hand" was another, these consuming so much time it hardly left room for any new matter. Still Browning and Deane can make the small time. They are surefire for there, and any small big time manager who doesn't mind so much about the material could also use them, for they can make laughter. The black-face comedian does fairly and the straight man is about on a level with him.

Time.

Jessie Standish.
Songs.

10 Mins.; One.

Jessie Standish, like numerous other "singles," has framed a turn of numbers to continue in the smaller houses. Miss Standish appears more capable at handling ballads, although she endeavors to create some comedy with mugging and talk to little results. Miss Standish has a passable voice and some personality.

Ida May Chadwick and Co (1).
Comedy Act.

14 Mins.; One (Special Drop).

Ida May Chadwick and her father are doing a two-act, a continuation, or sequel, to their former "For Sale—Wiggins' Farm." Ida May plays two roles—a dressed-up city girl and her usual "Sis Hopkins" type. Mr. Chadwick is the postmaster. He makes up like a Frenchman and talks like a rube. The combination is funny, but Chadwick gets away with it without a doubt, besides doubling in songs and dances with his daughter. Chadwick is going to spring something on his professional friends when they catch him in this turn. There is some dialog, and then comes the hard-shoe dancing by Ida May on her special mat. It never fails, that dancing of Ida's, and, in addition, she is doing an amusing boob girl, in work and character. The father and daughter have a nice comedy and dancing skit that can fit in the early part without any trouble. It's far better than the former act of the Chadwicks'. Time.

Steward and Mercer.
Acrobatic.

10 Mins.; One.

Man and woman in a conventional acrobatic specialty. They confine their work to tricks that allow for ample speed, which marks them a suitable opener for the smaller time. The woman could dress more becomingly, while the man, in his clown make-up, is supposedly a comedian, but shows no signs of it.

Thompson and Berri.
Singing and Talking.
14 Mins.; One (Special Set).
Harlem O. H.

Mixed couple in a conventional singing and talking special before a special drop in "one," of a post office. The talk relates to that, allowing for the usual meeting at the opening. The following dialog is rather drawn out, with a laugh here and there. It revolves about an invention the man is about to make in a large box that later does for a "bench." Seated upon this they converse quite freely with some chatter that will prove passable in the smaller houses, for which they seem best suited. The dialog could stand cutting and replacing, for the couple seem to have numerous bits that have been often heard around these parts, and through that give reason to believe they are from the west. A bit with the ringing of a bell upon his watch which is supposed to strike when his temperature reaches a certain degree, proved amusing, likewise a closing number with numerous impressions gained at college sporting events.

Stockton's Dogs.
12 Mins.; Full Stage.
23d Street.

Opening the show did fairly well. Nine dogs, all fox terriers. The best bit is done by one dog that is blind (announced). Stockton wears a Mexican costume, for no obvious cause, and he might give his pets a bath, as they certainly looked as if they needed it on Monday night. Anyway, that is supposed to be wash day.

Helen Eley and Co.
Songs.
17 Mins.; One.
23d Street.

The "Co." is a fellow at the piano. No apparent reason why his name shouldn't be on the card. Perhaps he doesn't want to be known, or Miss Eley demands all the space. She is a red-headed girl, easy to look at, has a fairly good voice and with the boy at the piano helping her, presented a nice little turn. Miss Eley sang five songs, changing her costume once while the usual pianolog was in progress. One or two new numbers might be inserted in place of some used now, and it wouldn't be a bad idea if the act went through without using the "spot." If there are any turns using a piano and without having a "spot" somewhere in the act, they're a novelty.

Kelly and Boyd.
Singing, Talking and Dancing.
12 Mins.; One.

Kelly and Boyd (two men) have a corking finish, but nothing of value in the opening. The men are suitable for an early spot on the small programs, but could easily attain a better position with a complete arrangement of the opening. It contains talking, singing and dancing, neither of which gains them any noticeable returns, with the closing dance formation on the patriotic idea sending them across nicely. Up to the rendition of "Long Boy" they were just up there filling out their time, but from that song on they encountered little difficulty in obtaining sufficient applause to guarantee them a passable spot on the program.

Dave Wellington and Sylvia.
Comedy Juggling.
13 Mins.; Two (Interior).
American Roof.

Man and woman. Wellington is a messenger boy. Miss Sylvia flits about the stage as an "assistant" throughout, working in one "bit" where she does an exterior scene in colored chalk. Wellington juggles all kinds of articles and juggles adeptly and dexterously. Some of his effective routine shows practice. Good little act of its kind.

Mark.

CENTURY.

The first Sunday night vaudeville show at the Century started off as if it were going to be a corker, but, due to poor management, it fell down badly toward the close. Fred Ward announced each of the 14 acts, and it seemed as though he was sheepish about being heard throughout the house. Most all of the Winter Garden regular Sunday nighters were there, and seemed well satisfied up to the time Will Rogers came on. It's almost certain everyone else felt the same way.

The Blue and White Marimba Band opened, followed by Marconi Brothers. During these two musical acts Winnie Sheehan passed peanuts along the row where he was sitting. There was nothing else to do. Flora Revalles sang two numbers, helped along by a piano for her second song. Cecil Lean and Cleo Mayfield did a telephone number, which went nicely.

They were followed by Eddie Cantor, who received a tremendous reception. Mr. Cantor sang "Dixie Volunteers" and the "Baby" number he does in "The Follies." There is no doubt this boy Cantor could be to the Century what Al Jolson means to the Garden, if Cantor appears at all of the Century's Sunday shows.

George White and Ann Pennington did a flirtation dance. It was very good and went big at the finish. Mr. White called upon his partner to make a speech, as it was her first appearance in vaudeville, or the nearest to it she had ever been. Miss Pennington merely said, "Thank you."

Fanny Brice received the second big reception of the evening. She did two numbers, both from the "single" she does in "The Follies." It's a pleasure to watch Miss Brice work, and there is certainly no woman who can get as much out of a Yiddish song as she can. Nor does any other woman appear to have as good a Yiddish sense as Miss Brice. Her English was a loss up between her and Eddie Cantor who had gone the best.

Van and Schenck were in a tough spot following the girl "oomie," Van singing alone. His partner had a bad cold, and only played the piano. The closing number they used seemed doubtful much it let them down lightly at the finish.

The dancing melodrama taken from the show, with Harry Kelly, Andrew Tombs, George White, Ann Pennington, Vera Maxwell, and Keystone Cops, closed the first half.

The Horik Family opened intermission, and did well despite the fact they had trouble with their orchestra. Bert Williams came next singing two good songs. Brice and King sang three numbers, one from the show, and were the hit of the second half. Savoy and Brennan, who followed, went fairly well, but nothing exceptional.

Then came the surprise of the evening, unlooked for, and which will Rogers was down the aisle and calmly announced he was going to part the house from some of its coin. He started things off himself by putting \$25 in his hat, and offered to tell a joke on any subject for an equal sum. He got \$100 from Frank Tinney, but after that Bill did an awful flop as a collector, his price dropping down to \$10 with no takers. The idea of collecting the money was to give it to any charity the house wanted it to go to. Rogers, not being able to get any coin on the story thing, started passing the hat, but only worked the left side of the house, the rest getting away clear. After the cowboy walked out (he did not go on the stage) there was a stage wait. Ward came out calling for "Will," but no William! Several suggestions from the audience as to his whereabouts, such as "He's trying to cash Tinney's check," "Maybe he's hling with the coin," and so forth.

It was poor judgment, especially on a first Sunday, to "collect" for a charity, or without naming a definite charity, and asking the house to come through with twenty-five every time they wanted to hear a story. Audiences in theatres around New York have had enough "collections" of late during the week, and didn't pay \$2 to run into another.

The "through" corksers' act people were walking out, and during the stage was the lower floor almost emptied. It gave the program an awful wallop just when it should have held up.

Another number from the show closed the bill, it being Stephen D. O'Rourke with the Century Double Octet.

The Century held a good house downstairs, though not capacity. The first balcony was very light. It was also a question as to whether the system of using cards or announcing was best. The general opinion seemed to be in favor of the cards.

PALACE.

There is not the usual diversity of entertainment on the Palace bill this week that usually characterizes the shows there. The big headliner is Elsie Janis. Monday night there was a noticeable lack of box attendance, but this may be readily accounted for by the fact that there were three legitimate theatre premieres and Miss Janis' lot of admirers will undoubtedly flock to see her before the week passes.

The principal absence of diversity was in placing Beatrice Herford just ahead of Elsie Janis. Miss Herford offered three clever monolog characterizations, and while they were good two would have been sufficient. That placed Miss Janis in a series of imitations, or impersonations, or impressions, immediately following a trio of characterizations.

Nevertheless, America's foremost imitator did 20 minutes and finished with a speech of thanks, which took the form of a semi-monology for not retaining with new material. As a matter of fact, she did alter her act by changing the songs which the various imitated stars employed, as the imitator imitated them vocalizing. She opened with Ethel Barrymore, speaking to the melody of "Liddle Boy"; Sam Bernard, with "Let's All Be Americans Now"; Bernhardt, with "Joan of Arc"; Eddie Foy, with "It's Your Country"; George Cohan, with "Over There"; Harry Lauder, with "Pack Up Your Troubles in Your Old Kit Bag"; and then the Will Rogers monolog, a fairly lance. One of the Rogers gags she employs is the "that's why they put rubbers on lead pencils" and is also used by the boy in the Nat Nazarro act ahead of her. For an encore she did an imitation of Charlotte Greenwood singing and dancing in "So Long Letty." This and the Lauder imitation were not in the act. Miss Janis never looked sweeter and seems to be as popular as ever.

Three turns ahead of the headliner was Joe Cook, with his one-man vaudeville show. While done in burlesque manner, his act is a series of impersonations or characterizations or imitations, and earned roars of laughter. That travesty stuff never fails and the more it is so forcibly successful is not conducive to paving the way for a headline imitator.

Even Ray and Gordon Dooley, just preceding Joe Cook, finished up with a burlesque imitation of a couple of cabaret performers. The Dooleys scored their usual big scream. The Palace seems to be getting more like an English music hall every day. Over there they grow accustomed to a comedian, know exactly what he is going to do, and when he doesn't they are disappointed. Many years ago Nat Willis played a lengthy engagement at the London Palace. After three months he suggested to the management he would like to change some of his stories and was told not to do so, as the audiences were just becoming familiar with the routine.

Nat Nazarro and Co. (New Acts) opened after the Pathe Weekly with their excellent acrobatic, singing, instrumental and otherwise unique turn. The act finished to big applause, marred by the necessity of the boy going out in "one" with a recitation, to give opportunity for arranging the special drop of Stanley and Birnes, who followed.

Stanley and Birnes are male eccentric stappers, with some original and humorous simultaneous movements, and the audience liked them immensely. Sallie Fisher and Co., in "The Choir Rehearsal," closed the first part. The Clare Kummer musical skill wears well and seems to be able to stand repeating. Wolfe Gilbert and Ann Pennington, offering a new ballad, just completed, "plugged" by girl in a stage box. As usual, they score violently with their medley of popular ditties, which include those written by both librettist and composer with others, in addition to those written together. "Makers of History," posing act, closed the show. *Joe.*

AMERICAN ROOF.

The bill on the Roof the first half was distinctly pop house. The returns were not as bad as imagined from the report going down to \$10 with no takers. The idea of collecting the money was to give it to any charity the house wanted it to go to. Rogers, not being able to get any coin on the story thing, started passing the hat, but only worked the left side of the house, the rest getting away clear. After the cowboy walked out (he did not go on the stage) there was a stage wait. Ward came out calling for "Will," but no William! Several suggestions from the audience as to his whereabouts, such as "He's trying to cash Tinney's check," "Maybe he's hling with the coin," and so forth.

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La Veen and Cross, a Roman duo-spot of fun, opened the show with their Julius and Brutus. Their production is "clever" but their burlesquing is even better and the turn is going to be in demand. Lockett and Brown proved an ideal No. 2 turn. The combination of Lockett's semi-acrobatic stepping and Miss Brown's high-kicking comprise a pleasing routine. Meehan's Canines "went over" in the No. 3 position with a rush. The high leaping of the greyhounds is a thing of beauty and audible murmurs of the audience followed every leap over the hurdles. The black dog, which seems to be the champion of the lot, was sent for an encore jump by Meehan. That is a rare thing for dog acts.

Mr. and Mrs. Jimmie Barry were amusing with "The Burglar," in which Jim retains likeable and funny rube character. His role of a correspondence school burglar and detective combined is a gentle but humorous poke at the "we can raise your salary" institutions. Violinsky opened intermission and found enough applause to give his whole routine. *Ibec.*

It is an Anniversary of something or other at the Colonial, with the lights outside stating the occasion. The show is programmed inside. The sign also carried the names of six of the acts, three to a side. The show was a mighty smooth playing one that started with speed, which was maintained right down to the finishing turn.

The promise of a 12-act bill failed to attract our capacity audience Monday night. The four capacity theatres being practically empty, while further front in the house there were gaps in the side sections. The upper floors must have held almost capacity judging from the applause that came from those sections.

COLONIAL.

Two genuine hits developed in the bill, Rube Marquard and William Dooley carrying the honors in the first part, while Lyons and Yosco were almost as big a hit after intermission.

That Colonial gallery can make or break any act and Monday night they were on their good behavior and plugging for almost every turn. The Olding O'Mearas, who opened, were given a reception and forced to a speech at the end of the act. That's a fine one for an opening turn. In "Put Out" Ethel Arnold and Earl Taylor scored with their Blanche Merrill material, winning sufficient applause to warrant another number.

Sig. Franz and Co. with their comedy cycling act, opened the show with a laugh, but fell down a little on a slap at the finish. Leo Boer was one of the hits of the early section. He has added a number of the war songs to his story in music and they won applause.

Then came the wallop by Marquard and Dooley. Marquard as a "dime" was a scream and the turn held up the show for a full minute. The crowd was so big that the show isn't an act, it's a production and is capable of closing the first part spot on any bill.

There is class and her playing and singing carry the turn into a hit. She was also among the speechmakers of the evening.

There was a switch in the second half, McMahon, Diamond and Chaplow opening, in place of Lyons and Yosco. The former turn was a solid hit on the dancing finish, and the latter who followed, stopped the show for the second time Monday night.

RIVERSIDE.

A show finely fitted to the neighborhood this week, a class bill, not hurdened with comedy nor song, but so satisfactory in other ways and so smoothly running that Tuesday night's nearly capacity house found much to enthuse over.

Two feminine favorites—Elsie Janis and Beasie Clayton—featured the entertainment. Miss Janis, who divided her time this week between the Palace and Riverside, dabbling out of the legit every so often to go vaudeville, closed intermission with her imitations. Rather a novel idea of having her characters sing war songs, and as each one is given a different number, six brands are aired. But Miss Janis' impression of Will Rogers was the pet of the house. No doubt she has selected the best of Will's new stuff and it is good as most of his inart-twirling humor always is. That with a bit of a Fred Stone rope dance earned the headliner plenty for a dancing encore.

It was the Beasie Clayton turn, however, that won the edge on applause honors, and rightly, too. On second after intermission it proved a delight. Last season Miss Clayton carried a syncretized musical outfit. Now she has Paley Noon, the Masonal Brothers, a pianist, and a jazz cornetist in the pit. The results are so much better that the old layout is shabbed in comparison. The pleasing work of Mr. Noon is a factor, but that of Moeconis' approaches the sensational, especially the smaller one. And Miss Clayton's dancing seems to stand out. She won a nice measure of applause with her final toe effort. All in all the act framed up as the best dancing turn of the season.

There was plenty of dancing, especially in the latter section. If the sliding, slipping, stepping of Gordon Dooley can be called dancing. Sister Ray and he held down the next-to-closing spot to a nicety. It is perhaps a coincidence that the sliding footwork was present in two other turns, one of the Moeconis and Lou Lockett using the "step" with good effect. Following the Dooleys and closing the show were Dong Fon Gue and Harry Haw, the classy celestial couple, who, in spite of the wealth of dancing just ahead of them, fared well and kept the house in. They eliminated the opening song numbers in "one," the curtain finding them already in action as it rose.

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Dugan and Raymond, replacing Rockwell and Wood, in the next position with their "Auto Elopement" received a great return in laughter. The audience just sent along laugh after laugh when the near-Ford started cutting up. Rooney and Bent had the best to closing spot, taking the stage at about 10:45 and finishing after the hour. That mock baited thing which the turn is swing did not seem to impress the Monday night audience, and the act would have fared better had it closed immediately after the scene in "two" and let it go at that.

Harold Paterson put the finish touches on the bill and her series of stereotyped poses won applause from those who remained.

In the Hearst-Pathe which opened the show the special local section showing the training of the New Yorkers at Camp Upton stood out like a house afire with the audience and brought much applause. It is a fine feature to continue at this time, and should have been played up for advertising purposes. *Fred.*

HARLEM O. H.

Business was a bit off Tuesday night. The program rounded into one of the most enjoyable bills there for some time. It would have been better, from an audience standpoint, were that special picture about Harlem's leading merchants either cut or tacked on the end. It was placed in the middle and consumed a lot of time. It gave them ample opportunity however, to locate suitable seats. The closing turns carried the show some, nicely, although compelled to work against the handicap brought about by the commercial film.

The Fantonic Troupe opened with Thompson and Berri (New Acts) doing well though in the next spot. Hayward Stafford and Co. in "A Perfect Day" (New Acts) proved amusing, with Gottler and Cox, juvenile song writers, closing the first part. The boys have framed a repertoire of their own melodies that should bring them the same results wherever they play. For while it looked as though they were going to tie up proceedings.

Harlem's leading establishments were then introduced, followed by a Triangle weekly. This, in turn, brought on an ill song, "Just as Your Mother Was," that had them singing the chorus.

Jack Roosevelt and Co. in a comedy dramatic sketch entitled "Our Wife" gained a rousing reception, notwithstanding that a surprise finish that was not only unexpected but brought them to a far better close than sketches generally find it here. Mr. Roosevelt, from his performance, may have confined his efforts to stock engagements. If he intends continuing in vaudeville with his present vehicle he would soon find they could use him. Tony and Norman were easily among the big stars of the evening, with the singing chaters that kept the house roaring. Tony was in good humor, and gained every possible laugh, while Miss Norman was there a mile. Together they hanked everything across in expert style. Mills, Elmina and Co. closed.

HAMILTON.

Monday night the Hamilton somewhat resembled former days. The house was partially filled, with the lower floor holding a number of vacancies in the rear, but it was said business that particular evening was above the average late. The show is generally one of the big nights of the week in conjunction with the Dancing Contest (a good local draw) the regulars are generally there to see the new bill. But a restraining order might be placed upon them, for the house is inclined to kid. This, however, was quickly stopped, although it might be attended to in such a manner as to cause no harm. The clientele patronizing the house is too good for that to happen at any time.

A "four-minute-man" opened with a talk upon a subject of national importance, followed by Howard and Co. (New Acts). They were followed by Dolly Morrissey. Miss Morrissey evidently thought her opening costume would carry her across something which it did at the time, but when discarded the turn went with it. Miss Morrissey just about passed with a turn that could stand revision. The numbers may be there, but it can hardly be said she handles them with any degree of success. Miss Morrissey might engage some one to instruct her on a number of vital points in her act, which seems likely. Her "When Women Rule" again proved a laughing success. The Leightons worked before their special drop in "one" to a passing score, that was nicely gained after delving into some laugh-producing chatter and a final song with a little harmony attached. The closing Hula business is passe now and could be replaced.

Jarrow with his lemon trick was next-to-closing and got away exceptionally well, although he took numerous chances in passing some rather sarcastic remarks about his auditors. He often repeated about waking them up while seeking their aid in tricks, but they are not in a good humor with the outcome in his favor. Crewell Fantom and Co. their patriotic acrobatic novelty closed. The boys unwisely are attempting more comedy than before, with the result being conspicuous enough to give them warning as to the harm it is doing. Although the three attempt comedy single or together, they don't make it, but that doesn't appear to discourage them. Their introductory speech should be sufficient.

BILLS.

(Continued from page 19.)

Brown & Spencer
Milo
Nina Payne Co
Arthur Hays Co
Act Beautiful
EMPRESS (adh)
Mabel Fonda Tr
Bergquist Bros
Morgan & Stewart
Rural Eight
Billy Morse
Ross Bros
2d half
Egde & Hart
Wright & Harl
Jerge & Hamilton
Fitchel's Troubadors
Wellington Trio
King Bros
Saginaw, Mich.
JEFF-STRAND (ubo)
(Bay City split)
1st half
Paul Kelly
Rodway & Edwards
"Robots of the
Whispering
Melanette LaLoe Tr
St. Louis
ORPHEUM
Elizabeth Murray
Lew Lockstader
"Rubeville"
"Hit the Trail"
Mullen & Coogan
Sant
Patriola & Meyers
Sprague & McNeese
EMPRESS (wva)
The Hibbes
Old Time Darkies
"Back to Blimira"
Morley & McCarthy
Wm Hanlon Co
2d half
Fred's Pigs
Owen & Moore
Eberler Thatcher Co
Hampton & Shriner
Steindel Bros
PARK (wva)
"Mr Detective"
Jimmy Lyons
3 Tasmanians
(Two to fill)
2d half
Lew Hoffman
W Beck & Fraser
"Song & Dance Rev"
GRAND (wva)
Jack & Kitty Demaco
Ed & Irene Lowry
Clark & Chappie
"LIT W. GARDEN Rev"
Talaro's Circus
COLUMBIA (wva)
Julia Edwards
Howe & Howe
Jack & Pearl Hall
LaDoux & LaDoux
Mama & Mallory
2d half
The Vesperes
Lewis & Leopold
Leach LaQuinlan 3
T Brown's Minstrels
St Paul
ORPHEUM
(Sunday Opening)
"Holiday's Dream"
Harry Girard Co
Rios & Werner
The LaOra
The Gaudschmidt
Moore & Haeger
PALACE (wva)
Lig & Long
Countess Verona
Dorothy Deschelle Co
Ward & Raymond
Page Hack & Mack
Calvin & Thornton
2d half
ONE Duo
Black & O'Donnell
Pollard
Arthur LaVine Co
Coaway & Fields
(One to fill)
HIPPODROME (abo)
Jimmy Wahl
Jack & Marie Gray
"Red Girl Floor Girl"
Beatrice McKenzle Co
(One to fill)
2d half
Marie Russell
Nine Rubens
Hartz & Evans
Menetti & Sideill
Anita Arliss Co
Salt Lake
ORPHEUM
(21-24)
Mercedes
"The Night Boat"
Kltner Hawley & M
Chas Wilson
Fern Bisgew and M
Sander's Bros
Lillian Fitzgerald
PANTAGES (p)
Dumitr Dunbam Tr
Lane & Harper
"Friendly Call"
Neal McKinley
"Oh You Devil"
Maxine Parrish
San Antonio, Tex.
MAJESTIC (inter)
J & C Williams
L & M Hunting

Grace Linden
Best Morton & Kerr
Van & Yorks
6 Moorish Arabs
St. Louis, La.
ORPHEUM (wva)
(Sunday opening)
"20th Century Waltz"
2d half
Carletta
Mack & Velmar
"Melody Land"
Gus Erdman
Electrical Venus
St. Louis, S. D.
ORPHEUM (wva)
Bell & Eva
Kelly & Davis
Allman & Nevin
Gabbys & Clark
Thornton & Thornton
Rief & Murray
Pisano & Bingham
Fields & Wells
(One to fill)
St. Bend, Ind.
ORPHEUM (wva)
(Sunday opening)
Wilson & Wilson
"Honor Thy Children"
Zeno & Mandel
Chiyo & Chiyo
(One to fill)
2d half
Duval & Simmonds
"The Slinker"
Moore & Rose
Geo Damarol (c)
(One to fill)
Speake
PANTAGES (p)
Zira's Leopards
Jos K Watson
Mumford & Thompson
Johnson Dean Bayou
Herbert Brooks Co
4 Headins
HIPP (ah-wva)
(18)
(Same bill playing
Liberty, Walla-
Walla, 22)
Buster & Eddy
Frank & Waters
Thornton & Thornton
Cory Sisters
Fred Rogers
3 Riances
Springfield, Ill.
MAJESTIC (wva)
(Sunday opening)
Paul Patching Co
Lew Hoffman
Owen & Moore
"Dairy Maids"
Yates & Reed
4 Ankers
Hayatake Bros
Oddsone
Haviland Thornton Co
O'Connor & Dixen
"Oh Please Mr Detec"
(One to fill)
Springfield, Mass.
PALACE (ubo)
Labelle & Lillian
Sam J Harris
Holmes & Buchanan
"Wedding Shells"
Corcoran & Mack
Gardner Bros
2d half
The Laraceds
Ernest Dupille
Kahne & Boobe
"Mimio World"
BROADWAY (low)
Breakaway Barlows
Gladis Howin
"What Has Ruth"
Kathryn Milley
8 Perances
2d half
Helen Jackley
Warner & Astor
Hoosier Girls
(Two to fill)
SUN (sun)
"Married via W'less"
Friend & Downing
Ward Bell & Ward
(Two to fill)
2d half
Lew Hershey
Lovett & Dale
Fred Bowers Revue
McDonald & Rowland
Harvey Trio
Stamford, Conn.
STAMFORD (low)
3 Perances
Kathryn Milley
(Three to fill)
Stockton, Cal.
The Martins
Clayton Drew Play
Hunter & Shaw
(Three to fill)
2d half
Fonda Truppe
Forsguit Bros
Morgan & Stewart
Rural Eight
Billy Morse
Ross Bros
Superior, Wis.
PALACE (wva)
Morton Bros
Minerva Courtney Co
Dave Thursty
Gandoll Sisters Co
M Motensen Duo

Waco, Tex.
MAJESTIC (inter)
(18-19)
"Fiv of Clubs"
Stone & Hayes
Bessant & Arnold
Scarpel & Vavara
Grace Damar
Alan Brooks Co
German Film
Walla Walla, Wash.
LIBERTY (ah-wva)
5d half
(Same bill playing
Empire, N Yakima,
23)
Fisher's Circus
Byrd & Harvey
Eastman & Moore
Capt Kidder Co
Dan Ahern
"Mary's Day Out"
Washington
KEITH'S (ubo)
Adelaide & Hughes
Sally Fisher Co
Harry Carroll
Will Ward & Girls
Hickey Bros
Ashley & Allman
Seabury & Shaw
Derkin's Animals
Waterbury, Conn.
POLI'S (ubo)
The Laraceds
Carita & Howland
Haywood & Stafford
Max Oz Joe Watson
Morgan & Parlor
Aesthetic Dancers
2d half
Fay Fey Co
Wilbur Hold
H & G Ellsworth
Corcoran & Mack
"Forest Fire"
Waterloo, Ia.
MAJESTIC (wva)
(Sunday opening)
"The Mimio World"
5d half
Herbert Beeson
Boothby & Everden
Pat & Peggy Houlton
Ed & Jack Smith
"Smart Shop"
Wheeling, W. Va.
VICTORIA (sun)
Montambo & Wells
Cook & Oatman
Billisbury & Robinson
Curley & Welch
Norris Baboons
2d half
Abbott & White
Lavonna Trio
B Nelson & Berry
(Two to fill)
Wilkes-Barre, Pa.
POLI'S (ubo)
(Scranton split)
1st half
"Too Many S'hearts"
Winnsop
ORPHEUM
Scotch Lada & Lax
"For Pity's Sake"

Edwin George
The Levokes
Herbert's Dogs
Harbert Giffon
J & B Morgan
STRAND (ubo)
Juggling DeLisle
Jack George 3
M & B Earle
Nick Santora
2d half
(Same 2d half bill
playing Orpheum,
Ft Williams, Can.
20-21)
Kenny & LaFrance
Bert Draper
"Night with Poets"
Benson & Holloway
PANTAGES (p)
"Bride Shop"
F & O Walters
Senator Murphy
Jack Kennedy Co
Rodrigues
Worcester, Mass.
POLI'S (ubo)
Musical Youngs
"Mimio World"
2d half
Francis Dougherty
"Tale of a Coat"
Yvette & Saranof
Lohe & Sterling
Adion Co
PLAZA (ubo)
Kahn & Boone
Loney Haskell
Society Diving Models
(One to fill)
2d half
Dick Williams
Klein Bros
"Midnight Rollickers"
(Two to fill)
Youngstown, O.
KEITH'S (ubo)
Walter Kelly
Olga Mishka Co
Kennedy & Burt
Lee Kohmar Co
Nevin & Erwood
Moore & Gerald
Juno Salmo
Meriam's Dogs
Sam J Harris
Mason & Gwynne
Garrett Bros
(Two to fill)
Yonkers, N. Y.
PROCTOR'S (ubo)
Bissett & Bestry
Jenks & Allen
Gilbert & Friedland
Marie King Co
(One to fill)
2d half
"Gauger's Garden"
"Gauger's Garden"
"Night Clerk"
(Two to fill)
York, Pa.
OPERA HOUSE (ubo)
Dingley & Norton
Rice & Francis
Wheeler & Moran
"Mr Inquisitive"
(One to fill)
2d half
Klein Williams
Dick Bros
"Midnight Rollickers"
(Two to fill)
Youngstown, O.
KEITH'S (ubo)
Walter Kelly
Olga Mishka Co
Kennedy & Burt
Lee Kohmar Co
Nevin & Erwood
Moore & Gerald
Juno Salmo
Meriam's Dogs

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BURLESQUE ROUTES

(Nov. 19 and Nov. 24.)

"Americans" 19 Cadillac Detroit 26 Gayety Chicago.
 "Army and Navy Girls" 19 Gayety Brooklyn 26-28 Warburton Yonkers 29-31 Hudson Schenectady N. Y.
 "Auto Girls" 19 Gayety Philadelphia 26 So Bethlehem 27 Easton 28-31 Majestic Wilkes-Barre Pa.
 "Aviators" 19 Standard St Louis 26 Englewood Chicago.
 Behman Show 19 Casino Philadelphia 26 Hurlig & Seamon's New York.
 "Best Show in Town" 19 Gayety Montreal 26 Empire Albany.
 "Big Bing Bang" 19 Lyceum Columbus 26-28 Cort Wheeling W Va 29-31 Grand Akron O.
 "Bon Tons" 19 Hurlig & Seamon's New York 26 L O.
 "Bostonians" 19 Gayety Boston 26 Columbia New York.
 "Bowery" 19 Orpheum Paterson 26 Majestic Jersey City N. J.

"Broadway Belles" 19-21 Orpheum New Bedford 22-24 Worcester Worcester Mass 26 Olympic New York.
 "Broadway Frolics" 19-21 Borchel Des Moines Ia 26 Gayety Omaha Neb.
 "Burlesque Revue" 29 Majestic Jersey City 26 People's Philadelphia.
 "Burlesque Wonder Show" 19 People's Philadelphia 26 Palace Baltimore Md.
 "Cabaret Girls" 19-20 Holyoke Holyoke 21-24 Gilmore Springfield Mass.
 "Charming Widows" 19 Empire Hoboken 26 Star Brooklyn.
 "Darlings of Paris" 19 Lyceum Duluth 26 Century Kansas City Mo.
 "Follies of Day" 19 Colonial Providence 26 Gayety Boston.
 "Follies of Pleasure" 19-21 Warburton Yonkers 22-24 Hudson Schenectady N Y 26-27 Holyoke Holyoke 28-31 Gilmore Springfield Mass.
 "French Frolics" 19 Howard Boston 26-28 Orpheum New Bedford 29-31 Worcester Worcester Mass.
 "Forty Thieves" 19 Erie 20 Ashtabula Pa 21 Canton 22-24 Park Youngstown O 23 Victoria Pittsburgh.
 "Gay Morning Glories" 19 Gayety Chicago 26 Gayety Milwaukee.
 "Girls from Follies" 19 Gayety Milwaukee 26 Gayety Minneapolis.

"Girls from Joyland" 19 Savoy Hamilton Ont 26 Cadillac Detroit.
 "Golden Cuck" 19-21 Bastable Syracuse 22-24 Lumberg Utica 26 Gayety Montreal.
 "Grown Up Babies" 19 Empire Chicago 26 Majestic Ft Wayne Ind.
 Hastings Harry 19 Grand Hartford 26 Jacques Waterbury Conn.
 "Hello America" 19 Gayety St Louis 26 Star & Garter Chicago.
 "Hello Girls" 19 Star Brooklyn 26 Gayety Brooklyn.
 "Hip Hip Hurray" 19 Columbia New York 26 Casino Brooklyn.
 Howe Sam 19 Empire Hoboken 29-31 Park Bridgeport Conn.
 "Innocent Maids" 19 Majestic Scranton 26-27 Binghamton 28 Oneida 29 Oswego 30-31 Inter Niagara Falls N Y.
 Irwin's "Big Show" 19-21 Cohen's Newburg 22-24 Cohen's Poughkeepsie N Y 26 Miner's Bronx New York.
 "Jolly Girls" 19 Penn Circuit 26 Grand Trenton.
 "Lady Buccaneers" 19-21 Cort Wheeling W Va 22-24 Grand Akron O 26 Empire Cleveland.
 "Liberty Girls" 19 Casino Boston 26 Grand Hartford Conn.
 "Lid Lifters" 19 Englewood Chicago 26 Empire Chicago.
 "Maids of America" 19 Gayety Washington 26 Gayety Pittsburgh.
 "Majestics" 19 Lyric Dayton 26 Olympic Cincinnati O.
 Marlon Dave 19 Empire Toledo 26 Lyric Dayton.
 "Merry Rounders" 19 Star Cleveland 26 Empire Toledo.
 "Mile a Minute Girls" 19 Grand Trenton 26 Gayety Baltimore Md.
 "Military Maids" 18-19 O H Terre Haute Ind 26 Lyceum Columbus.
 "Mischief Makers" 19 Trocadero Philadelphia 26 Majestic Scranton.
 "Million Dollar Dolls" 19 Columbia Chicago 26-28 Borchel Des Moines Ia.
 "Monte Carlo Girls" 19 Olympic New York 26 Gayety Philadelphia.
 "Oh Girls" 19 Casino Brooklyn 26 Empire Newark N J.
 "Orientals" 19 Gayety Minneapolis 23 Star St Paul.
 "Pace Makers" 19 So Bethlehem 20 Easton 21-24 Majestic Wilkes-Barre Pa 26 Empire Hoboken.
 "Parisian Fillets" 19 Victoria Pittsburgh 26 Penn Circuit.
 "Puss Puss" 19 Gayety Detroit 26 Gayety Toronto.
 "Record Breakers" 19 Garden Buffalo 26 Star Toronto.
 "Revue of 1918" 19 Gayety Baltimore 26 Trocadero Philadelphia.
 "Roseland Girls" 19 Olympic Cincinnati 26 Columbia Chicago.
 Sidman Sam 19 Gayety Omaha 26 Gayety Kansas City Mo.
 "Sight Seers" 19 Star & Garter Chicago 26 Gayety Detroit.
 "Social Follies" 19-20 Binghamton 21 Norwich 22 Oswego 23-24 Inter Niagara Falls 26 Garden Buffalo N Y.
 "Social Maids" 19 Gayety Pittsburgh 26 Star Cleveland.
 "Some Babies" 19 Star Toronto 26 Savoy Hamilton Ont.
 "Some Show" 19 Miner's Bronx New York 26 Empire Hoboken.
 "Speedway Girls" 19 Lyceum Duluth 26 Century Kansas City Mo.
 Speigel's Revue 19 Palace Baltimore 26 Gayety Washington.
 "Sporting Widows" 19 L O 26 Orpheum Paterson.
 "Star & Garter" 22-24 Park Bridgeport Conn 26 Colonial Providence R I.
 "Step Lively Girls" 19 Empire Newark 26 Casino Philadelphia.
 Sydeli Rose 19 Corinthian Rochester 26-28 Bastable Syracuse 29-31 Lumberg Utica N Y.
 "Tempters" 19 Star St Paul 26 Lyceum Duluth.
 "20th Century Maids" 19 Gayety Buffalo 26 Corinthian Rochester.
 Watson Billy 19 Empire Albany 26 Casino Boston.
 Welch Ben 19 Gayety Toronto 26 Gayety Buffalo.
 "Whirly Girl Girls" 19 Empire Cleveland 26 Erie 27 Ashtabula Pa 28 Canton 29-31 Park Youngstown O.
 White Pat 19 Majestic Ft Wayne 26-28 O H Terre Haute Ind.
 Williams Mollie 19 Jacques Waterbury 26-28 Cohen's Newburg 29-31 Cohen's Poughkeepsie N Y.

"The Story of the Rosary" 22-24 Lyceum Paterson N J.
 "Thurston" Imperial Chicago.
 "Treasure Island" Orpheum Philadelphia.
 "Turn Back the Hours" Park Indianapolis Ind.
 "Uncle Tom's Cabin" Shubert Milwaukee.
 "Which One Shall I Marry?" Southern Columbus.

LETTERS

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 "Hans & Frits" Adon Rochester N Y.
 "Her Unborn Child" Majestic Buffalo N Y.
 Hill's Minstrels Auditorium Baltimore Md.
 "Honolulu Lou" 22 Lincoln 23-24 San Joe Neb.
 "Little Girl in Big City" Gayety Louisville Ky.
 "Millionaire's Son & Shop Girl" Emery Providence R I.
 "Mutt & Jeff" Lyceum Detroit Mich.
 "Newly Weds" Grown Up Baby" Poli's Washington D C.
 "Peg of My Heart" Lyceum Pittsburgh.
 "The Heart of Wetona" Orpheum Nashville Tenn.
 "The Katzenjammer Kids" Lexington New York.
 "The Marriage Question" Majestic Peoria.

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Bennett Sydney
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Bljou Comedy (C)
Bimbo Chas (C)
Birch Eucebia

Bland Wm
Bollinger Percy
Boises Jack & Millie
Borremier Louis (C)
BoyJ Dixie (C)
Boylan Augusta
Brant Frances
Brennan Marty
Briscoe Olive
Broadbent Irene (SF)
Brown Ada (C)

Brownell Mabel
Brown & Jackson
Brown & Kennedy (C)
Brown & McCormack
Brownie Morris (C)
Bruen W R
Bullock Gertrude
Burdell & Burdell
Burke John E
Burns Paul
Burns Vic
Butler Roy E
Byam John (C)

C
Calts Bros
Calborune W H
Carbrey Mrs G F
Carey James T
Carmody John
Carpenter E J
Carr Merle (C)
Carroll Harry
Carroll Madam
Carroll Nettie
Carvella Musical
Cataldo & DeFrierre
Cavana Duo
Cavanagh J F (C)
Cecli & Mack (C)
Cesaro Carlos (C)
Chaney Bob
Cherry Chub
Childs Edna
Church Alice

Claire Jack C
Clare Sidney
Clark & Gould
Clark Bert
Clark Mrs H E
Clark John Co
Clark Miss M J
Claywood Matie
Cleveland Harry B
Clifford & Wayne (C)
Clifton & Cornwall
Clover Edythe G
Clute Gerald L (C)
Cohen Willie M
Collins Earl K (TEL)
(C)
Conner Bernice
Conrad Clayton
Conway Charley E
Cook & Handman
(SF)
Cook James
Copeland Les
Cox Flo
Crazy Quilt Frank
Cullen Ed (P)
Jurley Leo

D
Dalley & Parks
Daly Dan
Darling Miss L (SF)
Davis Doc Will
De Angio Carlo
Deane Laura

De Coursey Nettie
DeFoggie Louise (C)
Deiton Harold
Dei Toro Glida
De Manby Alfred
De Wolfe Wm
Dick Wm
Dix Gladys (C)
Dobson Frank
Domine Lillian
Donegan Ed (C)
Donovan Fannie
Dorr A Monroe (C)
Douglas Miss Billie
(C)
Downey Maurice
Drew Miss Bobby
Duffy Dick (C)
Duffy Jas J
DuFresne Girls (C)
Dugan E J
Duncan Harry
Dunedin Jas
Dunlap F E (C)
Dunlevy Joe
Dunn Jas A
Dupree Libby
Du Rocher Jean
Du Tell Frank
Du Val Angie

E
Earle & Sunshine
Eastman Roy

Eastwood Chas H
Edison Pearl J
Edwards Al
Edwards Julia (PKG)
(C)
Edwards May
Edwards Nooley (C)
Edwards Sarah M
Elmina Mlle
Emerson Flo
Emerson James E
Erlington Myra
Everette Flossie

F
Faber Harry
Fairfax Virginia
Fantos The (C)
Fargo & Wells (C)
Fay Miss Billie (C)
Fellows Emie
Ferris Eva
Fields Arthur B
Finlay Agnes
Fisher Jessie
Fitzgerald Jay (C)
Fitzsimmons Mrs W
A
Fletcher Jimmy (P)
Florette Mlle
Folger J H
Freeman Moe (C)
Freeman Millie
Fuller Geo

G
Gabriel Master (C)
Gangler Jack
Gassman Josephine
Gelsha Girls
Genaro Marie (SF)
Geots & Duffy
Gibson & Brown (C)
Gibson Earle S (C)
Gibson Georgia
Gibson Hardy (SF)
Gibson Jessie (C)
Gibson Scot
Gillespie Flo (4) (C)
Gillette Fred
Gilmore Barney
Glurnen John
Glenny & Bradford
(C)
Glover Claude O (C)
Glover Mazie B
Golden Elia (P)
Gradwell Chas E
Grady Adelaide
Grassell Olivia
Gray Alma (P)
Gray Fred
Gray Roger
Green Billy
Green Jimmie
Gregorys The (C)
Grew Wm
Grey Clarice
Grundy W M

Gualano R
Guest Alfred
Gullit Adolfo (C)
H
Haagen Helen
Halcombe Frances
Hale Bobbie
Hall Sid
Hallway Arthur
Harlan Kenneth
(Reg)
Harry Roy N (C)
Harrington Wilbur
Harris Dave
Harris M
Hart & Kerville (P)
Harvey Edith (C)
Harvey Morton
Hasson Leslie A (C)
Hayward Stafford Co
Headder Jack (C)
Hearn Miss J
Heath Bobby
Heimar Magician
Henderson C (C)
Henderson V L (C)
Hennequey Helene
Henning Leo
Herbert Sisters
Hicks Joe (C)
Hilton Dora (C)
Hines Harry

Alice Hanson
ASSISTED BY
R. Lloyd Markee
Loew's American
Nov. 19
ARRANGED BY
MR. LUBEN

RAYMOND PAINE

ENDORSED BY VAUDEVILLE'S GREATEST CRITIC in his review of "Step Lively Girls" at Columbia Theatre, New York (Nov. 5)

"Mr. Paine is one of burlesque's best straight men. He is a clean-cut young fellow, always having himself in hand; knows language and how to use it, and leaves a most agreeable impression, besides being of immeasurable assistance to the comics."—SIME.

The Morning Telegraph says:
"Raymond Paine—one of the best straight men we have had the pleasure to review in our long burlesque experience. Paine not only makes a good appearance, but delivers his lines remarkably well."—(UNO.)

INEZ NESBITT

Scoring a success as the lead in "THE NIGHT BOAT," Orpheum Circuit, and unanimously endorsed by the press of the country

NEW ACT IN PREPARATION FOR PAINE AND NESBITT.

ELIZABETH MURRAY

opened at the PALACE THEATRE, CHICAGO, MONDAY, with our
new Novelty song

I'M GOING TO FOLLOW THE BOYS

TUESDAY A. M. WE RECEIVED THIS WIRE:

CHICAGO, NOV. 13.
JULIUS P. WITMARK, 144 W. 37TH ST., NEW YORK.
SANG "GOING TO FOLLOW THE BOYS" FOR MY CLOSING
NUMBER AT THE PALACE HERE LAST NIGHT. THE SONG
WENT OVER IMMENSE AND I LOOK FOR LOTS OF SUC-
CESS WITH IT. BEST WISHES.
ELIZABETH MURRAY

GIRLS! THIS SONG WAS MADE TO ORDER FOR YOU

It's different than anything you have ever used, with one of those "JIMMY" MONACO melodies you'll rave about.
Words by Howard Rogers.

1st Verse

I've always had a lot of boys around me.
Wherever boys were, that's the place you found me.
Now I'm lonesome most ev'ry night,
There's not a single fellow in sight.
I miss the smiles of Billy, Jack and Harry—Percy was a dear.
I never felt so blue,
But I know what to do,
I've got a great idea—

1st Chorus

I'm going to follow the boys
Over there—anywhere—I don't care.
I'm just dying for one little dance,
But all my dancing partners are Somewhere in France.
I never nursed anyone, I'll admit,
But I'm strong to do my bit,
And if one little kiss or more
Can help them win the war,
Why, I'm going to follow the boys.

2nd Chorus

I'm going to follow the boys
Over there—anywhere—I don't care.
I'd just love to be hugged by someone,
But every fellow's right arm is holding a gun.
I've never nursed anyone, I'll admit,
But I'm strong to do my bit.
If they don't call me in the draft
I'll get right on a raft
And I'm going to follow the boys.

3rd Chorus

I'm going to follow the boys
Over there—anywhere—I don't care.
Submarines have no terrors for me;
One hard look from me and they'll go under the sea.
I've never nursed anyone, I'll admit,
But I'm strong to do my bit.
Lack of sugar don't worry me;
Love's a necessity,
So I'm going to follow the boys.

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Hirschhorn Anna Hoffman Frances Holmer Babe Homberg Bob Hough Edna Howard & Syman Howard's Animals Hoyt Leo Hughes Walter W Hunter Steven M (C) Hunter Mrs Kenneth	Joyce Lola K Kahill Vivian Kaufman Emmie (C) Kay Lillian Keigard Billy Kelly Edna (C) Kelly & King Kelly Andrew Kelly Tom (C) Kennedy Harold Kennedy James Kerrigan James King & Harvey (C) Kittles The Kloof Billy (C) Knight Otis L (C) Kolb C A (Reg) Kramp Ben J (C)	Law Miss Lester Lawson Billy (C) Lay Jack (C) Lea Frank J Lee Lola Le Grohs The Leigh Ted Leighton Chas (SF) Leonard Olivette Leonhard Lily Leorsett & Lockwood Le Roy R B LeViva Miss (C) Lewie Edna Lewis Harry Lewis Harry C (C) Lewis Henry P Lewis Tom Leyle Wm (C) Lidell Jack Lidell Jack (C) Lima Geo Linn A M (C) Lloyd Eddie M Lockhart W J C Lockhart Roma M (C) Loftus Mr & Mrs (C) Longfeather Joe (C)	Love Joe Love & Wilbur (C) Lovett Bessie Lowe Walter & M Lucase John Lydtrom & Emerson Lyles A L Lyles Aubrey L (C) Lynch Merry Lynne Oral Lyons Miss M	M Mable & Malte (C) Mack Eddie Mack Robert Major Carrick Mallins Irene B (C) Manderville Marjorie Mann Billy (C) Manning Sisters Manzell Louise Marr Billie Marshall Lew Martin Mrs Norwood Maselin A (C) Maxim A (SF) Maxim Mrs (SF)	May Harry Mayer Harry McCormack Joe McGrath & Yoeman (C) McGreer Robt (SF) McIntyres The McNamara Jimmie McPartland Leo W Mealy Sig Melrose Helen Meltonia Dorothy Melvern Babe Mercedes Mercer Beryle Meyers Charlotte Meyers Harry A (P) Middleton Jennie Miller Fanny Miller Leo R Miller Thos H Miller Katherine (C) Molten Wm Moe Freeman (C) Montrose Belle Montrose Bert	Moon J Aurus (C) Moore Mrs Geo A Moore Irene (SF) Moore Lucia Moore Lucille (SF) Morgan Bruce Morgan Chas A Morrison James Morton Jane (C) Moulton Gertie Mowatt Ben Murdock Miss Jap (C) Mystic Clayton	N Nash Mildred Naval The Four Neale Arthur Newlyn Victoria Newman Mr & Mrs R Newport Hal Norwood Edw (C) Novelle Bros	O O'Brien Mrs Wm O'Connor & Dixon (C) Old Florence	O'Neill Mac (C) Orthman Grace (C) Osborn Miss Teddy P Page Bert Palmer Frank (C) Pantzer Blanche Patrick Harry Pawlak Nick Pearson Violet (C) Phelps Frank (C) Pietro Mr Piquo Mr & Mrs Pitrot Richard Poole & Pembroke Portia Girls Potter Wm O Powell & Brannan Pratt Herbert Prescott Jack (SF) Primrose Helen Proctor Wm L (C) Pullman Miss Dede Purdy Wm (C)	R Racey Edw F	Raffin Alfred Ramey Marie Randall Otto D (C) Randolph Ruth Rankin Wm (C) Rath Bros (C) Ray Roma Raye Helen M Raymond Jack (C) Riano Jack (C) Rice Bros (C) Rice Helen C Riche A Rifner Carl Right May Riley Joseph Hindner Miss E (P) Ring Blanche Ring Julia Rowell & Brannan Rovers Dolly Robeson Erba Robidoux Eugene Rochester Claire Rooney Clarrie Ross Katherine (C) Rothchild Julie (RG) (C) Russell & Lapoint
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Cheer Up, Broadway
I'll Be With You Soon

FRANCES KENNEDY

The Cheeriest Comedienne,
in Exclusive Songs. William
B. Friedlander and
Herbert Moore.

Booked solid, Harry Weber
cast, Simon Agency west.

Gowns by
BRAUDRY,
Chicago.

Russell John
Russell Paul R
Rutland Belle
Ryan Elsie
Ryan Ethel

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Salvatore (SF)
Santoro Duo
Saxon Pauline
Schofield Chas Mrs
Shallow Stella
Sharp Chas
Shaw Joe (C)
Shaw B Collin
Sherman Joe
Sherman Leo
Shield Crowning
Sinclair Ada
Skelly Jimmie
Skelly Jim (C)
Small & Lancaster (C)
Smith & Rodgers
Smith Al B (P)
Smith Viola
Snowball
Sol Lilla (P)
Solomon Milton
Staley Ethel A
Stanley & Lee (C)

Startup H
Startup Harry (C)
St. Claire A do
Steady G B (P)
Stephen Murray
Steppe Harry
Stevens Kitty (C)
Stevens Marie (C)
Stewart (Slim) H (C)
Story R
Strauss Sisters
Strause May
Stutzman Chas
St. Claire Tyler (C)
St. Vrain Richard
Sully Estelle (P)
Sully Harry (P)
Sunderland May (C)
Sutton Lulu
Swain Frank H (C)
Sweet Olive

T
Tabor & Green
Taylor Frank
Teal Garnett R
Terry Arthur & G
Texas Quartette
Thomas Mr & Mrs F
Thomas Helen
Thomas Lucille

Thomas Muriel (C)
Thorne Wm
Tivolera
Top Cornelius (Gov't)
(C)
Townsend E M
Travers Helen
Travers Roland
True Valerie
Tucker Cyril G
Turners The (C)

U
Universal 5 (C)

V
Valette Blanche (C)
Valli Arthur & M (C)
Van Arthur (C)
Vance Harry
Vernon Mr
Vert Hazel

W
Wakefield Willa H
Wakefield Wanda (C)
Wallace Miss (TEL)
(C)
Walt Chas E
Ward Al (C)
Ward & Fryor

Wardell Harry
Wayne Marshall & G
Weary Frank
Well E A
Westcott Eva
Weston Maisie
Weston Trio (C)
White Johnny
White Valerie
Williams Frances
Williams Marie
Williams Marie (C)
Wilson Henry P
Wilson Lew (C)
Wilson Nettie
Wilson Ollie
Wilson Rogers & W
Window Muriel
Wood Joe
Woodward & Morrissey
(C)
Worth Louis
Worden Harold O
(Gov't) (C)

Y
Young & Clifton
Young Emma
Young & Waldron (C)
Young Therese (P)
Yvonne Miss (C)



FRANCES KENNEDY—she has a wonderful contralto voice, which, combined with a pretty face, immediately won the hearts of the audience. Miss Kennedy ran a close second for top honors on the bill with the presentation of her clever act.—Pittsburgh "Press" (Oct. 25).

As an entertaining songstress, a charming mimic, a rollicking funster, Miss Frances Kennedy is easily the outstanding feature of this week's bill at the Davis. Her pleasing appearance does not detract from her pleasing singing. She is pretty, as well as clever.—Pittsburgh "Chronicle-Telegraph" (Oct. 23).

Frances Kennedy, who has a pleasing stage presence and a fine voice, won favor from the moment she appeared and assumed shyness to sing her first song. It is her first visit to Pittsburgh. Besides being a pleasing singer, she possesses rare ability as an impersonator, by which gift she keeps the audience laughing constantly.—Pittsburgh "Sun" (Oct. 23).

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Jessie Stewart, character woman, has joined Leo H. Harrison's stock at Mantowoc, Wis.

Dixie Lottin has been engaged for Harry Holman's "Adam Killjoy," vaudeville act.

Wamsher's "Honolulu Girl," musical comedy, opened Sunday at Spring Valley, Ill.

Every member of Pepple-Greenwald's all-girl review purchased a Liberty Bond, the Morette Sisters each investing \$1,000.

A divorce suit was commenced here last week by Babe White, a chorus girl, against Charles Turnbull, a comedian.

Sam Archer has been engaged for a part in Gene Ellsworth's comedy-drama sketch.

Ralph Ketterling's sketch, "After Ten Years," has secured a booking on Loew time.

Margaret Mower is an addition to the Portmanteau Players in Stuart Walker's company.

Dan Belmont and wife have been engaged as comedian and soubrette by the Zinn Musical Comedy Company at Milwaukee.

Marie McClanahan and Stewart Kemp have joined Angelo Newman's new act, which opened Sunday in Des Moines.

Alphie Levey, the Australian actor, has been engaged to take one of three parts in a new sketch by Ralph Ketterling.

Frank Hanlon, formerly half of the acrobatic act of Hanlon and Hanlon, in pictures on the Coast, is reorganizing his act.

Tiny Leon, leading woman in Ed Williams' stock at Kokomo, Ind., has started divorce proceedings against Jim Wallace, who is with the Otis Oliver stock in El Paso.

IVAN HOFF AND THE ORIGINAL KARL VARVARA

A Voice, Two Boys and a Piano CROWDED HOUSES
Both Drafted and Rejected, Accepted by the United AT THE STRAND

1917
Nov. 19—Quincy, Mass.
" 22—Dorchester, Mass.
" 26—Norwich, Conn.
" 28—Westfield, Mass.
Dec. 3—Fitchburg, Mass.
" 6—Allston, Mass.
" 10—Brookline, Mass.

1917
Dec. 18—Newerhill, Mass.
" 17—Salem, Mass.
" 20—Boston, Mass.
" 21—Manchester, N. H.
" 31—St. John, N. B.

1919
Jan. 7—Portland, Me.
" 14—Keth's, Lowell, Mass.

THANKS TO
JEFF DAVIS

The Russian Musicians Are the
Big Feature This Week.

Ivanoff and Var Varva give one of the strongest musical acts the Strand has ever had. One partner has a sweet and clear tenor voice of great range, and the other is a piano expert. The latter's single handed (left) solo is wonderful. He utilizes base and treble octaves and with the melody gives a series of variations that demonstrate wonderful dexterity in fingering. The tempo's rendering of "The Sunshine of Your Smile" is possibly the best that popular song number has ever had here.

Bertha Startzman severed her connections with the stock company at the Lyric, Gary, last week and joined the company at the Empress, Milwaukee.

Otis L. Oliver will open a new stock company Nov. 26 at Wichita, Kan. He will continue his stock at El Paso, Texas, but will be actively connected with the new company.

Ralph Dunbar's "Dance of the Nations," elaborate dancing act, closed at the Wilson Avenue theatre and will go to New York on big time.

Walter Montague is rehearsing a new vaudeville tabloid musical act for Frank Rich. Elmer Jerome was last week engaged as comedian, and Eddie Carr as juvenile lead.

Ernest Carr, New York delegate to the White Rats, has registered with the Chicago Daily News Bureau at Paris. Mr. Carr is a veteran

The Studebaker, now operated by the Shuberts, is claimed, in the advertisements for that house, to be "The Handsomest Theatre in America." Considerable money was spent in the interior remodeling and decorations for the new regime.

Long Tack Sam, head of his Chinese troupe, writes to the Chicago office of VARIETY, denying that he was ever in partnership with John E. Friedman. "I only carried Friedman along as property man," he writes. "My wife, Mrs. Poldi Long, is the exclusive manager of any troupe with which I have connection."

Part of the proceeds of "Come Out of the Kitchen," to be given at Powers' Nov. 20, will go to the Christmas fund of the sailors at Great Lakes. Friday Otis Skinner, in "Mr. Antonio," gave a performance for the middies at the Great Lakes station, and Sunday afternoon "Parlor, Bedroom and Bath" was given for the boys.

Joseph Erber of Decatur, Ill., and his associates, have purchased the Washington theatre, East St. Louis, and the Airdrome, Belleville. The former is a vaudeville house seating 1,500 and the latter a picture house. The purchase price for the two houses is said to be \$80,000.

The St. Regis hotel here, patronized largely by the profession, has introduced a novel idea of service to its guests. A large room downstairs in the hotel has been transformed into a miniature theatre. A stage has been erected, with footlights. The room is at the disposal, without charge, of guests of the hotel and their friends, for purposes of rehearsing.

Claude "Tink" Humphreys and George Van have been nominated interlocutors for the minstrel show to be given by the vaudeville agents and booking managers of Chicago, for the benefit and under the auspices of the Chicago Red Cross. The first rehearsal was held in the Knights of Pythias hall. Daily rehearsals are now being held in the St. Regis hotel. It is hoped to raise \$5,000 as a result of the show, which will be held some time within the next fortnight.

AUDITORIUM (H. M. Johnson, mgr.)—Grand opera, Cleofante Campanini, director (1st week).

BLACKSTONE (Ed. Wappler, mgr.)—

FRANCES KENNEDY

"The Joyful Comedienne" sang a number of songs, and it is safe to say that few women have ever appeared on the Keith's stage that could put a song over better than Miss Kennedy. She was forced to respond to half a dozen encores before she was permitted to give way to another act.—Cincinnati "Enquirer" (Oct. 29).

As a newcomer, Frances Kennedy offers a series of songs that are both interesting in themselves and, with the added appeal of Miss Kennedy's personality, constitutes one of the brightest spots on the bill.—Cincinnati "Commercial-Tribune" (Oct. 29).

Frances Kennedy had everybody doubled, with laughter from her first appearance to her last bow, and her characterization of an Irish colleen put a flourishing finish to a great big broad comedy act that is clean as a whistle. Twenty-three minutes in "one." Called back many times.—"Billboard" review of Cincinnati (Nov. 3).

of the Boer war. He participated in the conflict as a bridge dynamiter.

Emil I. Dirks filed a creditors' bill last week against the Western Theatrical Enterprises and Alfred J. Hamburger, Samuel M. Frantsland and Sam Sammel, et al, on a claim of \$1,600.05.

Frank Zimmerer, scenic artist for Stuart Walker's production, is in Chicago assisting in the preparation of "The Gods of the Mountain" and "The Birthday of the Infants" as full-stage productions.

The Service Club of Chicago has bought out the house for a performance of Ruth Chatterton in "Come Out of the Kitchen," at Powers' Nov. 20. The matinee the following day will be monopolized by the Arts and Travel Club.

Ed Aiken was engaged to play juvenile lead and Goldie Zone the part of a Red Cross nurse in a dramatic sketch, which showed for the first time at the Academy this week. The act is produced by Howard McNabb.

Charles W. Murphy, former president of the Chicago Cubs baseball team, is building a \$150,000 picture house in his old home, Wilmington, O., to be known as the Clinton. The theatre will open Dec. 30. It will be managed by Frank and Jim Murphy, brothers of Charles W.

Frances Kennedy goes Over the Top

Frances Kennedy, a lone comedienne, goes over the top in fine style at the F. Keith's this week, and completely captures the audience, using a clever collection of songs and many amusing grimaces in her successful attack. She brings the audience back single-handed as her captive and then makes her hearers laugh themselves into a state of punishment. Miss Kennedy sets the pace for a display of wonderful costumes.—Indianapolis "News" (Nov. 6).

Frances Kennedy did things with her face and a program of exclusive and absolutely new songs last night that won her the right to the headline position in the bill at Keith's this week. With a voice that is far above the ordinary, she captivated the audience by sheer force of a charming personality and kept them calling for more. The songs she used might be called her own for the way in which she put them across, being absolutely her-own—Indiana "Daily Times" (Nov. 6).

Frances Kennedy, with a robust, vivid personality, finds appreciative audiences for her songs. The latter, however, are, for the most part, a mere accompaniment of her own charm. Originality as well as personality is among Miss Kennedy's assets and in displayed in her act in no mean measure.—Indianapolis "Star" (Nov. 6).

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Water White-side in "Mr. Jubilee Drax" (1st week).
COHAN'S GRAND (Harry J. Ridding, mgr.)—"Why Marry?" with Nat Goodwin, Arnold Daly, Edmund Breese and Ernest Lawford. Handicapped by general slump in business, but an unqualified hit (2d week).
COLONIAL (Norman Field, mgr.)—"Parlor, Bedroom and Bath," with Florence Moore, dragging to its close (12th week). "Here Comes the Bride" Nov. 25, with the New York cast.
COLUMBIA (Frank G. Parry, mgr., Columbia Wheel)—"Puss Puss."
CORT (U. J. Herman, mgr.)—"Upstairs and Down" (12th week).
CROWN (Ed. J. Rowland, Jr., mgr.)—"Stock—The Cowboy and the Thief."
ENGLWOOD (J. D. Whitehead, mgr.; American Wheel)—"The Grown-Up Babies."
EMPIRE (Art Moeller, mgr., American Wheel)—"Galaty Girls."
GARRICK (William Currie, mgr.)—"The 13th Chair," with Annie Russell (10th week), closes. "The Passing Show" opens Nov. 19.
GAYETY (Robert Shoemaker, mgr., American Wheel)—"Girl from the Folies."
ILLINOIS (R. Timponi, mgr.)—"Miss Springtime" (5th week). Will be succeeded Dec. 2 by "Have a Heart," with Louise Dresser.
IMPERIAL (Will Sping, mgr.)—"The Good for Nothing Husband."
LA SALLE (Nat Royster, mgr.)—"Oh Boy," with Joseph Santley (15th week).
NATIONAL (John Barret, mgr.)—"Come Back to Erin."
OLYMPIC (Abe Jacobs, mgr.)—"Canary Cottage" (7th and last week). Blanche Ring in "What Next?" Nov. 18.
PLAYHOUSE—Stuart Walker's company in "Seventeen" (7th week).
PRINCES (Will Singer, mgr.)—"The Man Who Came Back," with Mary Nash, holding up well (8th week).
POWERS (Harry Powers, mgr.)—Otis Skinner in "Mr. Antonio" closes (10th week). Ruth Chatterton in "Come Out of the Kitchen" Nov. 19.
STAR AND GARTER (William Roche, mgr., Columbia Wheel)—"Broadway Frolics."
STUDEBAKER (Louis Juda, mgr.)—William Gillette in "A Successful Calamity" a dignified success (2d week).
STRAND (Gene Quigley, mgr.)—English opera.

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VELVET CURTAINS

MAJESTIC (Fred C. Eberts, mgr.; Orpheum; rehearsal, 9.50)—Adele Rowland winning moderate applause, and Jimmie Lucas, always a favorite here, stood out at the Monday matinee. Le Roy, Talma and Bosco, with a standard illusion, sleight of hand and comedy magic act parfait, were beyond criticism, but drew no salvo. The Majestic certainly is one place where actors who have toured and triumphed may come to have their ego removed. The operation on this occasion was general and successful. The surgeons and the autopsy crew were on hand in force, this being one clinic not severely affected by the theatrical drought. Miss Rowland has added "Love is a Wonderful Thing" for a high-class comedy hit, and "Small Town Sweetheart" for a sizzling ballad, since her Palaco appearance. Otherwise her offering is set. She did "Smile, Smile, Smile" for an encore, but would have better left it out. It isn't her kind of a number. Dainty things are for her, not rousing ones. A feminine accompanist was at the piano, and, thanks be, did not play a solo; this feature alone ought to insure headline position for the act.
 Mr. Lucas, who has to step here, where we knew him in the cabarets and in the hoary days of "spotlight singing," stepped out and stepped. Assisted by Joe Hall and Methusalem he finished flying. He ran his "nut" routine, stringing a few laughs upon the thread of his harmless lunacies. Then his palatable voice got him an encore with "Long, Long Time," and that encore was taken by the newest of Lucas' allies, a balcony box veteran who said he had fought in the Civil War, but who was surely too old then to do much fighting. He was probably

at his best during the Siege of Troy. If Gus Edwards and Jimmie Lucas ever declare a truce we may get some middle-aged actors back in the business. Anyway, the aged bird, with irrestible white whiskers and a feather-edged dignity, made 'em come and come again.
 "Nance" comedy predominated through the bill, there being no less than five acts tainted with the Vaudeville Plague.
 Jack King (King and Harvey) with his fassetto comedy, burlesque opera and male soprano work has seen his best days with that stuff. So has Harvey seen his. His efforts at comedy rendition were deplorable. If this act would sing and not try to do tricks it might be acceptable; as versatile artists the men might as well get discouraged now.
 The opening act, at 2.02 p. m., held attention and drew a round. Santi, a snaky contortionist, did a death dance that might be abbreviated for improvement, but which registered in its grisly manipulations and entitled her to better position. She was lamely assisted by Alta Kron, ballads, who sang the first song fairly well, the second not so well, the third, "Marsellaise," without alibi, apology or reason, in an Oriental set, and got less out of it than the orchestra might have. This young woman has talent, but her energy is misguided. She should wear distinctive costume instead of the non-descript semi-decollette, and should sing sensuous Far-East songs if anything, though her temperament is far from sensuous as it gets across.
 Bessie Rempel reappeared in "You," the piffing morality in which a girl and a man stand in little individual spots that reveal

VARIETY, Nov. 9, 1917
 CARRYING SET IN TRUNK

In line with the V. M. P. A. notice of advice to artists in VARIETY, warning against carrying excess baggage, the Grainger Scenic Studio in Manhattan has perfected an interior set which can be conveniently folded into a small trunk.

only their heads, delivering a too-realistic African Dodger effect. The acting (except Miss Rempel's, which was adequate and pleasant) was impossible. The book is laughless and, where it should be pointed, is blunt. There wasn't a giggle and there wasn't a hand. Miss Rempel needs an act. She may play one if she has it. Nobody could put this one over.
 "Rubeville," the mélange of brass and quartet singing and deafening uproar and hokum, has been and probably still is a valuable factor in vaudeville. But the Ma-jestic audiences do not like noise. Elsie Janis is their idea of an act. Therefore the light returns in this instance may be laid at the feet of the patrons. But in a house where plenty of jazz and super-plenty of cymbals, bass-drumming and trombone blaring are welcome, "Rubeville" ought to be the season's riot. Ideal, with a motion picture prelude that doesn't do what the lecturer says it does, closed with her mechanically excellent tank dives. **Laté.**
PALACE (Earl T. Steward, mgr.; Orpheum)—The show ran trippingly Monday night, to a surprisingly light house where heavy patronage is the rule.
 Elisabeth Murray, resurrected from the vicissitudes of a musical comedy monstrosity, appeared to have weathered the wreck handsomely. She breezed through half a dozen songs, never wetting a single gray hair, and finished with "Henry Clay," one of her recent stand-bys, to rattle applause.
 Not an act on the bill missed fire, with the possible exception of Archie Orni, opening the bill, and doing well for the location, but not powerfully well. Orni carries too much, especially in his billing, which calls on him to oil-paint, juggle, tumble and illusionize. Mostly, he tumbled.
 Frank Crumit, assisted by a guitar and a ukulele, halted the entertainment, got down to "Maggie Murphy's Home" and then gave out. On No. 2, he sat lazily in a chair without character makeup or pretense at any monkey business, strummed his strings and sang a few ducky ditties winningly. That boy couldn't falter anywhere. He has personality. He sings sweet songs. But oh, he tells sour gags. If he would chop the chatter and do what he does so well, and only that—next to closing on the New York bills.
 Patricia and Myer, recruits from the less imposing theatres, followed with another applause and laughter contribution. Pat is a youthful husky who dances on split-bot-

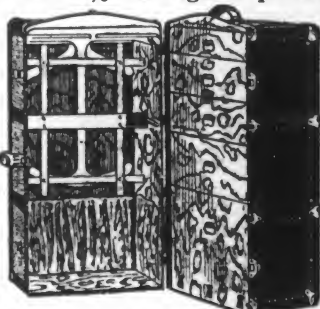
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toms and soft soles and has a thousand little comic falls and passes. Miss Myer is a slender, juvenile peach, who dances like a bubble and does baby-stuff winningly if not convincingly. The act is alive and past doubt. Bert Melrose got a reception and then went to earn it. He had the house owing him when he retired in favor of England's animated gumdrop, Josie Heather, who, too, got into the fast spirit of the whole show, and went snappily. Chicago is not the softest fall for English wit. But Josie found a cushioned spot, so did little boy-sister, Bobby. Joseph has eliminated her one off-color song, which was panned at the Majestic a fortnight ago. She doesn't need it.

Then came the grand slam—Harry Green and his company in "The Cherry Tree," a Hebrew comedy skit larded into a fair melodrama. Green stole everything in sight. For a sketch act such after-applause has rarely been heard here. Green, who used to be a "nut," is now in a class with Hugh Herbert, Lee Kohlmar and the others of that grade who burlesque the Jew without ridiculing him, and who make pleasant comedy out of Aaron Hoffman's never-failing material.

Closing was "America First," a Rolfe & Maddock act, new herabouts. For patriotic stuff, of which there is a glut these days, it set a standard. Somehow the flag showings and the enlistment songs seemed genuine and hearty. The brass work was melodious and true. The slides hit hard. The act elicited a hurrah. The audience was standing on its feet by the time President Wilson's picture was flashed.

AVENUE (Low Weinberg, mgr.; agent W. V. M. A.).—This theatre, probably to a larger extent than any other in the city, has been hard hit by the draft. There has been more than a casual falling off of business. The theatre is located in a boarding-house neigh-

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borhood, densely populated by men of draft age, who were previously steady patrons of the house. After a rather weak opening the bill last week gained headway and finished with an excellent general average. Harris and Kress, man and woman roller skaters, need practice and more finish to their act, particularly the woman, who doesn't seem to be quite sure of her ground and fails to keep up with the music. The man does a clog on the table, which gets a hand. Number two were Fagg and White, also a man and woman, in a black and tan act tagged "A Little Bit of Africanology." The comedy is swift, and the woman, whose voice is excellent, gets over with a typical southern number, "Bill, You Done Me Wrong." Lucille and Cockle are two cockatoos, presented by Mademoiselle Lucille. She is a handsome woman, with a beautiful gown, who puts the birds through a series of interesting tricks, the most effective of which is done by "Lucille," who shrills out "Yankee Doodle" when the American flag is produced. This act is off big time, and is probably the best of its kind. The four position was held by Lillian Morley and the McCarthy Sisters. They call themselves "Those Personality Girls," and have a right to. The trio opens with a snappy number, after which Miss Morley does a single, singing "Somewhere in France is the Lily" while the sisters change for their kid number. The act was easily the hit of the bill. Roth and Roberts, billed as "The Cop and the Wop," have one of the best two-men comedy talking acts in popular vaudeville. They keep the house laughing from their entrance until they go. Their characterizations are funny and their gags are funny. The program closed with Retter Brothers, ground tumblers.

COLUMBIA (Frank G. Parry, mgr., Columbia Wheel).—A drunk sat in the gallery, and at intervals of about two minutes bellowed with laughter. He bellowed because he was drunk. The house shrieked with him. They had all paid their admission money, including the war tax, and they felt they had a few laughs coming to them. So they laughed, but not at the show, which was Sam Sidman's "Circus In Town."

When the show plays the Columbia everybody notices it. Manager Parry's vigilant supervision has taught the Columbia patrons to expect good shows. But even a manager's vigilance cannot keep a vapid, silly, meaningless, humorless show from getting in once in a while. The fact that Sidman's name has been identified with burlesque for these many years does not alter the fact that his present hodge-podge is an

affront even to the indulgent and easygoing folk who attend burlesque.

So everybody was thankful for the drunk in the gallery, and Mr. Parry, in sheer fellowship with the audience, let him stay and pickles.

Sidman, in as many make-ups as Heins has pickles, monopolizes the stage at all times, slides in on choruses to no purpose, interferes with duets by far-fetched comedy efforts and generally gives the public to understand that it is Sam Sidman's show and that Sam Sidman is the principal comedian. With an Elmer Brown did a specialty with an accordion, playing several patriotic numbers. He was recalled a dozen times and practically stopped the show. The audience whistled the tunes and sang them, and clamored for his return. Without any intention of taking anything away from Mr. Brown, who acquitted himself creditably his enthusiastic reception was due to the fact that the audience was glad to see a Sidmanless stage for a few minutes.

For the finish Jack Howard bawled a patriotic recitation, which tore down the house. Out came the American flag. The theatre shook, and the drunk in the gallery laughed uproariously.

Sidman calls his show a screaming farce. If there's a scream in it it is a scream of rage. If it is a farce let us have tragedy.

RIALTO (Harry Earle, mgr.; Doyle-Loew, agents).—No less a personage than the daughter of Anna Held topped the bill. But her reception was not as enthusiastic as might be expected. It is a fact that pop audiences will not be satisfied with just names. Liane Carrera should forget that she is Anna's daughter. Forgetting it, she might endeavor to pass on merit and talent. She has talent, perhaps, but her palpable philosophy seems to be that Anna Held is her mother, and that is enough for the money. Liane sings a few Frenchy songs, and rolls her eyes in the bewitching manner that got Anna the plaudits in the good old days. In fact, she goes matter one better with a little song in which she admits "I've Got Lots of Other Pretty Things Besides My Eyes." She refers to her other items of pulchritude only by innuendo. Her best song is "Yankee Doodle's Learning How to Parlez Vous Français." William Hale and brother have a combination perch and xylophone act. Both phases of the offering get over, particularly xylophone. Russell and Byrne present a novel sketch entitled "Both Sides of the Footlights." The plot is interesting and

unique. Miss Russell portrays a vaudeville actress and Byrne plays her husband. The setting is divided into two sections. One is the dressing room and the other a part of the stage. On the stage, the two make violent love to each other. In the dressing room they bicker and scrap. The swift changes from amour to battle are well measured. A bit of plot is thrown in for good measure—a telegram received in the dressing room by the woman, advising her of the death of her mother. With this news, she is forced to go on the stage and perform her light love scene. The finish, when she is fighting her rising emotion over the news, is splendidly portrayed. In the part, the man inquires into her health and that of her family. "And how's the little mother?" he asks. This is the big moment for Miss Russell. She does a bit of acting here which would do credit to Emily Stevens. James Baron Lichter does a comedy planologue, closing with a burlesque of the Sextet from Lucia" which is accorded a shrieking appreciation. There are ten people—four men and six girls—in the Honk Kong Girls, a musical comedy "chop suey," as it is tagged. The act is pleasantly costumed, but suffers somewhat from lack of a book. The chop suey idea is carried out all right—a little bit of everything, but not enough of anything to give sustained interest. Floyd and Beaman have a funny blackface talking and singing act. *Swing.*

GREAT NORTHERN HIPPODROME (Andy Taibot, mgr.; agent, W. V. M. A.).—An enthusiastic audience by its applause gave anticipatory quiver of delight to a long waiting list at the box office Monday afternoon. This show, while not exceptional, was smooth-running, and contained some corking acts. Holder and Graham in a pleasing shadow-graph bit, started the show, and were well received. Rogers and Woods, two nice looking little girls, have a dancing-singing act which is neatly attired. They close with a Russian dance which rather Jacks pep. Cummins and Seaham followed with their comedy acrobatic act, opening in one with a special drop representing the back entrance of a theatre. After some business they go to full. Their act is mainly composed of bumps and falls, always more effective than straight stunts, and particularly well done by this team. Their act is one which could easily open a big time bill. Jimmy McWilliams, whose appearance is reminiscent of Jim Harkens, uses no make-up. He prefaces his offering by saying all he needs is a hook to hang his hat on, and a piano. As a matter of fact he can do without the hook. With the piano he entertains mightily. He does a burlesque on grand opera which draws a great deal of laughter. "Back to Elmira" is a rather well acted version of the w. k. triangle. The little girl in the sketch who represents the "other woman" is neat and wise enough to offer a plea of justifiable philandering on the part of any man. The act was appreciatively received by the audience and earned two merited curtains. Joe Jenny's Empire Comedy Four got over. They have what most comedy fours have—a Dutch comic, an exaggerated legit actor, a nance and a straight. But these boys put something into their characterizations which make them seem novel. Their comedy, not too boisterous to detract from their very good harmony, is excellent. The closing act made the audience gasp. It was Lona's Hawaiians, and they didn't have a hula dancer. There are five men in the troupe. They appear to be real natives of the land of the recently deceased Queen Lil, and they sing and instrumentalize most pleasingly. They wind up with medley patriotic numbers. But no hula dancer. A dandy closing act. *Swing.*

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...deportation as aliens, was granted a divorce from Paul Porcasi, an opera singer.
 J. C. Cohen, Honolulu theatrical man, who has been visiting Eastern cities, returns to the islands on the "Maul" November 15.
 "Follow Me," Anna Held's show, at present touring Western territory, has, according to reports, had but one winning week since beginning its Western trip.
 Allen Doone and his company will start an indefinite engagement at the Alcazar November 19. The first piece will be "Lucky O'Shea." Burt Westor will be in the cast. Myles McCarthy has also been engaged.
 Elsie Schuyler, who is suing Pantages for breach of contract and damage to her professional reputation, was scheduled to present her act at the Pantages theatre last week so Judge Shortall could personally pass on the merit of her offering and render his decision. The attorneys for Pantages refused to proceed with the presentation on the ground their client would be at a disadvantage and the theatre inconvenienced by its presentation. The case is still being argued by the attorneys. Miss Schuyler alleges she was engaged for 15 weeks on the Pantages Circuit, and that after the first show her contract was abrogated by the management. The suggestion the act of Miss Schuyler be reproduced came from Judge Shortall after contacts were evenly divided as to the merit of the act.
 The Theatrical Treasurers' Club of San Francisco and Oakland gave a benefit performance at the Bishop, Oakland, November 13 for the sick and charity fund of the club.

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act, "The Count and the Maid," dividing the headline honors. The former is presenting the best ventriloquial routine ever seen here, the woman assistant in the act has an extraordinary double voice and shares the honors. The act was the hit of the show. If it were not for the clever work of Teddy McNamara in the Chooos act the turn would slip. Silber and North proved a classy team and went over in good style. The Four Earles, brothers and sisters, with feats of strength and jaw work, proved a good act. Aileen Stanley scored big appreciation. The ninth episode of "The Seven Pearls," with Mollie King, closed the show. Georgia Howard was billed in advance but did not show.
HIPPODROME—It is a singing show that lacks comedy at this house for the current week. Fiddes and Swain, with songs, were very good; the Four Southern Girls, with more singing, were pleasing; the Peerless Trio, singing and talking accordianists, were the hit. The Kaka Trio, with acrobatics, were liked. Peggy Worth, an attractive singing comedienne, was liked. The Martins, contortionists with a scenic setting, opened the show.
ALCAZAR (George Davin, mgr.)—"The Third Party" (one week only).
CORT (Homer F. Curran, mgr.)—Anna Held in "Follow Me" (second week).
COLUMBIA (Gottlob & Marx, mgrs.)—"Pollyanna" (first week).
CASINO (Robt. Drady, mgr.)—A-H. & W. V. A. vaudeville.
WIGWAM (Jos. F. Bauer, mgr.)—A-H. & W. V. A. vaudeville.
PRINCESS (Bert Levey, lessee and mgr.)—Bert Levey vaudeville.
ALHAMBRA (Wm. Finck, mgr.)—Kellie-Burns vaudeville.
CASINO (4)—A patriotic offering, consisting of two platoons of picked United States sailors from the naval training station at Yerba Buena Island, and which the program states is approved and sanctioned by the United States Navy Recruiting Department, was the headline attraction secured by Robert Drady. The sailor lads go through a routine of drills, taking up about five minutes, then give way to a quartet of "song pluggers" in navy uniforms, who sang one publisher's songs. Had the quartet selected patriotic numbers from other publishing houses and not confined the entire routine to the one firm's catalogue they would have been more successful. Miss McKent's song "Columbia" from an auto draped with the colors. The patriotic attraction was billed as "Twenty Minutes with the Navy," and turned out to be a winner from a box office standpoint. The professional headline act was the Clayton-Dreft Players, with a travesty, "When Caesar Marks Anthony," which had the house laughing from start to finish. This Shakespearean travesty has been seen in vaudeville for many, many years under various titles and with slightly changed dialog. Murry Clayton, with the act here, claims to have been the first to present it, and confirms his claim by having in his possession press clippings over 15 years old. Francis and Wilson opened the show with acrobatics and some dancing that was well liked. The Cycling McNutts have an excellent routine. The little girl, besides going through some clever acrobatics, delivers a curtain talk in a cute manner, making the applause certain. Baxley and Porter were second. The man, who is a tall, lean fellow, has a good voice. The girl accompanies him on the piano. The man also tells some old stories in a manner that proves he should stick to singing, or at least get some new ones. He makes a much better appearance when the lights are up, but insists on using the spot. Vivian Earle sings and plays a violin fairly well. Jack Lamey and Violet Pearson, a fine appearing team, were next to closing. They are shy material. The present routine they depend on is the "imaginary husband" bit.
 Gladys Davis, prima donna with "Bon Voyage," playing the Pantages time, was recently married at Tacoma to Louis Cranwell, a non-professional. Will retire from the act at Kansas City.
 Kranz and La Salle will open a brief engagement at Harlow's Cafe, Los Angeles, after completing their present vaudeville contracts on the Hip circuit.
 A certain "single," who shortly, after canceling several weeks of the Hippodrome time, lost his entire bank-roll in a crap game, returned to the Ackerman-Baris office to have his contract cancelled. He had to be rescued by one Sam Harris, who came to the rescue by arranging bookings.
 Mrs. Phyllis Seymour Porcasi, attracting nationwide attention several years ago through the two years' fight she and her mother put up against an order for their

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The Ad Club will stage a musical comedy, written by George A. Cummings, entitled "La Ad Land," at the Savoy November 29-30-31.

Lawrence Johnston, ventriloquist, and Eileen Flurry arrived on the "Ventura" from Australia last week.

Billy Munch, for 31 years head usher at the Orpheum here, and 66 years old, has retired from the position.

Frank Snowden, Shapiro-Bernstein's San Francisco manager, was found not guilty of desertion, or absence without leave, at a court-martial trial here last week. Snowden has not yet received his discharge from the National Guard, in which he enlisted to take charge of a recruiting squad of singers, with the understanding he was to be released after the campaign. Snowden was granted three months' furlough pending the discharge proceedings, and is again in charge of his firm's office here.

Percy Bronson and Boyle and Brazil, who recently completed their contracts with the Alcazar Producing Company left for New York City last week. Maria Golden also closed her engagement with the Alcazar Company and announced that she will temporarily retire from the show business.

"The Ginger Bread Man" is mentioned as a possible attraction for the Alcazar around Christmas.

Mr. Hook and an attractive blonde, who for many years have been patrons of the Orpheum, and occupy the same front-row chairs Monday matinees, are always tendered a reception by the galleryites. The applause is continued until acknowledged by bows and Mr. Hook adjusts his skull cap. Many Monday afternoon patrons arrive early to witness the event.

The song publishers' contest, held at Pantages, Oakland, last week, was won by Billy Jensen with "Somewhere in France" (Witmarks). Another contest will take place at Pantages, San Francisco, next week.

Mike Fallicciardi and wife, cabaret entertainers, were arrested last week on a warrant from Seattle, charging them with kidnaping Gladys Irene Beers, 13 years old, found with them. Mrs. Fallicciardi is the divorced wife of M. L. Beers, and the child was given into the custody of the father.

ATLANTA, GA.

By LOUIS COHEN.

Hugh Cardoza has been appointed general manager of the Jake Wells interests in this city. The houses under his management will be Lyric (Keith's vaudeville), Forsythe, Strand (vaudeville), Odon (pictures), and the Rialto, which handles musical comedy, and a semi-weekly change of bill. The booking is done by George Greenwood. Mr. Cardoza has been connected with the Wells force for over 20 years.

The addition of the Rialto gives the Greenwood Circuit about 15 towns, with the Noble theatre at Anniston, Ala., the last to come in.

ATLANTA (Louis Haase, mgr.).—In spite of Billy Sunday, who opened a seven weeks' revival meeting November 4, "Ben Hur," the attraction at this house for a week, has been doing away above normal.

LYRIC (George Hickman, mgr.).—Last half last week, George and Lilly Gardner—good; Noodles Fagan and Eisle, pleasing; "The Family," sketch—hit; "The Race of Man," good; "Dancing Kennedys," applause. First half week: Fern, Richelieu and Fern, plenty of applause; Nella Allen, fair; "Honeymoon Isle" (tab), not up to expectations; Minnie Burke, fairly good act; Wood, Melville and Phillips, laughing hit; Jackson and McLaren, good.

GRAND (Ed. Schiller, mgr.).—Last half last week: Gold and Seal, applause; Florence Timponi, very good; Moore and Elliott, pleasing; Stacy Moore, indifferent; The Flying Keeters, good. First half, Nov. 12: Daise Sisters, good; Takita, wonderful; Leonard and Dempsey, well received; Fenton and Green, hit; Burns and Foran, good.

CHARLIE WILSON

"THE LOOSE NUT"

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Next Week (Nov. 18), Orpheum, Salt Lake City
Week Nov. 26, Orpheum, Denver.

AUSTRALIA.

By JED MACLEAN.

Sydney, Oct. 15.
GRAND OPERA HOUSE (Fuller).—Allan Wilkie in "Seven Days' Leave."
PALACE (J. & N. Tates).—Barry Lupino in "The White Chrysanthemum."
PLAYHOUSE.—Sydney James and the Royal Stroublers.
CRITERION (J. C. Williamson).—"Baby Mine."

HER MAJESTY'S (J. C. Williamson).—"You're in Love."
TIVOLI (Hough D. McIntosh).—Ruth Budd, Ethel Vaughn, Camille Trio, Mable Morgan, Martin and Boggs, Edna May, Foster and Co., The Sheldons, Creole Fashion Plate, Jou Reed.

NATIONAL (Fuller).—MacLean and Lee, Violet Trevenyon, Lawrence Johnson, Blake and Granby, Sharrat and Lang, Jones and Rains, Harry Little, Hal the Juggler, The Hamptons, The Quines.

Hough D. McIntosh has held dainty Ruth Budd for an extended engagement. It will be some time before she gets back to America.

Rehnoids and White, who have been very ill in a hospital here, are recovering.

Elene Flurry, Australia's Daisy Jerome, has sailed for America.

Ethel Vaughn opened at the Tivoli this week and did very big.

Edna May Foster goes to Brisbane next week to play a long date at the Tivoli.

The Musical Bentleys have sailed for New Zealand.

Ruth Budd's mother, who had an operation, is out of the hospital and recovering rapidly.

J. C. Mack and Kelly and Drake are playing the Tivoli, Melbourne.

The big strike is over, and the acts can move, but for the last six weeks it has been impossible for any acts to get away from here.

Ben Fuller is to build a million-dollar theatre in Sydney.

Prize fighting over here is practically dead, and the American fighters are having hard picking.

All Americans here of military age have been ordered to report to the American Consul.

Regardless of the war business here is good.

AUSTRALIA.

By ERIC H. YORRICK.

Sydney, Oct. 17.
Ruth Budd is playing a most successful season at the Tivoli, where she is topping the bill.

"You're in Love" has reached its sixth week. Though the crowds still clamor around

the box office it will be withdrawn to make room for "Mr. Manhattan," opening October 27, with Louis Kimball in the lead.

McLean and Lee have reached their fourth week at the National. They have played a new sketch each week.

Reynolds and White have been out of the Tivoli bill for the past few weeks on account of illness. Mrs. Budd, mother of Ruth Budd, has also been very ill, but is now recovering.

Kathleen McDonald, the Canadian actress, has made a hit in Australia. She is co-starring with Charles Waldron. "Daddy Long Legs" was the play in which she made her debut.

"Baby Mine" seems to have struck the public fancy. It scored solid on its opening. First-nighters were very enthusiastic. Seldom the case nowadays.

Violet Denny and Eddie Dunnigan are playing the Fuller Circuit to success. The theatres here have had a very rough passage during the past month or so on account of the big labor upheaval, but things are back to normal once more.

Ada Reeve, the English star, is playing New Zealand. Cyril Maude has had a wonderful season here in "Grumpy." One had only to stand outside the theatre and see the long trail of cars to know all was well within. Every night "House Full" cards have been displayed.

"Fair and Warmer" was to have played a return, but owing to the strike it did not.

J. C. Mack, the pantomime dame, is scoring well in his petted version of "Mother Goose." At present he is playing Melbourne.

Sarah Bernhardt, in the film, "Mothers of France," opens at the Theatre Royal October 20.

American acts who can deliver the goods are always sure of a big welcome in Australia.

The Camille Trio of acrobats are playing the Richards Circuit.

Ethel Vaughn opened big Saturday at the Tivoli.

The hot weather is very late in coming. Most managers hope it never does.

A bunch of American artists visited one of the military hospitals last week. The boys from the trenches were very grateful to them for providing an excellent entertainment.

Edna May Foster and Company, playing the Richards Circuit, will try a new act out shortly. It was written by the girl member of the combination.

Barry Lupino is in the "White Chrysanthemum," at the Palace, under the direction of J. & N. Tait.

Walter Weems is missed very much from

the "Tivoli Follies." George Welsh and Billy Rege are still with the show.

Acts playing Richards Circuit have a pretty easy time. One show a night, with two matinees weekly.

Overheard outside the National theatre: "We would have taken an encore only the audience wouldn't let us."

BOSTON.

By LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Sam Bernard topped the bill with his Dutch dialect and apparently proved conclusively that Boston takes no offense at the so-called German comedian type of act. This city is probably as heartily anti-German as any spot in America, and Bernard's monolog was awaited by booking agents with considerable curiosity to see how it would be taken. He walked away with the show, working perhaps a little harder than usual. After four weeks without an animal on the bill, this week brought a posing horse, the Brenek bronze act using two girls. It closed the show to a heavy walkout. It is now five weeks since the house has played a circus act of any sort, a bicycle, a quartet, a "plant," a ventriloquist, a cartoonist, a "tab," or any kind of an athletic or acrobatic act. The surprise of this week's bill was the difficulty Kenney and Hollis encountered in putting their old burlesque classic across with its usual punch. They are big favorites in Boston and the previous week "cleaned up" in Providence. Monday night the act failed to get the audience on the jump and Kenney's jockeying for applause was more raw than ever. It was really the ever-reliable sure-fire George Williams, the famous "prop," who gave the act over with a quick "Catch-22" and the previous week "cleaned up" in Providence. Monday night the act failed to get the audience on the jump and Kenney's jockeying for applause was more raw than ever. It was really the ever-reliable sure-fire George Williams, the famous "prop," who gave the act over with a quick "Catch-22" and the previous week "cleaned up" in Providence. Monday night the act failed to get the audience on the jump and Kenney's jockeying for applause was more raw than ever. It was really the ever-reliable sure-fire George Williams, the famous "prop," who gave the act over with a quick "Catch-22" and the previous week "cleaned up" in Providence. 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We take pleasure in announcing that, commencing Monday, November 19th, our two wonderful ballads,

"CHIMES OF NORMANDY" (By the writers of "Joan of Arc")

AND

"SOMETIME YOU'LL REMEMBER"

will be transferred to the catalog of

GILBERT & FRIEDLAND, Inc.

at whose professional rooms, 232 West 46th Street, they may be heard.

T. B. HARMS & FRANCIS, DAY & HUNTER

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—"The Zeppelin's Last Raid" is proving a great drawing attraction at this house and, situated as it is where it would draw more or less of a military audience, full benefit is being derived from the film. Several fine vaudeville acts completed the programme.

GORDON'S OLYMPIA (Frank Hookailo, mgr.).—This is the second week of "Who is Number One" as a feature film at this house with the audience showing that this serial is a hit.

PARK (Thomas D. Soriero, mgr.).—Business at this house very good with "Outwitted," featuring Emily Stevens, as the feature film.

Business is fair at this house, where David Warfield in "The Music Master" is seen for the third week. It is expected this engagement will run two more weeks.

PLYMOUTH (E. D. Smith, mgr.).—A two weeks' engagement of Maclia Arbucie in George Bernard Shaw's "Misalliance" started Monday evening. The critics were in favor of it. Business of the best sort is anticipated.

WILBUR (E. D. Smith, mgr.).—"Love o' Mike" still doing as good a business as any other show in town. It seems to strike the "intimate musical comedy chord" just right, and this is the sort of thing folks seem to like just now.

PARK SQUARE (Fred E. Wright, mgr.).—

The opening of "The Wanderer" is scheduled for Nov. 23, and a play for publicity was made by a request by McCarthy that the sheep which are in the show be allowed to graze on the Common. Mayor Curley is inclined to grant the request.

COBLEY (H. W. Pattee, mgr.).—There is no abatement of interest in this show, "The Man Who Stayed at Home," which is surely hanging up a new country-wide record for a stock offering.

CABINO (Charles Waldron, mgr.).—"Hip, Hip, Hooray Girls." Business excellent.

GAYETY (Thomas H. Henry, mgr.).—Harry Hasting's "Big Show." Very good business.

SHEA'S (Henry Carr, mgr.).—Winston's Water Lions and Nymphs; Bonita and Lew Hearn; Lydia Barry, "Married via Wire-less"; Alfred De Manby & Co.; Flavilla; Caltes Bros.; Bertie Ford; war news weekly. SHEA'S HIPPODROME.—Pictures.

MAJESTIC (Millard Cornwall, mgr.).—Thomas E. Shea in "Common Clay." Big business.

GARDEN (William Graham, mgr.).—"Some Babies," with Tom Coyne and Grace Fletcher. ACADEMY (Jules Michael).—Vaudeville.

LYRIC.—Vaudeville.

OLYMPIC.—Vaudeville.

RIVERSIDE, NEW YORK, THIS WEEK (Nov. 12)

"JULIUS AND BRUTUS"

New ideas in Comedy presented in a wholesome manner

LaVEEN and CROSS

DIRECTION, M. S. BENTHAM

MAJESTIC (E. D. Smith, mgr.).—It is the final week of "The Star Gazer," the musical production which had its premiere Metropolitan at this house last week. The show got over but fairly well, and for the coming week William Hodge in "A Cure for Curables," a new comedy, is billed. It is expected the theatre will be packed at performances of this show as Hodge is surely a local favorite.

SHUBERT (E. D. Smith, mgr.).—"The Show of Wonders," third week, with business fairly good. If it has suffered it is through the fact that two shows of a similar character were booked here just previous to its arrival, and those who have seen the production are good boosters for it. The engagement is indefinite.

COLONIAL (Charles J. Rich, mgr.).—

"The Grass Widow" on its second week at this house to fair business.

TREMONT (John B. Schoffel, mgr.).—Gaining a reputation daily as being the funniest show in town, "Turn to the Right" continues its run. Business is very good considering the show is on its second month and about to go into the third. Heavy advertising.

HOLLIS (Charles J. Rich, mgr.).—A typical society audience was in attendance at this house at the opening of Maude Adams in "A Kiss for Cinderella." The show got over big and received most favorable notices. It is here for a limited engagement.

OPERA HOUSE (Lawrence McCarthy, mgr.).—Second week of the Creator Opera Co. with business nothing to rave about.

HOWARD (George E. Lotbrop, mgr.).—"The Broadway Belles" are on the bill this week with the vaudeville topped by Parlo and Gille. The balance of the vaudeville bill included Worth Wayten Four, the Buckleys, Rippell and Fairfax, the Alcars and Jack Gerard.

BUFFALO.

BY A. J. SHARICK.

STAR (Peter C. Cornell, mgr.).—"Madam Sand," with Mrs. Fiske in title role. Fair business.

TECK (John R. Oishei, mgr.).—"Experience"; return engagement; big business.

GAYETY.—Rose Sydell's famous London Belles.

Mr. and Mrs. Thomas E. Shea were married 25 years ago last Monday. After the show they celebrated the event by giving an informal dinner to the company.

CINCINNATI.

BY HARRY V. MARTIN.

The national guard armory will be converted into a roller skating rink if the state can guarantee the rent to the county commissioners. A company is negotiating for the lease.

The Common Pleas Court denied the plea of Herbert S. Bigelow, pacifist preacher, for an injunction restraining John H. Havlin,

THE SURE-FIRE HIT SONG UNDER ANY CIRCUMSTANCES

"IN SAN DOMINGO"

(SNYDER—LEWIS—YOUNG)

That clever combination of writers struck it again in this gem. You may have heard it. If not, send for it. It can't miss.

WATERSON, BERLIN & SNYDER

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OUR GREATEST AMBITION HAS BEEN REALIZED!

For years, you have known us as song writers. Our greatest ambition during all that time has been to become publishers. That ambition has now become a reality. Our joy is great at that, but greater because our first publication is so wonderful a song as

“ARE YOU FROM HEAVEN?”

We shall not offer comparisons. We shall say simply, that it is a ballad, and the greatest song we have ever written. That's the opinion of all who have heard it at B. F. Keith's Palace Theatre, New York, where we are introducing it, ourselves, this week. If you have heard it or if you WILL hear it, you will have a keener realization of it than all the adjectives in the world can give you. There is a copy for YOU. See that you get it.

There is everything in starting right, and we start with this truly great song, and with a staff of friends and co-workers, who have been with us, and who will be with us:

HARRY GOODWIN

MINNIE BLAUMAN

HARRY FERGUSON

BOB MILLER

HERBERT STEINER

WILLIAM HOROWITZ

BERTHA MOSS

FRITZIE LEIGHTON

GILBERT & FRIEDLAND, INC.

MUSIC PUBLISHERS

232 WEST 46th STREET, NEW YORK CITY

L. WOLFE GILBERT, President

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OPEN HOUSE TO ALL WRITERS

Everybody Welcome!
No Favorites

You don't have to split royalties with
the Prof. Mgr. to get a plug here!

If you've got "hits," we will exploit them by
putting 100-centimetre trade guns behind
them.

Ask Chicago about these two wild-fire, over-
night sensations.

I'M OLD ENOUGH FOR A LOVIN'

TISHOMINGO BLUES

BY SPENCER WILKINS
AND ALBERT H. HEMMEL
AND SHAW-WARREN

Watch These Song Babies Thrive

"Some Day, Somebody's
Gonna Get You"
With War Chorus

"Set Aside Your Tears"
The Cheer-Up War Song

Sentimental
"Oriental Nights"
Waltz Ballad De Luxe

"My Sweet Egyptian Rose"
Oriental Song Gem

"Graveyard Blues"
A Comic Scream

"My Little Rambling
Rose"
Sweet and Peppy

"Camouflage"
Nat Song No. 2

"Lily of the Valley"
Nat Song No. 1

"Brownskin Gal"
Skidmore's Syncopated Laugh Provoker

"Billy Boy"
The Song that Inspires Your Audience
With Patriotism

"My Mother's Lullaby"
A Wonderful Mother Song

"Keep the Lovelight
Shining"
That Big Boston Hit

Also Wm. B. Friedlander's Big Novelty Hit

"Oh You Wonderful Girls"

WILL E. SKIDMORE is now Prof. Mgr. at our Chicago
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HARRY TENNEY, Professional Manager

How Blue-jay Ends Corns

A is a thin, soft pad which stops the pain by relieving the pressure.

B is the B&B wax, which gently undermines the corn. Usually it takes only 48 hours to end the corn completely.

C is rubber adhesive, which sticks without wetting. It wraps around the toe and makes the plaster snug and comfortable.

Blue-jay is applied in a jiffy. After that, one doesn't feel the corn. The action is gentle, and applied to the corn alone. So the corn disappears without soreness.

Your
Corn Can't
Resist Blue-jay

Blue-jay is the gentle way—but certain. Relief is instant, then the corn comes out in 48 hours.

The little spot of B&B medicated wax covers only the corn itself. It is the dairy, clean way.

Harsh liquids are messy and dangerous. Paring might bring infection.

Millions of people have used Blue-jay for years. At the slightest appearance of a corn they put on a Blue-jay Plaster.

One plaster is usually sufficient; once in a while an old, stubborn corn requires a second.

Try the Blue-jay way tonight. It means freedom forever from aching corns.

Blue-jay Plasters at all druggists—25c per package.
Also Blue-jay Bunion Plasters.

BAUER & BLACK, Makers of Surgical Dressings, Etc.
Chicago and New York

B&B Blue-jay Corn Plasters

Stop Pain Instantly—End Corns Completely
25c at Druggists

owner of the Grand opera house, from revoking a lease whereby Bigelow and his People's church was privileged to hold services at the Grand on Sunday afternoons. As a result Bigelow has no meeting place.

John J. O'Dowd, manager of the Hotel Havlin, has just been elected a director of the Cincinnati Baseball Club.

C. Hubert Heuck, president of the Theatre Managers' Association, has called a meeting of members for early next week to discuss plans for darkening Vine and Walnut streets, Cincinnati's most brilliant thoroughfares.

Ned Hastings, manager of Keith's, is now a full-fledged author. He, in collaboration with Horace G. Williamson and William S. Goldenberg, has written the book for a musical comedy to be produced by the Rotary Club at the Auditorium in December.

REPERTORY By JACOB SMITZ.

TEMPLE (C. G. Williams, mgr.)—Eddie Leonard; Sisters DeWolf; Alfred Bergen; Glover & Oip; Jimmie Hussey & Co.; Russell & Ward; Hanlon & Clifton; Breen Family.

MILES (Jim Rutherford, mgr.)—Sternard & Napaness; Barnold's Dogs; Lee & Cranston; Francis & Nord; Seabury & Price.

ORPHEUM (Rod Waggoner, mgr.)—Milani Five; Hal & Francis; Jesson & Jesson; Strength Bros., and pictures.

REGENT (Tom Ealand, mgr.)—Daisy Jerome; "Oirl" from Normandie; Tab; Heaux & Bellet; Irene Douglas Carberry; Ben Smith; Morris & Allen.

COLONIAL (William Newkirk, mgr.)—Vaudeville.

OPERA HOUSE (Harry Parent, mgr.)—"Fair & Warmer." Next, "Cheating Cheaters."

GARRICK (Richard H. Lawrence, mgr.)—Harry Lauder. Next week, "Canary Cottage."

ADAMS—"Within the Law" (stock). Next, "Trees of the Storm Country."

LYCEUM (Al Warner, mgr.)—Thurston. Next, "Peg o' My Heart."

GAYETY (J. M. Ward, mgr.)—Ben Welch. Next, "20th Century Maids."

CADILLAC (Sam Levey, mgr.)—"Gay Morning Glories." Next, "Girls from the Fol-
lies."

Picture theatres, week stands: MAJESTIC.—"Lost in Transit" (Paramount).

MADISON.—"The Spreading Dawn" (Goldwyn).

WASHINGTON.—"Intolerance" (Griffith). BROADWAY-STRAND.—"The Little Princess" (Arcraft).

LIBERTY.—"The Narrow Trail" (Arcraft).

The Columbia Booking Exchange, started recently in Detroit, has been abandoned. Its general manager, Chester Sargent, has moved to Springfield, O., where he will make headquarters at the Gus Sun office. He will continue to book the same houses as heretofore. The reason for the abandonment is that Mr. Sargent has been spending four days a week at Springfield booking for his regular houses, and had no time to give to the booking exchange in Detroit.

Lewis J. Seisnick, of Select Pictures, was in town last Saturday. He said the only places where exhibitors were refusing to pay the film tax were Chicago and Detroit, but that he believed when exhibitors gave the whole matter careful study they would pay. Over 100 Detroit and nearby exhibitors have pledged themselves not to pay the film tax, nor to sign any new contracts containing the 15-cent per day clause. It's the first time that there has been a real fight between exhibitor and producer or distributor, so far as Michigan is concerned.

R. A. Perry has been appointed manager of the Triangle exchange, succeeding H. Wayne Pierson, who has gone to New Orleans to handle the special Griffith productions—"Intolerance" and the "Birth of a Nation"—through the South.

Ray Branch has been appointed state manager for Michigan exhibitors and is now conducting a vigorous membership campaign.

The circuit court has refused to grant Harry I. Garson a permanent injunction against Lewis J. Seisnick from handling Clara Kimball Young pictures in Michigan. This means that all future Young features will be handled through Select Exchange. This is a victory for Seisnick.

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Scarfs to match muffs at
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SPECIAL DISCOUNT TO THE PROFESSION



Letters have been forwarded to all Detroit theatres by the fire department chief that they must observe the law relative to people standing in the aisles and crowding the exits.

**LOS ANGELES.
BY GUY PRICE.**

Al Jennings, former outlaw, for the past few years preacher and actor, is now appearing on the lecture platform. He made several addresses here last week.

Viola Dana has started work on her first picture here.

Bill Jones, the Ca. manager, is en route to St. Louis.

The Majestic is showing the film "Birth." Only women are admitted, the sex restriction adding impetus to the box office business.

Bryant Washburn, who has arrived here to do pictures, has purchased a beautiful new home in Hollywood.

Alfred E. Blake, a retired capitalist and former amusement man of Venice, is dead.

Harland Tucker has made good as the Morosco's new leading man.

Will Wyatt, Mason manager, is open to all comers at golf. And he has money that talks.

The opera season is on at Clune's Auditorium, the LaScala Grand Opera Co. opening November 12. No German operas will be given.

W. H. Clune has decided to abandon his picture policy at the Auditorium. He is undecided as to what form of entertainment he will put in the theatre, but it is probable that he will book musical attractions.

MILWAUKEE.

BY P. G. MORGAN.
DAVIDSON (Sherman Brown, mgr.).—"Fair and Warmer," repeated, to big opening; 18, "The Knife"; 22, May Robson in "A Little Bit Old-Fashioned."

MAJESTIC (William G. Tisdale, mgr.; agent, Orph.)—Law Docketader, Emma Carus & Larry Comer, Harry Holman & Co., Al Shayne, Kanazawa Japs, Marlo Lo & Co., Dorothy Brenner, Vivian Holt & Lillian Rosedale; good.

PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.)—Moanlus Sextet, Eape & Dutton, Arthur La Vine & Co., Billy Broad, Black & O'Donnell, Retter Bros.; last half; Long Tack Sam Troupe, Ray Snow, Lea Morgan & Beryl Grey, Hager & Goodwin, Helen Savage; fine.

MILLER (Jack Yeo, mgr.; agent, Loew).—Lillian Mortimer, Radium Models, Leo Kendall & Military, Misses Grant Gardner, Stratford Comedy Four, Alberto, Smiletta Sisters, Tom Kelly, Three Symphony Maids; excellent.

PABST (Ludwig Kreis, mgr.).—Pabst German Stock Co. 11, "Die Braut von Messina"; 14, "Triumph der Liebe"; good.

SHUBERT (B. Niggemeyer, mgr.; agent, International).—"The Marriage Question," good opening; 18, "Uncle Tom's Cabin."

GAYETY (Charles J. Fox, mgr.; agent, American).—Watson's Orientals; capacity opening; 18, "Girls from the Poilies."

EMPRESS (Henry Goldenberg, mgr.).—Stock burlesque.

According to the request of the Milwaukee Electric Railway and Light company, to use no more current than was necessary while awaiting the receipt from the East of repair parts for a crippled generator, the Palace theatre, among others, cut much of its house and lobby lighting, besides keeping turned off the huge canopy sign. However, torches and lanterns used outside served practically the same purpose, besides giving it the appearance of "opry" house days of 40 or there-

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THE HIT AT CAMP UPTON

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"Some Day, Somebody's
Gonna Get You"
With War Chorus

"Set Aside Your Tears"
The Cheer-Up War Song

Sentimental
"Oriental Nights"
Waltz Ballad De Luxe

"My Sweet Egyptian Rose"
Oriental Song Gem

"I'm Old Enough For a
Little Lovin'"
Skidmore's Comic Scream

"My Little Rambling
Rose"
Sweet and Pretty

"Camouflage"
Nut Song No. 2

"Lily of the Valley"
Nut Song No. 1

"Brownskin Gal"
Skidmore's Syncopated Laugh Provoker

"Billy Boy"
The Song that Inspires Your Audience
With Patriotism

"My Mother's Lullaby"
A Wonderful Mother Song

"Keep the Lovelight
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abouts. A large downtown section was affected by the low supply of electricity.

Lee Parvin, who extols the virtues of "Fair and Warmer," blew into town last week to load up the Davidson with publicity matter, and facetiously remarked he might be mistaken for an actor because he didn't have a clean shirt through loss of a trunk. But he got "hiss" for the remark in the form of a notification from an express company advising him to go to the customs house and secure release—upon payment of \$5.20—of a trunk it had received from Montreal. Lee redeemed

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G. P. CRANDALL, Manager, Auditorium Theatre, Kansas City, Mo.

the thing, but would like to get his hands on the person responsible for the \$5.20. The company played some Canadian dates and the baggage lost a few laps making a jump from Plattsburg to Montreal, and therefore was assessed because it was unaccompanied. "Fair and Warmer," incidentally, is the first to do any extensive billing since Milwaukee managers got together and agreed to eliminate billboard and window sheets to offset added expenses. Ten one-night stands will follow the Milwaukee engagement, then St. Paul and Minneapolis and the Coast, returning east via the southwestern route.

MONTREAL.

BY ARTHUR SCHALEK.

HIS MAJESTY'S (Edwards and Driscoll, mgrs.).—"The 13th Chair": well received.

Next week first half, "Boston Grand Opera Co." Second half, Harry Lauder. ORPHEUM (Fred. Crow, mgr.; agent, U. B. O.).—Ralph Herz headlined; good even bill. Seven Honey Boys, Bert Leslie, Mr. and Mrs. Gordon Wilde, The Conrads, Martin and Fabini, Nardini, and Worden Bros.; to big business.

FRANCAIS (Fred. Crow, mgr.).—First half: White's Circus, Don. Mullally and Co., Four Chicks, Norton and Norton, The Clockers. Second half: "Seaside Tangle," Weston, Cunningham and Marlon, Burns and Jose, The Russells.

LOEWS (Ben Mills, mgr.).—Opens Monday night, Nov. 19. Norma Talmadge in "The Secret of the Storm Country" (film) and six acts.

GAYETY (Tom. Conway, mgr.).—"Beef Trust."

EDITHE STRICKLAND

MODISTE TO THE PROFESSION

36 W. Randolph Street
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IMPERIAL (H. W. Conover, mgr.).—Gertrude Farrar in "The Woman God Forgot" (film).
HOLMAN (H. E. Todoin, mgr.).—Feature films.

Next week Montreal will see more vaudeville than they ever saw in one week. Vaudeville at Orpheum, Loew's, Francais; Harry Lauder at His Majesty's and Bernhardt at His Majesty's.

Phil Godel, manager of the Francais, has

A Better Song than "When I Lost You" and by the same Berlin

"HOW CAN I FORGET"

(When There's So Much To Remember)

(IRVING BERLIN)

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"SO LONG, MOTHER"	Egan-Kahn-Van Alstyne
"SAILING AWAY ON THE HENRY CLAY"	Kahn-Van Alstyne
"DON'T TRY TO STEAL THE SWEETHEART OF A SOLDIER"	Bryan-Van Alstyne-Schenk
"ROCK-A-BYE LAND"	Kahn-Van Alstyne
"MY MOTHER'S EYES"	Bryan-Paley
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"SOUTHERN GALS"	Yellen-Gumble
"MAYBE SOMETIME"	Kahn-Marshall
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been transferred to Ottawa, where he will manage the Dominion.

NEW ORLEANS

BY O. M. SAMUELS.

ORPHEUM (Arthur White, manager).—An entertaining show with Maude Lambert and Ernest Ball and Albertina Ramch and her ballet coheadlining. Both acts faring exceedingly well at the hands of the audience. Decima and McLean, opening the show, were fairly successful although act is similar to many others in vauville. Hudler, Stein and Phillips pleased. George Kelley and his excellent supporting company in the sketch, "Finders Keepers," gave great satisfaction. Ben Desley provoked considerable laughter. The Amal Troupe lent an oriental tinge to

the bill and was thoroughly appreciated.

PALACE (Walter Kattman, manager).—Linton and Lawrence captured the applause trophy at this house Sunday evening. Vim, Beauty and Health, personified by three corking athletes, started the show in good shape. Leona Gurney has a pretentious singing interlude for small time. Thomas and Hall did nicely, while Jack Levy's "Symphony Girls" submitted an appealing musical diversion, closing the show.

ORPHEUM (Fred Turner, manager).—A light show the first half. The Randalis being the best on the bill, overshadowing all the other acts. Millie Oliver, the opening turn, juggles along conventional lines. A tabloid, entitled "800 Friends," gives only moderate value. Holden and Herron possess little talent. Vasso Duo scored decisively.

DAUPHINE (Law Rose, mgr.).—The annual induction of stock burlesque for this city occurred Sunday afternoon when Will H. Ward and an average company made their initial appearance at the Dauphine. Most of the matter used in the pieces, though familiar, provoked hearty laughter. Ward carried over the "bits" with precision, doing exceptionally well with the matter in hand. Mabel White, substituting for Martha Pryor, who did not appear owing to the serious illness of her sister, was favorably received. The other principals were fairly adequate. The chorus is animated and energetic. It comprises a complement of 16 girls.

TULANE (T. C. Campbell, mgr.).—"The Beauty Shop."

LAFAYETTE (Clarence Greenblatt, mgr.).—"The Smarter Set."

STRAND (D. L. Cornelius, mgr.).—Pictures.

ALAMO (Frank Sanders, mgr.).—McCormick and Winehill's Revue.

One will have the opportunity of watching the stage hands go round when the I. A. T. S. E gives its annual ball, 22.

Tom Zimmerman is leading the jazz band, playing in the Cave nightly.

Sherwood and McDonald are supplementing the entertainment at the Globe.

"The Smart Set" is now known as "The Smarter Set." It is at the Lafayette currently.

Grace Mcarty is to sing the prima donna roles with the "Nephews and Nieces of Liberty" when that organization takes to the road this week. It's a Charles Lowenberg show.

Sidney Shoemaker, one of the Clover Leaf

Trio, was taken to police headquarters last week, charged with spoofing the fire department by sending in a false alarm. He was released.

Bert Wilson has returned to New Orleans. He was formerly of Wilson and Wilson.

Anna H. Sessions, managers of the local World film office, purchased an Overland the other day.

"The Times-Picayune" is suing the American Amusement Co., Inc., for \$846.90.

Marie Antoine, the Alamo's soubret, says that while it lasted, the Hawaiian craze did a lot for brown tights.

Manager Walter Kattman has booked the "Who is Number One?" serial for the Palace.

"The Italian Battlefield" pictures are to be shown at the French opera house for a week, beginning Sunday. On the same day "Watch Your Step" opens at the Lafayette and "Ben Hur" at the Tulane.

PHILADELPHIA

BY JOURNAL.

B. F. KEITH'S (H. T. Jordan, mgr.).—Anniversary Week, and the occasion was made one of unusual importance owing to the fact that this theatre has just passed through one of the most eventful in its fifteen years' history. All the local papers carried glowing accounts of the activity of the theatre in the important events of the year, such as aiding recruiting, soliciting for the Emergency Aid and Red Cross, the Army Girls' Tobacco Fund and the remarkable assistance given the Liberty Loan drive. The house, as usual, appeared in its new winter garb, the annual chrysanthemum display in the Crystal Room was a show in itself, and hundreds of patrons stopped long enough to pay a compliment to the corps of girl ushers who appeared in neat tailor-made costumes. Manager Jordan was the recipient of numerous telegrams of congratulations. To complete the auspicious inauguration of a new year, the show was a huge hit, every act on the bill getting a share of the applause, which was more liberal than usual here on Monday. It may have been that the audience was inoculated with the anniversary atmosphere, but its most generous honors were deservedly bestowed. So far as color is concerned, the show could not have been better selected for this week. The majority of the acts carried special settings and the coloring was unusually brilliant and colorful. Of course the Adelaide and Hughes production

led in this respect, for in addition to the splendid dancing of these remarkable artists, their costumes were most attractive, and Adelaide was, as she always is, a really charming picture to look at. They have a classy dance act, one of the best they have ever presented, and they were warmly greeted. Years do not seem to dim the brilliancy of Adelaide's wonderful dancing. She is simply a wonder. Following them closely in winning laurels came George Whiting and Sadie Burt with their "Songsayings," and they have never been seen to better advantage. There are no more clever singers of their style of songs than this couple and they always seem to have songs which fit them to a T. Their "Kill You With Love" number is a corker—better than "I'm Going to Make You Love Me," which was a gem, and they get just as much out of it. Miss Burt is still well out in front among the "cute" girls of the stage. Comedy was liberally distributed through the bill, and there were several laughing hits. Lew Madden and Co. in "Monday Morning" was a big applause winner as well as a laughing hit. Madden's quiet comedy hit the mark through his clever handling of his lines and bits of business. Gene Ford, an attractive girl and an excellent foil for Madden's comedy, put over a couple of songs, and with his tickling of the ivories they walked off with a genuine hit to their credit. With all the color and song ahead of him, Walter Brower slipped over a great big applause hit in the next to closing spot. His material is fresh and sent over with a punch. This fellow also has a manner of delivery that is sure to catch any audience, and he got a line on every line that had one coming. His style is so different from other monologists that it seemed sort of surprising that he should fall into the recitation thing for a finish, but he did, and what is more made them like it. Then when they thought he was going to pull another one of an encore he wound it up with a tag line that was a dandy. Another hit went to the credit of Fox, and Ward. The veterans are celebrating their Golden Anniversary this season, and their old time songs, dances and gags got just as many laughs as some of the new jokes. They make their reminiscent stuff interesting, especially to the old folks, and finished to a warm hand. The Futuristic Revue furnished a high class operatic turn which disclosed several excellent solos, especially a coloratura soprano whose solo was worth the extra round of applause it received. Countess Leonardi contributed a pleasing violin number, and the closing ensemble won the singers several extra curtains. The act is elaborately staged and costumed. Marie Fitzgibbon told a series of stories which were very well liked, especially the Irish stories, which while not new were

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H. R. Williams' American "TIPPERARY"

WE DON'T KNOW WHERE WE'RE GOING
BUT WE'RE ON OUR WAY (OUR BOYS ARE SINGING IT)

"THE GIRL YOU CAN'T FORGET" (the NEW "Dreamland" Song)
"WHY KEEP ME WAITING SO LONG" (successor to "Me and My Gal")
"IT TOOK the SUNSHINE from OLD DIXIELAND" (great little Harmony song)
"SOMEWHERE, SOMEWHERE IN FRANCE" (A Beautiful Balled successor to "Joan of Arc")

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ANOTHER MORRIS HIT

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From the House that gave you
AMERICA, HERE'S MY BOY
and
WE'RE GOING OVER

2 Say A Prayer For The Boys Out There.

Words by
BERNIE GROSSMAN.

Music by
ALEX. MARR

A might-y na-tion hears a ring-ing call to arm, A
A might-y na-tion's voice will reach a - cross the sea, And
call that draws her sons from cit - y, vale and farm, A
cheer the hearts of those who fight for lib - er - ty, A
na - tion sends the best of us, a - cross the sea, That the
na - tion's prayers will help the weak - er ones a - long, And will
rest of us for - ev - er may be free, _____ An while a might-y
strengthen them when ev - ry-thing goes wrong, _____ An while a na-tion's
na-tion's heart will yearn, _____ Let's pray that they soon will re - turn. _____ Won't you
sons will do or die, _____ Let's call to the one up-on high. _____

Chorus.
say a prayer - for the boys out there, - For our he-roes o'er - the sea, - In that
rag-ing fray, by night and day, - They're fight-ing for you and me, - When they
take their stand, - in no man's land, - We know they'll do - their share, - So that
we may live, - their lives they give, - Say a prayer for the boys out there. - Won't you -

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extremely well done for a woman. Miss Fitzgibbon may have appeared in street clothes or a calling gown, but it was an unusual looking garment for the stage and not favorable to her appearance. The Littlejohns with their brilliantly colored club juggling act supplied an excellent opener, and "Creation," a scenic spectacle depicting the "Birth of the Universe" described by a speaker, held plenty of interest after a lengthy and lively show. Fathe pictures were shown, also slide pictures of B. F. Keith, A. Paul Keith and E. F. Albee with appropriate introductory lines.

COLONIAL (H. A. Smith, mgr.).—This week's bill includes the film feature "Rasputin, the Black Monk," and the following vaudeville acts: Ollie and Johnnie Vannis, Dun-

can Edwards, Mary Dorr and Sister, Webb and Conly, Mahoney Bros. and Daisy, Bradley and Ardine.

NIXON (F. G. Nixon-Nirdlinger, mgr.).—Bert and Harry Gordon head this week's vaudeville bill. Others: Hopkins and Axtell in "Traveling a la Carte," Van and Bob, Echny and Woods and Collin's Comedy Circus. The film feature is "The Scarlet Pimpernel."

NIXON'S GRAND OPERA HOUSE (W. D. Wegcfarth, mgr.).—"The Clock Shop," formerly used by Sam Chip and Mary Marble, is the headline feature this week. Others: Russell Family, Ward and Cullen, Henry Frey, Dunbar and Turner and Watson's Dogs.

ALLEGHENY (Joseph Cohen, mgr.).—"Oh,

"AN OLD HORSE

THAT KNOWS HIS WAY HOME"

You can't flop with this song—the old horse will ride you straight into a bunch of applause.

"I WISH YOU ALL THE LUCK IN THE WORLD"

The song is greater than the title—and it's some title.

"PICK A LITTLE FOUR LEAF CLOVER"

SEND IT OVER TO ME

Our good luck song—sing it and be lucky.

"MISSOURI WALTZ"—SONG

HUSH-A-BYE MA BABY

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PANTAGES THEATRE BLDG.
JACK LAFOLLETTE, MGR.

You Jazzland," a tabloid musical piece tops this week's bill, with the following supporting bill: Barry and Wolford, Haft and Clark, Amoros Sisters, Kerslake's Pigs. The film feature is W. S. Hart in "The Narrow Trail." KEYSTONE (M. W. Taylor, mgr.)—Ad Hoyt's Minstrels is the headliner. Others include Lulu Shutter and Co. in "For the Love of Sammy," El Cota, Chick Family, Robb and Robinson, Barnes and Robinson and the film feature, "The Red Ace."

GLOBE (Sabloskey & McGurk, mgrs.)—This week's bill includes Victor Morley's musical comedy, "The Regular Army Man," Hyman Adler and Co. in "The Miser's Dream," Signor Giannini, Haley and Noble, Adonis and Dog, Kinkade's Killies, Sampson and Douglas, Arthur DeVoy, Cahill and Romain, Three Melody Friends and motion pictures.

BROADWAY (Joseph Cohen, mgr.)—First half: "Jack and the Beanstalk," "The Betting Bettys," Joseph Hortis and Minstrels, "The Runaway" and Edmunds and Leddom in "Going to the Wedding." Last half: "The Breakers," a musical comedy, heads the five-act bill with the film feature, "This is the Life."

WILLIAM PENN (G. W. Metzler, mgr.)—First half: "Broadway Boys and Girls," Al and Fanny Steadman, Helen Gleason and Co. in "The Submarine Attack," Hal Laneton Trio and the film feature, "Fighting Back." Last half: "Sally's Visit," a rural comedy, heads the five-act bill.

CROSS KEYS (Sabloskey & McGurk, mgrs.)—First half: Fred Helder and Nettie Packer in "A Sidewalk Cabaret," "Butch" McDovilt,

"My Mother's Aunt," Newell and Most, Cook and Rochert and Chung Sun Loo and Co. Last half: Lillian Steele and Co. in "A Review of Reviews," with five other acts.

PROVIDENCE.

By KARL K. KLARK.

OPERA HOUSE (Felix R. Wandleschafer, mgr.)—"You're in Love" well received by large audiences.

KEITH'S (Charles Lovenberg, mgr.)—Best show in several weeks. "The Girl on the Magazine," with Frederic Santley and Florrie Millership, headline, went very good. Fisher and Hawley, Misses Campbell, Darras Brothers, Bicknell.

MAJESTIC (Martin Toohey, mgr.)—Zelays headliner, attracting attention. Others first half, Bevan and Flint, "Wedding Shells" (11 people), Mina Phillips and Co. Breakaway Barlows, Warner and Aster. Last half, "What Happened to Ruth?" Three Perones, Howard and Hurst, Alexander and Swain, film.

EMERY (Martin Toohey, mgr.)—"Bring-

ing Up Father Abroad," fairly good houses. Good chorus and principals.

FAY'S (Edward M. Fay, mgr.)—Great Rapoll, one-man show of vaudeville heads. Six Saloris, "The Four Friends," Jack Ross, Jack Dara, Belle and Carron. Pictures.

COLONIAL (Sylvester P. Callanan, mgr.)—"Liberty Girls," satisfying burlesque patrons.

To accept a position as manager of the cabaret at Hotel Dreyfus, Wall Part has resigned as manager of the Emery. He will organize a company of singers and dancers who will put on their first turn next Monday. Mr. Part was for some time with the Scenic Stock Co.

Fay's theatre will observe its first anniversary next week, and an especially fine

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bill is being planned on by Manager Edward M. Fay. The theatre has had a prosperous year.

The effect of the war tax on theatre tickets is being felt by the local theatres, and by some it is being felt greatly. This is especially true of houses where the prices of admission run to 25 cents or over, according to several managers in this city.

Posters put out by various vaudeville and

burlesque houses in this city are not just to the liking of one local clergyman, at least. The clergyman in question, Rev. W. G. Cooper, pastor of the South Baptist church, a large and influential church here, as the result has commenced a series of sermons on "Amusements." In the first sermon of the series, on the subject of "What is the Matter with Card Playing?" Mr. Cooper took his initial slam at theatres.

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from theatrical to amateur performances, will not be granted by the police commissioner unless "The Star Spangled Banner" is played or sung at some time during the performance.

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STRAND (Dodge & Haywards, mgrs.)—9-10, Henrietta Crossman in "Erasthile Susan," 11-12, "13th Chair." Good sale on both.

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SAVOY (Scott Palmer, mgr.)—Pastage's vaudeville.

HIPPODROME (Al. Watson, mgr.)—Hippodrome vaudeville.

LITTLE—Stock musical comedy.

PICKWICK—Ned Nestor and Co. in musical comedies, films.

CABRILLO—Mary Pickford in "The Little Princess."

SUPERBA—Charlie Chaplin in "The Johnny Elopement."

BROADWAY—Vivian Martin in "The Trouble Buster."

The local playhouses are crowded to capacity Wednesday, Saturday and Sunday nights, when the 25,000 soldiers at Camp Kearny are turned loose. The Savoy and Hippodrome are play-

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Russian Hair, Irish, Dutch, Jew, 70c. ea. Bobbed Wig, \$1.00, \$1.50; Negro, 50c., 60c. Catalog Free. Paper Hats. KLIPPERT MFG., 46 Cooper St., N. Y.

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ing thred shows these nights. Dance halls and soft drink establishments have sprung up all over town, and all amusement centres are reaping a harvest from the boys in khaki.

The military police recently entered two soft drink places at midnight and ordered all men in uniform out. They charged the girl entertainers were furnishing liquor to the soldiers, and warned that all soft drink places must respect the law in this regard.

The Liberty Players left the city after falling in a stock engagement. There is no dramatic stock here now.

SEATTLE.

BY **WALTER E. BURTON.**
 METROPOLITAN (George T. Hood, mgr.).

—4. "The Virginian," to good business. Next, "Miss Springtime."

WILKES' (Dean B. Worley, mgr.).—Wilkes' Players in "Baby Mine"; Ivan Miller and Grace Huff, leading roles. Splendid patronage.

TIVOLI.—Dark week 4. "In Old Kentucky" current, followed by "Armstrong's Midnight Follies," the initial offering of the new Pacific Coast Burlesque Wheel.

LYRIC.—Burlesque and vaudeville.

ORPHEUM (Jay Haas, mgr.).—4. Clifford & Wayne headline. Steamboat Stewart, pleased. Keane & Keane, sketch, good comedy. Jack & Kitty Lee, scored. The Aldeans, good gymnasts. Curtiss & Rubell, sing acceptably. Last half: 8-10, Little Alright, clever. The Shorts, fair. Shenk and Dog, fairly well. Four Maxims, good. Three of Us, cabaret style, good results. Crimmins & Gore, laughs.

George Walsh in "This is the Life," best of the entire program. Good business.
PALACE HIP (Joseph A. Muller, mgr.).—4. Ross and Wise, headline, act of merit. Leon Sisters & Co., classy wire. Howard, Moore & Cooper, please. Roberts & Roden, amuse. Mirimba Band. Twirling Tuba, good. Mabel Taliaferro in "The Barricade" completes program. Capacity business.
PANTAGE'S (Edgar G. Mine, mgr.).—Winnifred Gilraine and dancing girls in scout attire head in dancing spectacle. Four Casters, best aerial artists here for some time. Harry Jolson, a winner. Strand Trio, please. Paul Podrini and monk scored. Doris Lester Trio, please. "The Danger Trail" serial completes splendid bill. Capacity business.
MOORE (Carl Reiter, mgr.).—4. Sophie Tucker and her Five Kings of Syncopation headlined. One of the best acts in vaudeville. Bert Baker & Co., good comedy. Louis Hart ("British soldier on furlough"), feats of strength. Frank Westphal came near running

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Advertising rates for the Anniversary Number will not be changed.

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Oct. 23—Royal	March 18—Pittsburgh
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Nov. 12—Baltimore	April 1—Indianapolis
Nov. 19 and 26—Alhambra	" 8—Dayton
Dec. 3 and 10—Orpheum	" 15—Toledo
Dec. 17—Bushwick	" 22—Cassida
Dec. 24 and 31—Philadelphia	" 29—Detroit
Jan. 7 and 14—Palace & Royal	May 6—Rochester
Jan. 21 and 28—Colonial	" 13—Montreal
Feb. 4—Boston	" 20—Buffalo
Feb. 11—Providence	" 27—Chicago
Feb. 18 and 25—Washington	June 3—Travel
March 4—Cleveland	" 10—Palace, New York
" 11—Youngstown	(for a Res)

CAMERON SISTERS CAMERON SISTERS CAMERON SISTERS

off with stellar honors. Tower & Darrell scored nicely. Harold Du Kane & Co., terpsichorean number of merit. Second episode German war film, good. Splendid patronage.

STRAND (William H. Smythe, mgr.)—Chas. Chaplin in "The Adventurer."

REX (John Hamrick, mgr.)—"Enlighten Thy Daughter."

CLASS A (L. L. Goldsmith, mgr.)—Clara Kimball Young in "Camille."

MISSION (Greater Theatres Co., mgr.)—"The Lash of Power."

CLEMMER (James Q. Clemmer, mgr.)—Bryant Washburn in "Skinner's Bubbie."

LIBERTY (Greater Theatres Co., mgr.)—Harry Carey and Molly Malone in "A Masked Man."

COLISEUM (Greater Theatres Co., mgr.)—"On the Level," with Fanny Ward.

LITTLE THEATRE (Horace Smythe, mgr.)—"Ashes of Hope," with Belle Bennett, and Keystone comedy complete a good show. Good business.

SOCIETY—Elsie Ferguson in "Barbary Sheep"; Keystone comedy.

COLONIAL (John Dans, mgr.)—Official French War pictures.

Alki, Boston, Bungalow, Broadway, Circuit, Cowan, Park, Dream, Busch, Jackson, Electric, Bison, Good Luck, High Class, Green Lake, Greenwood, Fremont, Ballard, Home, Imperial, Isis, Olympus, Palace, Princess, Majestic, Madison, College Playhouse, Union, Queen Anne, Washington, Testor.—Photoplays only.

William H. Armstrong has canceled vaudeville booking, and will open 18 at the local Gaiety. Armstrong's "Midnight Follies" will be the initial offering of the new Pacific Coast Burlesque Wheel.

Laura Heimlich is now a member of the Princess Stock Company in Des Moines.

Dick Lonsdale is now with the Lyric musical comedy company, Portland.

Baby Sutherland has been added to the Eddie Harris' Poster Girl act as "Goddess of Liberty."

Dorcas Matthews, of the old stock company at the Seattle, is with the Thos. Ince company in California.

Leo Lindhart is playing this season with the Princess Stock, Des Moines.

The Greater Theatres Co., of this city, with the Liberty, Coliseum, and Missions theatres, Seattle; Elito, Butte, and two houses in Portland, has organized a film exchange here known as the Exhibitors' Film Exchange, at 1200 Fourth avenue. The manager stated today the firm had secured the first eight pictures to be produced by Chas. Chaplin's new company. The exchange controls the exclusive rights of distribution of all pictures released through the First National Exhibitors' Circuit in Washington, Oregon, Idaho, Montana, and Alaska.

The "In Old Kentucky" will be switched

from the Met., where it was originally booked, to the Gaiety. At popular prices it was thought that the First Avenue house would pull the better business of the two.

A pay-as-you-enter system and a radium gold fibre screen are two of the features of Seattle's newest and coolest movie, the Little theatre, 416 Pike street.

The Circuit theatre, 2d avenue and Marion, is the only downtown film house that still remains in the 5 cent admission class. All the other have raised admission prices to 10 cents, which includes war tax.

Pennies are so scarce here on account of the great number being used for theatre tickets, stamps, etc., that a premium is being offered in some instances for a coin that used to be looked upon with scorn in the far west until quite recently. The Moore theatre is offering a dollar for 98 pennies, but Treasurer Wm. Hartung says they can't get enough to make change with that premium placed on the little coppers.

Last week theatre attendance was the lightest here in months for no apparent reason.

Seattle Government engineers have completed the laying out of Liberty Park, the new \$1,000,000 White City, at American Lake cantonment. The buildings, which are of the Swiss type, were constructed by Porter Bros. of Spokane, the architects being Archibald & Riggs, also of that city. Thirty-one concessionaries have signed contracts with the Recreation Committee. Over \$500,000 has been allowed in concessions.

Gaiety, formerly Tivoli, reopened Sunday with "In Old Kentucky," a road show, at popular prices and played to good business.

The first show of the new Pacific Coast Burlesque Wheel will be here next Sunday, with Will H. Armstrong as the star.

WASHINGTON.
BY HARDIE MEAKIN.

KEITH'S (E. H. Robbins, mgr.)—The bill Monday evening progressed smoothly, each act scoring, some going big, but none quite taking the hit honors, until Welling Cross walked on with his knitting and explained the "Skip Stitch," when he very quietly and calmly stole the show. His repertoire of songs, some old, but each made a perfect gem by his singing, brought him one of the most solid hits registered here in a long time. It was his first appearance here without his partner, Lois Josephine, and there were those among us out front who sincerely missed her charming personality. But with Miss Josephine or alone, Welling Cross proves his versatility. Running Mr. Cross a close second was Florence Tempest, the personification of daintiness, whether as boy or girl. She is a remarkable little artist. Mabel and Dora Ford were also most successful. Conroy and Le Maire, in "The New Physician," received a

JAMES ("FAT") THOMPSON AND CO.

in

"Camouflage"

(What is what ain't)

DIRECTION, Harry Weber

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COMEDY WITH A CONSCIENCE

—the 1918 model. Cannot go flat, as I use Goodrich inner tubes. Audiences carefully scrutinized and the latest features scientifically applied. Old parts adhered to, and new parts where needed. More mileage to the gallon than any other act of equal cost.

Commencing January 1, 1918, we are compelled to add \$100 to the price of this model, as latexes cost more to produce. However, as I have a considerable reserve stock on hand, while they last the price will remain the same F.O.B. Irvington, N. J.

Jo Paige Smith, RUN-A-SOUL

reception on their entrance that must have made them feel good and they rollicked through 15 minutes of solid laughter. Maude Earle and Co., in "The Vocal Verdict," were likewise favorites. The allegorical idea used, with Miss Earle first as "Conventionality," waiting to meet "Opportunity" to make her "Novelty" was original and very cleverly done. Judge Vaudeville and the Jester were well played by Langdon Gillett. Sinclair and Caspar, two girls, made a good impression with their bride and widow costumes and had no difficulty in making good with their songs and stories. Jack La Vier, a clever monologist, perched on a trapeze, with good material and a way of putting it over that won him many laughs and also scoring a number of thrills with his acrobatic work, opened the show to big returns. Lewis and Gordon's production, "In the Dark," didn't seem just right but was played by a fairly good cast and succeeded in holding the house in, which cannot be said of all closing acts. The curtain came down at 11:15 after the very interesting news weekly was shown.

The running order was considerably switched from its original laying out, evidently due to so many of the acts requiring a full stage, and but for a little "stalling" which was turned into a laugh by the property man in gathering up Conroy and Le Maire's tools, while giving an opportunity for the setting to be made for Florenze Tempest, the bill ran smoothly.

NATIONAL (William Fowler, mgr.)—Jane Cowl, in "Lilac Time," opened the week to a capacity house. From box-office indications it will be a big week, as the star has a large following here.

OLIVER MOROSCO'S BELASCO (H. Stoddard Taylor, mgr.)—"Upstairs and Down," which had its premiere here two seasons ago at this theatre, returned this week and is holding up to the mark for business. The Belasco has had but two dark weeks in a continuous season with no break during the summer months; a number of the pieces that are in the hit class in New York City received not only praise from the local papers but also substantial evidences of Washington's approval.

POLI'S (Fred Berger, mgr.)—"Treasure Island," using the same production as that used at the Belasco last season when Charles Hopkins had the show, opened Sunday evening to a big house. The papers were very generous, speaking particularly well of Herbert Ashton.

GAYETY (Harry Jarboe, mgr.)—Impossible to get a seat for this home of "Burlisque De Luxe," as Manager Jarboe terms it; this week, "Social Maids."

COSMOS (H. Rydzki, mgr.)—Up to a few weeks ago a split-week policy, but now full-week, and business is capacity. The headliner this week—"The Wedding Party," Leonard and Willard, Gardner and Hartman, Edna Luby, Parlee Duo, Ed. Van Sloan and Co., Mimi and Coco, "Dead Shoe Baker" (film).
LOEW'S COLUMBIA (Fred B. Klein, mgr.)



Morette Sisters

INGENUE
SOUBRETTE

14 MINS. IN "ONE."—Musical Specialty—Violins, Cellos, Cornets and Drums

A HIT WITH "THE ALL-GIRL REVUE"

Permanent Address—Variety, Chicago

EDWARD

LOUIS

HUNTER and GODFREY

Blackface Comedians, in their novelty act, "WITHOUT GAS." Using their original Winter scene in a limousine touring car to explain the story.
SO DIFFERENT FROM THE BEST! WATCH US!
Direction, JACK FLYNN, Palace Theatre Bldg., New York

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ADA

VINCENT and CARTER

The English Lad and the American Maid

BOOKED SOLID W. V. M. A.

DIRECTION, Holmes & Dudley

HARVEY and DeVORA Trio

BERT

MILLIE JOHN DOUGH

PRESENT

"A DARKTOWN CABARET"

Fourth Successful Year Loew Circuit

AMERICAN, NEW YORK, NOV. 15-18

A BIG HIT

PHIL WHITE AND CO.

In "WILD OATS," by Richard Warner

Prospect, Nov. 15-16-17-18

—Mary Pickford for entire week in "The Little Princess" (film).

Moore's Strand is showing for the week Wm. S. Hart in "The Narrow Trail," while Moore's Garden will split the week with Francis X. Bushman in "The Adopted Son" for the first half and William Russell in "The Sea Master" for the second half.

Crandall's Knickerbocker, but recently opened in the uptown section and one of Washington's real handsome theatres, is turning crowds away under the very able management of E. L. Robb. Ethel Barrymore in "Life's Whirlpool," 12-13; Geraldine Farrar, in "The Woman God Forgot," 14-15; Emmy Wehlen, in "The Outsider," 16-17.

Crandall's theatre, at 9th and E streets, is splitting the week with Mary MacLaren in "Her Bargain," Vivian Martin in "The Sunset Trail" and Billie Burke in "Arms and the Girl."

T. Arthur Smith's concert attraction for the week was the Philadelphia orchestra, Leopold Stokowski conducting, which appeared Thursday afternoon, the 13th, before a good-sized audience at the National.

Players who have not been in Washington for the past season have a surprise coming to them, as the city is filled to overflowing, every hotel is packed and the inability to take care of the people is causing members of the profession to find it difficult to secure accommodations. Private homes have been called upon by the Board of Trade and Chamber of Commerce to help house the many strangers that have been brought here through the war situation. The brilliant show of uniforms on the streets and at the theatres, not only of our own men but members of the French, English, Belgium and Italian Missions, is really inspiring. This city is now the centre of interest of the entire country and the profession is well represented among those who are "doing their bit" to help Uncle Sam. Ben Taggart, a big favorite here with the stock patrons at Poli's and more recently in the pictures, is at the officers' training camp over at Fort Myer; Ralph Remley, another Poli player and also a favorite with the Albee Stock in Providence, is also at the post in one of the Battery companies. The writer, who put in some few years in theatrics, and J. O. Graham, also of the profession, are doing a little to help at Mr. Hoover's food administration in trying to impress upon the people of our country to conserve the food supply.

John C. Chevalier, in charge of the box office at Keith's for the past three seasons, is now a Top Sergeant in the Ordnance Department and is stationed in the city at the headquarters, Marston Preston, the assistant, succeeding him in the box office.

Lady ushers having proved such a success at the Gayety, which Harry Jarboe was forced to put in at the beginning of the season through the impossibility to secure men, has gone a step further and now Miss Susie Jane Tyrell is assisting Frank Young in the box office and making good too, says Manager Jarboe.

Lawrence Beatrix is returning from Cleveland this week to take up his duties as manager of Loew's Columbia. Fred B. Klein has been taking care of things in a first-class way here during Mr. Beatrix' absence.

Crandall's new Metropolitan theatre is fast nearing completion. It will have an entrance on F street, between 9th and 10th, and the theatre proper will face 14th street, standing side to side to the historic old Ford's theatre, which has been used by the war department for some years.

Loew's Palace, which will be the home of the Loew circuit here, is progressing slowly, the embargo on freight and congested conditions of the railroads have hampered the building of this house as well as Crandall's.

Billy Sunday is opening a two months' campaign here Jan. 6. Billy's coming must have had its effect even before he got here, as the District went dry Nov. 2.



PRINCE KAR-MI
 KALIBROGRAPH NUMBER 58
 PLAYING FOR
. B. O. AND W. V. M. A.
 and HEADLINING AN BILL
 DIRECTION, SIMON AGENCY
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ADROIT BROS. JACK
 VERSATILE VARIETY OFFERING
 PLAYING U. B. O. TIME
 WARNINGS—We understand a certain act is using our two closing titles and the name of Adroit which are filed in VARIETY'S Protected Material Department. Our advice to them is to discontinue their act.

Clarice Vance
 ADDRESS "VARIETY," NEW YORK

ED. F. REYNARD
 Presents
Mlle. BIANCA
 The Classic Beauty with a Production

Mlle. BIANCA
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ED. F. REYNARD
 The Versatilist with a Production

THAT COMEDY COUPLE
FRED & ANNA PELOT
 JACK FLYNN, Pilot

EDDIE BORDEN
 Supported by "GEM" JAS. DWYER

ARTHUR R. EDWARDS and CO.
 In "NEGLECT." Direction, HARRY SHERA

HAROLD A. CLARKE
 Author of HENRIETTE SHONER'S present successful fantastic comedy, now set for COLR. RUSSELL and DAVID, and songs for WILLIAM BOCK and FRAUCHE WHITE. COCILL. CUNNINGHAM, MINNIE ALLEN, CHARLOTTE PARRY and many other standard acts.
 Address VARIETY, New York

2nd Edition of
THE 4 MORTONS
 Sam, Kitty, Martha and Joe

BILLY Newell and ELSA MOST
 "A young couple whose love is in contention are Newell and Elsa Most at 'Musical Comedy Festival.' The young lady possesses a personality which bears watching, while the young man comes along with a slightly different pair of limbs. —FRANK—" Y B B B

VALDARES
 Three Dashing Young Maids and Real Comedian.
 Singing, Dancing, Comedy Cycling
 United Time Booked Sold
 Nov. 22-21—Francisco, Montreal, Can.
 Nov. 22-24—Dunedin, Ottawa, Can.
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 DIRECTION,
Kaufman & Hyde
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PEGGY BROOKS
 The International Comedienne. Headlining Low Circuit

SHEER and DARLING
 In "WOP-ODOLOGY"

Reliable Professional
Francois A. Hennessy
 Irish Piper, Scotch Piper, Irish Step Dancer, Scotch Fling Dancer, Violin, (Mr. s'ides) Teacher, Play Parts.
 322 2d Ave., New York, N. Y.

"The vedville actor's song: 'Where do we go from here, boys?' Question."
FRANK DOBSON
 Booked Sold U. B. O. Direction, MAX HAYES

L. L. Lawrence, assistant treasurer of the Standard, New York, was at Keith's Monday evening. He is here with Mrs. Lawrence on the first vacation he has had in five years and they are going to spend considerable time in the South.

Jack Terry
 (Formerly Terry and Lambert)
 PHILOSOPHY CORNER
 A jest's prosperity lies in the ear of him that hears; never in the tongue of him that makes it.
Friars' Club
 will always reach me.

JUGGLING
FRED HENNINGS ANNA
 REFINED NOVELTY COMEDY OFFERING
 FEATURING THE BEST LITTLE LADY JUGGLER

Henry Hull, last week here with "The Man Who Stayed at Home," being featured with the show, is a Washingtonian.

Last week at Poll's looked like a regular Julian Eltinge week, with his name over the theatre in the lights, and with Eddie Garvie, of the original show, in the cast of "The Fascinating Widow," and Jacques Pierre on the front of the house. Mr. Pierre has been Mr. Eltinge's manager for the past nine or ten years. The business was excellent for the show and Tony Martell's performance was good from every standpoint.

Frank Schmidt, for the past five seasons treasurer of Poll's, has gone over to the Belasco. Fred B. Winters, succeeding Mr. Schmidt at Poll's, with G. T. Williams becoming his assistant.

TILTON

The curtain did not rise the opening performance of "Treasure Island" until 9:15. Arriving late from Richmond was the cause and Manager Berger, in an endeavor to get the curtain up as soon as possible, had every available stage hand in the city on the job. The production is very heavy, it taking two hours to set the best scenes. The International Circuit needs a few more shows of this stamp and its success will be assured.

H. BART McHUGH Presents
EL. BRENDEL and FLO BERT
 in
 "Waiting for Her"

ADELE JASON
 Featured in PEPPLE & GREENWALD'S "ALL GIRL REVUE"
 Personal Direction, M. L. GREENWALD

THE FAYNES
 THE ARTISTS WITH A SUPREME OFFERING
 Representative, JACK FLYNN
FRED THE BRADS NITA
 Marshall Agency, 1400 Broadway, N. Y. C.

TANEAN BROS. Direction, NAT SOBEL
 PLAYING U. B. O. TIME

SHAPIRO, BERNSTEIN & CO., MUSIC PUBLISHERS
 LOUIS BERNSTEIN, President

In the three songs which we are herewith announcing we are placing before the profession three numbers upon which we will absolutely stake our reputation. If these three numbers are not hits, then there is no such thing as a hit in the world, and we would like performers to take this page and put it away for reference six months from date.

THE GREAT SENSATIONAL COMEDY SONG

“LONG BOY”

By WILLIAM HERSCHELL and BARCLAY WALKER

A beautiful new ballad which we have tried out this week with just two or three of America's biggest headliners with sensational success

“ONE DAY IN JUNE”

By JOE GOODWIN, JACK COOGAN and JIMMIE HANLEY

One of the most wonderful novelty numbers ever written in song history. Good for any spot in any act that wants something easy to put over

“CHIN-CHIN-CHINAMAN”

By JOE GOODWIN, BALLARD MACDONALD and JIMMIE HANLEY

SHAPIRO, BERNSTEIN & CO.,

CHICAGO
 Grand Opera House Bldg.

BOSTON
 240 Tremont St.

224 WEST 47th STREET
 NEW YORK CITY

'FRISCO
 Pantages Theatre Bldg.

MOVING PICTURES

NEWS OF THE FILM WORLD

"Treasure Island" has been made into a picture.

"Fatty" Arbuckle's new film will be called "The Country Hero."

Charlotte Bronte's novel, "Jane Eyre," is being screened with Alice Brady.

Jacques Biseul, who met with an automobile accident, is about again.

On the service flag on the Famous Players-Lasky corporation there are 92 stars.

The title of the new Norma Talmadge picture has been changed from "Two Women" to "The Ghost of Yesterday."

W. C. Thompson has returned to the Fox film forces and is now handling the publicity on "Cleopatra" at the Lyria.

"Smiling" George Walsh's next production will be issued by William Fox under title of "The Pride of New York."

"A Branded Soul," in which Gladys Brookwell is the star, has been completed at the studios in the west.

Monopole Fred, one of the largest exporters and importers of films in Paris, has moved to 12 Boulevard Poissonniers, Paris.

The Allen theatre, Toronto, managed by Jule and Jay J. Allen, playing pictures, opened Nov. 10.

Mabel Normand's return to the screen, after a year's absence, will be in the patriotic comedy drama, "Joan of Plattsburg."

Lumsden Hare, English actor, has been placed under contract for the second of the Petrova film features.

"The Judgment House," an adaptation from Sir Gilbert Parker's famous novel, will be released by Paramount Nov. 18.

It is arranged that Clara Kimball Young will make all of her features under the direction of the same director—Emile Chautard.

Elise Ferguson has completed a dramatization of "Rose of the World." The picture was made under the direction of Maurice Tourneur, by Artcraft.

The George Backer studios in West 38th street are nearing completion and the first feature subject to be made there is now being decided in the Four-Square Feature offices.

Ernest Truex, co-jointly featured with Richard Bennett in "The Very Idea," is under contract with a New York firm to do some special film work.

Helena Collier, niece of Willie Collier, will make her debut in pictures with the next George Walsh feature. No date has been set for the release.

Pathe's new mystery serial will be released this week. The company is now filming the 12th ep. Doris Keayon and Sheldon Lewis are in the picture.

Fay Marbe, of the "Oh, Boy" cast, is reported as having signed with the Vitagraph for her first film work, and that she will be seen in the next Earl Williams subject.

Two new Paramount releases are "The Hungry Heart," from David Graham Phillips' novel, with Pauline Frederick, and "Jack and Jill," with Jack Pickford and Louise Huff.

Dorothy Dunn lays claims to being the only expert camerawoman in the business. At present she is engaged in covering current events for one of the film weeklies.

The United States Exhibitors' Booking Corporation announces as its second release Thomas H. Ince's story "Those Who Pay," with Bessie Barriscale.

Lillian Walker is now finishing up a feature film for the Ogdon Film Corporation, and is under contract to do further work for the Ogdon service.

When the New York exposition is held the first week in February at the Grand Central Palace, under the joint direction of the National Association of the M. P. Industry, the

general manager, Frederick H. Elliott, plans to have every trades publication represented, space being already apportioned for the different booths.

The Universal is claiming more men in the service than any other film concern. Its flag now has 271 stars. This, of course, takes in the men from all parts of the U.'s working crafts.

Sessue Hayakawa, Paramount's Japanese star, is now on his way to the Hawaiian Islands. Properties and equipment for 150 persons were taken along. The services of native actors will be obtained.

F. D. Underwood, president of the Erie Railway, is a strong advocate for pictures as a means to stimulating American travel. He believes it is the best way to popularize the scenic beauties of this continent.

The cast secured by Paramount to support Mrs. Lina Cavalieri in her first picture, "The Eternal Temptress," has Elliott Dexter, Alan

Hale, Edward Fielding, Hildred Connelman, Hallen Mostyn, Peter Barber.

Picture pirates are receiving the special attention of the W. H. Productions Co. These persons have been duping some of the two-reel releases of William S. Hart and it is expected they will be apprehended shortly.

The General Film announces the release of another O. Henry picture, entitled "The Skylight Boom." In this new screen the two favorite stars will return: Carlton King and Jean Paige.

The new Arbuckle picture, "The Country Hero," will be released Dec. 10. Natalie Talmadge, youngest sister of Norma, is in the film. Lou Anger is directing the comedy on the Coast.

Frank Powell has gone to California to take some of the principal scenes in the forthcoming Rex Beach feature, "The Heart of Sunset." The principal feminine player in this film will be Anna Nilsson.

JULIAN ELTINGE

THE FAMOUS IMPERSONATOR
To the screen what he was to the stage



RICHARD STANTON

in New York directing feature films for William Fox.

Current Release: "THE SPY"

TRIANGLE TRIANGLE

"A CASE AT LAW"

with
Dick Rosson
and
Pauline Curley

A play with a direct appeal to young men, their sweet-hearts, their parents and to all who are interested in the welfare of American youth.

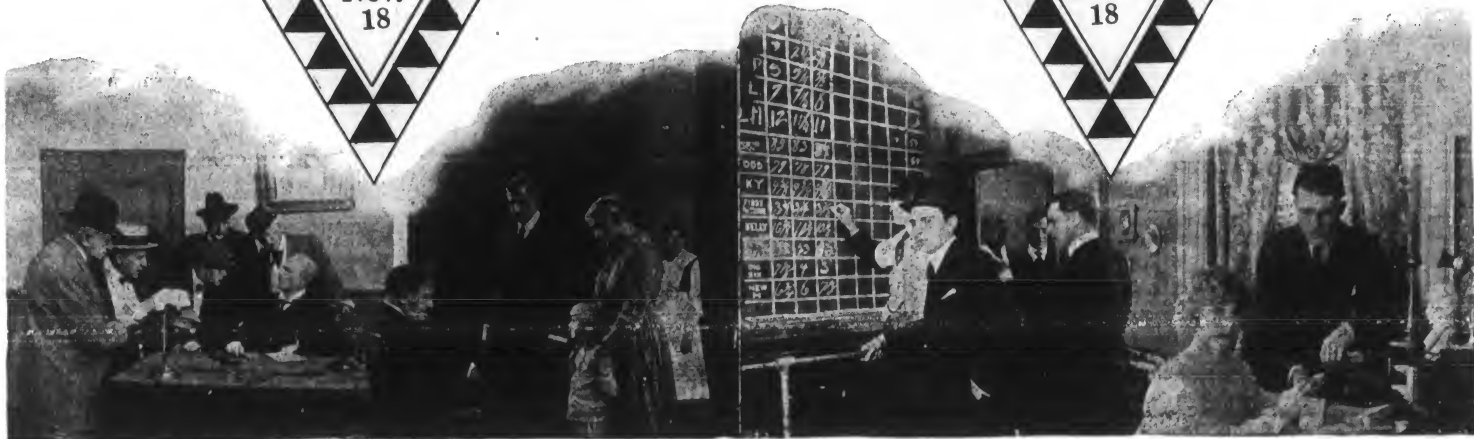
Released
Nov.
18

"FUEL OF LIFE"

with
Belle Bennett

A pretty woman with brains is dangerous as a foe, which this society woman proves when she turns business adventures to protect her son.

Released
Nov.
18



NEWS OF THE FILM WORLD

No small part of the credit of the success of "Who is Number One?" the new Paramount serial, starring Kathleen Clifford, is due to the unusual title given the Anna Katherine Green story.

The World is reversing the customary formula by making a film called "Over Here," a picture showing the building and operation of one of the great United States Army cantonments. The location is Camp Pike, Ark.

Dorothy Dalton, appearing in "The Price Mark," her first Paramount feature, produced by Thomas H. Ince, is now with her company in the redwood tree district of California making a new picture.

A 1,500-foot special picture of "Our Boys at Camp Grant" has been made by the Chicago "Daily News," to be circulated among the Chicago theatres for the benefit of the newspaper's Tobacco Fund, a fund to supply smokes to the soldiers in France.

Harry F. Campbell returned to the Boston office of the Fox this week, as New England district manager, a post which he held for three years, until July last. At that time he assumed a similar position with Goldwyn, but lately resigned.

Nov. 12 the formation of the Foursquare Pictures, Inc., was consummated. It is a corporation specially created to meet with the unusual conditions surrounding the distributing of pictures in Colorado, Wyoming, Utah and New Mexico.

Beatrice Curtis, daughter of Jack Curtis, the booking agent, will have test pictures taken by McClure some time this week. McClure wants to "make" a young miss who has never appeared on the screen. Miss Curtis is one of the eligibles.

"The Land of Promise," in which Billie Burke will be starred by Paramount, will have Thomas Meighan opposite Miss Burke, Helen T. Tracy, J. W. Johnson, Mary Alden, Margaret Seddon, Walter McEwen, Grace Studeford, John Raymond.

Homer Furling has been engaged by Roehm & Richards to handle a new department that has been added to the R. & R. offices in the Strand Building, the latter planning to provide "atmosphere" types, players for small parts and "extras" for subjects, both big and small.

Thomas Bedding, in Africa during the Boer war, and familiar with its topography, will be right at home when he takes up the exploitation of "Winning the Continent" for Mayfair. Bedding is also handling the publicity for the Mayfair's Peggy Hyland feature of "Persuasive Peggy."

Goldwyn's next four releases, to be released within 30 days, are, Nov. 18, Madge Kennedy, in "Nearly Married," by Edgar Selwyn, Dec. 2, Mabel Normand, in "Joan of Plattsburg," by Porter Emerson Browne, Dec. 16, Mar March, in "The Cinderella Man," by Edwards Childs Carpenter, Dec. 30, Mary Garden, in "Thais," by Anatole France.

Famous Players casually calls attention to the little known fact that "Tiger Rose," before it reached the stage as a regular play, was a film. In its screen incarnation it was called "Nanette of the Wilds," and Pauline Frederick was the star. William Mack, the author, played the same role in the film he is now playing at the Lyceum.

Walter Perkins, the actor, is now devoting all his spare time to writing scenarios, and since acquiring the adaptation rights for the screen of all of Mary Wilkins Freeman's works has finished two subjects now under consideration by local film firms for production. They are "Jerome—a Poor Man" and "Madelon."

William Fox has canceled Goldwyn service, used in the Fox theatres. The contract called for four pictures, but only two were used, the Fox custom being to book additional pictures which are kept in reserve as service insurance in case of accident or mishap to the films. Rentals are paid on the excess and charged to "insurance."

Helen Holmes, the star of the Mutual's "Lost Express," was the guest of honor recently at a banquet and ball given by the exhibitors and operators of San Bernardino, Cal. During the evening Miss Holmes sold photographs of herself, the proceeds being donated to the Red Cross.

Doris Kenyon last week reported to the New York police that she had a diamond and sapphire ring valued at \$1,000, stolen from her dressing room at the East 93rd street studio. One paper did not forget to mention in publishing the fact that Miss Kenyon is working in the new Pathe "Hidden Hand" serial.

According to the report along the film rialto the "supes" are getting more money to-day than they did heretofore. But the "supes" maintain that to command any decent

pay for a job requires them to be able to furnish a Harry Lehr wardrobe and be as proficient as Hart and Fairbanks rolled into one.

Jean, the Vitagraph dog, is back in the pictures. When Larry Trimble, long with the Vitagraph forces, left the Brooklyn film company he took Jean with him, as the dog is his personal property. Trimble is now directing the second of the Petrova features and is using Jean in some of her famous stunts before the camera.

A special Christmas subject, with Marguerite Clark as the star, is being made by the Famous Players-Lasky Co., with J. Searle Dawley in charge of the direction. The work is well under way with the film expected to

be in final shape by the first of December. A number of scenes will be taken in the south by Dawley and the Clark Company this week and next for the Christmas feature.

Long Island film exhibitors report a noticeable slump in their week-end business, especially the Sunday afternoons, which, up to a fortnight ago, were generally all to the merry. One man attributed the falling off of the returns to the tax; another to the Liberty Loan, and another to the repetition of certain subjects which have deluged the exhibitors of late.

THOMAS H. INCE
presents


Dorothy Dalton


in
"THE PRICE
MARK"

By John B. Ritchie

The exhibitor need have no hesitancy in booking this picture for an extended run.
—Noties Picture News.

Do you get that last sentence? "The exhibitor need have no hesitancy in booking this picture for an extended run."





Paramount and Artcraft Pictures

"FAMOUS STARS, SUBERBLY DIRECTED IN CLEAN MOTION PICTURES"

ADOLPH ZUKOR
presents

Ann Pennington

in
"THE ANTICS
OF ANN"

By Frederic Chapin
Directed by Edward Dillon
A Great Comedy

Somebody has said, "Laugh and the world laughs with you." Start your town laughing with this picture and you'll have a good laugh yourself when you "count up."

The play is particularly pleasing.
—Exhibitor's Trade Review.

The longer you run the picture, the harder you'll laugh. We never saw the man who couldn't laugh when he saw "the bacon" coming home.





MOVING PICTURES

THE CRICKET.

The Cricket (6 years old).....Zoe Rae
 The Cricket (17 years old).....Penn Rogers
 Savelline.....Fred Ward
 Caesar.....Harry Holden
 Pascal (12 years old).....George Hupp
 Pascal (20 years old).....Hal Cooley
 Pinglet.....Winter Hall

"The Cricket" is a Butterfly feature, with Zoe Rae featured. The earlier part has little Miss Rae enacting a precocious youngster, who starts a stage career through playing a lead

in a fairy-play at a nearby theatre. Then Miss Rae drops from the story through an older girl being injected to show the advancement of years, with little Zoe reappearing in the closing period as the daughter of the Cricket, which part she started at the opening of the story. The Cricket and her mother are living in rather squalid quarters of the city, and, while the Cricket is making her debut in the fantasy at the Belleville theatre, the mother dies suddenly. In a garret in a Latin quarter are living three cronies—Savelline, Caesar, and Pinglet—actors at the

opening of the story, but who later are shown as having taken up separate professions, becoming men of affluence. The Cricket is adopted by the tri-cornered guardian syndicate. As she grows to womanhood the three decide that she must marry a piggy-looking man, but 'tis the Cricket's wish that she marry the boy who was her bosom friend when they were kids. His name is Pascal, who, as the story evolves, becomes a well known actor. Finally the three men quarrel over the girl, who quits them cold and marries Pascal despite their wishes. The three pals then go separate ways. Each has a separate

box at a production wherein the Pascals appear. Their baby girl is placed in the same box with Savelline. Then comes the actor's scheme to bring the three old cronies together and incidentally reunite the Pascals with the old garret life. The curtain falls with a big spread in the old rendezvous of the three guardians, and the ending is a thrilling picture by any means, but of the conventional mold that will prove mildly entertaining where the kiddies rule the home. It's sort of a theme of the "And a Little Child Shall Lead Them" type. Miss Rae handles the Cricket role efficiently and effectively, but it was not an enacting role. The action is confined mostly to "interiors," with a touch of the humorous injected here and there through the garret routine of the three old actors. These proved rather capable types, and throughout were well enacted. The story at no time enabled the directors or players to hit up regulation melodramatic speed, and the subject unfolds a film tale that is rather commonplace and quiet. Otherwise it will answer its film purpose very well. *Mark.*

ITS A WHIZZER!!!



FIRST TIME ON ANY SCREEN

The Inimitable

GORDON DOOLEY

AND HIS SISTER RAY

IN THE INITIAL OFFERING OF A SERIES OF TWO-REEL COMEDIES BY FUN-ART FILMS, INC.

"A RAG, A BONE AND A HANK OF HAIR"

WRITTEN AND DIRECTED BY VINCENT BRYAN

THE LITTLE PATRIOT.

The Little Patriot.....Baby Marie Osborne
 Her Grandfather.....Herbert Standing
 Her Mother.....Marian Warner

The Diando film (Pathe) no doubt had in mind the production of a feature that would amuse small children, and perhaps that end will be attained. In the matter of cost it didn't stand the makers much outlay, for regardless of what "The Little Patriot" might have been intended for it is really a backyard comedy. Baby Marie Osborne is featured and there is a flock of kiddies, too. Even though she is supposed to be a tot of six or seven, she is imbued with the war spirit, presumably through her teacher's story of Joan of Arc. Her daddy, John Yarbelle, is "one of those unfortunates who cannot get a job" (though he looks well enough) and support his pretty wife (Marian Warner) and child. For that reason, so the titles infer, he is loath to join the colors. But when little Marian says she wants him to become a soldier he straightaway dons the khaki. Marie has been playing soldiers with her companions, and one day an elderly man, who is financing the perfecting of an aerial torpedo, becomes interested in the tot. Later the child saves the man from a bomb, planted by a spy who had obtained lodgings with her mother, and she afterward figures with her companions in the capture of the spy. It all turns out the old gentleman is her grandfather and that her mother had married against his wishes. So all is forgiven and they go to live in the big man's house. There is a final scene of happiness in the big home after the war, and from the appearance of Marie and her playmates the struggle will be over in a few months. A good comedy strain is furnished by a burly, shuffling negro, who frequently happens along to snatch up his pickaninny, same being one of Marie's playmates. *Ibes.*

FIRST SUNSHINE COMEDY.

Ham Bergery who liked the girl, Lloyd Hamilton

The Girl, who did not like Ham... Mildred Lee
 Frank Furter, her choice..... Jimmy Adams
 Al Faifa, her vegetarian father... Tom Wilson
 O. U. Goulash, lion-tamer..... Mario Bianchi

The first of the new Sunshine comedies released by William Fox for the general service is entitled "Roaring Lions and Wedding Bells." Released Nov. 11, with the second, "A Milk-Fed Vamp," scheduled to follow Nov. 25. The Sunshine lives up to its trademark. It not only casts a laughing ray from start to finish, but it also has some uproariously funny scenes in which wild animals have as much prominence as the men and women in the film. If the succeeding subjects furnish as much honest laughter as the first film, then their success is assured. Henry Lehrman directed it. Lehrman has staged thousands of funny scenes and directed innumerable camera "bits," but he seems to have outdone himself with his first Sunshine. After looking at "Roaring Lions and Wedding Bells" the task of making him comedies seems to be getting tougher, harder and more difficult and calls for almost super-human and impossible feats of man and beast to keep up their piston-rod comedy effect. This first Sunshine is funny and capable of handing the most tired business man the surcease from his physical and mental toll he has been looking for. The principals are working—all the time. So are some trained lions and ostriches. A trained elephant also, shows amazing camera training. All sorts of mixups, confusions, chases, monkeyshines, clashes, jams, rough-house, slapstick, photogenic tricks, illusions, legitimate screen artifice, natural dices and the Lord knows what-not are utilized in making the Sunshine subject rank among the best in modern day film comedies. It can't miss, either ahead or following a dramatic. *Mark.*

THIRD DIRECTOR STICKS.

J. Herbert Frank was engaged this week by Adolph Klauber to support Mabel Normand in her next Goldwyn feature which will have Tom Moore as leading man. George Loane Tucker will personally direct.

It appears that in the film direction of Miss Normand's "Joan of Plattsburg," when Jack Horan suddenly ceased directing, William Humphrey stepped in, took up the job, but severed connections just before the picture was finished. Tucker was then placed under contract.

— HERE'S THE PEG FOR THE PARTICULAR PROGRAM —
 — EIGHTEEN SURE-FIRE TWO-REEL COMEDIES YEARLY —
 — STATE RIGHTS NOW SELLING —

FUN-ART FILMS, INC.
 33 WEST 42nd ST., NEW YORK CITY

THE RISE OF JENNIE CUSHING.

Jennie Cushing.....Elsie Ferguson
 Donelson Meigs.....Elliott Dexter
 Marie.....Fania Marinoff
 Mr. Harlow.....Frank Goodsmith
 Edith Gerrard.....Sallie Delatore
 Granny.....Mae Bates
 Mrs. Meigs.....Edith McAlpin
 Aunt Carrie.....Isabel Vernon

Whoever selected "The Rise of Jennie Cushing" for Elsie Ferguson picked a worth while story for that star's latest Aircraft picture. Miss Ferguson more than makes good, and the feature more than makes good at the box office, which after all is the only test. Comment among a number of exhibitors recently brought out the fact Miss Ferguson is making good with them in pictures, and therefore this feature, coupling a star who is a favorite with a good story, should prove a record breaker for receipts. Miss Ferguson is charming in the role of the heroine who rises from the slums, via the reformatory, and finally marries a famous artist. She carries the sympathy all the way, and her leading man, Elliott Dexter, gives a corking performance also. Of course the fact that Jennie Cushing "lives" with the artist for several years before marrying him may be frowned upon by some, but it lends an added draft to the money window for the manager. As a picture from the standpoint of direction and production, much praise is due Maurice Tourneur, who directed it. He has a lot of clever shots from one end to the other. There is a spot here and there in the titling that could have been improved upon, but in the main the story runs along very well. At the opening Miss Ferguson appears as the offspring of the gutter, fighting and clawing her way to an existence. It is in one of her numerous street battles she is haled to court, where a police magistrate, believing he is doing her a good turn, sends her to a reformatory for three years, until she is 18. The chances are that had she not been sent to the reformatory she would have risen anyway. But the reformatory was necessary to place a stamp of crime on her that could not be later years and prove to be the reason for her leaving her lover. From the reformatory she becomes a servant in a farmer's family, after which she goes to the city and takes up hair dressing, and finally emerges a full fledged lady's maid. While attending her mistress, who is having a portrait painted by the noted artist, she meets her fate, and rather than drag him down to her level by marrying him, she just naturally says "No, I won't marry you, but I'll live with you." Then just how to show that he's a live one the artist says "You're on." But he is really in love with her and wants to marry her, and later when she runs away and leaves him after her "dreadful past" is brought to light, he spends the next two years looking for her, and when he finds her she kisses him on the coat lapel. That's true affection! She again refuses to marry him, but after he has gone she wishes he would return, which is just what he does, and then she flies to his arms for the final clinch. One delightful thing about the feature is the absence of draggy spots. It is all action and the scenes are short and choppy, for the most part carrying the story along with speed though smoothly. Distinctly worth while is "The Rise of Jennie Cushing" from any angle that you want to take it. Fred.

girl. In their presence she declares the child is not hers, but the daughter of old friends; saying which she dies of a broken heart. Very strong drama, well produced, acted and directed. Jolo.

THE FUEL OF LIFE.

Angela DeHaven.....Belle Bennett
 Bob Spalding.....F. H. Newburn
 Bragdon Brant.....J. Barney Sherry
 Violet Hilton.....Texas Guinan
 Roger DeHaven.....Lee Hill
 Mrs. Van Der Croot.....Margaret Shillingford
 Mrs. Spalding.....Alberta Lee
 Leonard Durant.....Lee Phelps
 Rader.....Eugene Burr

Whether the fault lies with story, scenario

or direction, this Triangle is under standard. It is a curious mixture of stock certificates, love, mines, double-crossing, intrigue and what not, and the characters fit from various offices to hotel lobby minus transitory scenes or explanation. The photography, too, is at fault in several scenes. It is difficult to tell the story of "The Fuel of Life," and just what the title means is ambiguous, unless it refers to the verse of a poem which some literary "nut" insists on reading to guests at a supposed social gathering. Somehow the film gives the impression it was switched in process of making from what was originally intended. There is a tungsten mine in California which a young man apparently owns. He comes East to obtain capital. Several groups of stock sharppers attempt to gain con-

trol. One group gets 40 per cent. of the stock, the youthful mine operator retains a smaller quantity, and a sort of college widow or vamp gets enough to give the balance of power to either the youth or the promoters. There are fairly good mine scenes, and there is a spectacular explosion effect, when the powder house is blown up. An incongruous point in the Western scenes is the operator's nice house in proximity to the mine. Then a novel if not practical stopping of a runaway motor car does not look exciting, though it probably would be if ever tried on the level. There are really two vamp characters developed, which add to the mixture of events. The insertion of additional titles might help certain scenes, but won't make of this feature what it isn't. Ibes.



"OVER HERE"

With tremendous advertising all of LOEW'S THEATRES will announce a showing of

"OVER HERE"

This great military film, showing the converting of a virgin forest into a military city for 40,000 United States soldiers in 52 days, warrants greater publicity—greater "fuss"—than any feature open for booking.

Every man, woman and child will want to see it—SHOULD DEMAND to see it and be proud of America!

Secure the privilege of showing it NOW.

WORLD-PICTURES
Exclusive Sales Agent.

HER HOUR.

Rita Castle.....Kitty Gordon
 Tom Castle.....George Morgan
 Ralph Christie.....Grace MacQuarrie
 Dick Christie.....Edward Burns
 Alicia.....Lillian Cook
 Phidias Trent.....Eric Mayne
 Mrs. Trent.....Yolande Brown
 Their daughter.....Jean Wilson
 Val Clement.....Frank Beamish
 Mrs. Duggan.....Justine Cutting

World Film is releasing "Her Hour," story by Raymond Shrock, directed by George Cowl, and starring Kitty Gordon. It is the story of a poor girl's struggle for decency with little or no chance for her to "go straight." She is seen first working in a department store, and when she rejects the amorous overtures of the floorwalker is discharged. Her mother dies and leaves her a small sum of money. She buys some decent wearing apparel and secures a position with a lawyer, who showers her with the good things of life until she yields to his temptations under promise of marriage. He tires and casts her off. Unknown to the man a child is born. She attracts the favorable attention of a little boy in the park, and through him meets his father, a widower, who marries her. The lawyer calls at her home, and endeavors to renew his relations. When confronted by the fact she tells him the truth and is cast out and divorced. She becomes a prosperous and successful lobbyist, and the lawyer is a candidate for the office of district attorney. Bent upon revenge, she notifies the lawyer she will expose him and ruin his chances of election. The lawyer notifies his campaign manager, who has her trailed, and discovers her at a resort with her daughter just as the girl, now grown up, is being courted by the son of the man to whom she was married. Under threat to ruin the girl's happiness she is prevented from exposing the lawyer. When she finds the campaign manager attempting to assault her daughter she shoots and kills the politician, and is to come up for trial with the lawyer, now elected district attorney, as her prosecutor. She tells him it is his own daughter, which puts a different aspect upon the situation. Just then her ex-husband enters desirous of aiding her, and anxious for his boy's happiness, as he loves the young

SHAME.

A good deal of story which John W. Noble selected for the featuring of Zena Keefe in "Shame." It is a protest against convention. The billing that it is a story of a woman who loved unwisely, doesn't begin to describe the picture, and it isn't exactly true. "Shame" is more nearly a film tirade against society's attitude toward illegitimate children. It seems logical that the world does not go delving into the antecedents of the peaceful man and woman. No doubt there are many cases of illegitimacy that are pitiful, but perhaps those cases are the results of wantonness. Noble has not selected any such case for exposition. His is a story far fetched. A country girl, Mary (it matters not what her name is) loves a youth who has just obtained a position that assures a future. They are to be married when news of the Maine reaches the village. With surprising alacrity the postmaster racks up a notice calling for volunteers and just as suddenly the young would-be groom enlists. Mary is in a delicate condition, but off goes Johnny to the war. Perhaps he didn't know Mary's plight, but he should have given her the "break" by wedding her before marching

off. If he had, however, there would have been no "Shame." Truce is declared and Johnny is still hale and hearty somewhere in Cuba, when he receives a letter from Mary saying that if she is not married soon, trouble will come. He wires for her, but just before she arrives, he is shot by a Cuban prisoner, and before the wedding ceremony is completed, he passes away. The chaplain refuses to give Mary a certificate of marriage because the ritual had not been repeated. So Mary must go home and have it out with father. Father sends her hence and she gives birth to her baby amid the straw in the barn, and as the infant arrives, she dies. The little Mary is sent to a foundling home by the hard-hearted father, and at the age of 16 is adopted by a cruel farmer and made to work. There she meets a queer sort of character to be a member of such a farmer's household. This lad is a semi-hunchback, his affliction supposedly sustained by hard work forced on him when a kid. He is also an orphan, but plays the violin, and wherever Mary goes there goes he with his fiddle. Mary meets a youthful doctor one day, when he stops with a motor party to lunch in the shade. When the farmer beats her for talking to him, she leaves the farm and lands in New York City. And the young doctor finds her and places her as a

nurse in his father's hospital, which makes a specialty of founding babies. Love comes to the pair, but when through some triviality the doctor finds that Mary is illegitimate, he takes it back. Later he wants to marry Mary no matter what her antecedents are, but Mary says nay. And so two lovers part, she to go back to the foundling home in the country or the farm and apparently resigned to spend her days a brooding old maid. Thus is Mary left to face the "mournful future," and all because her father failed to live one minute longer, but really because she is stubborn. There is more to the long story that has not been noted, but there is little action. If "Shame" were figured as sensation, its sponsor may be disappointed. Yet it will interest the feminine. For the men it will have lesser appeal. *Ibes.*

THE WINGED MYSTERY.

"Gus and Bus," a comical case, must have written the scenario for "The Winged Mystery," alleged to be a feature film, showing at the Broadway this week. It's a Bluebird (Universal). If its type is common nowadays in feature, then the picture men have no reason to complain about the war tax or bad conditions. What suggests that Gus the

"The picture that makes you prouder than ever of being an American."

IRA M. LOWRY
PRESENTS:

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FREEDOM
OF THE
WORLD

by
CAPT. EDWIN
BOWER
HESSER

Playing to capacity business and turn-away at every performance wherever booked.

A huge, timely patriotic production that makes the blood thrill; a keyed-to-the-minute panorama of human courage.

The biggest screen drama of the World War.

"For the Freedom of the World" can be booked only through Goldwyn. To reap the largest exhibitor profits write or telegraph at once for prices and "open dates."

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Distributing Corporation
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Metro Pictures
Corporation

presents

The Incomparable
**FRANCIS X.
BUSHMAN**
AND **BEVERLY
BAYNE**

in the Finis Fox masterpiece

"The VOICE of
CONSCIENCE"

Adapted by June Mathis
and directed by Edwin
Carewe in six astonishing
acts.

Released

Nov. 19th



Bus wrote "The Winged Mystery" in the thickness of it. Gus the Bus was a husboy in a restaurant, a creation of Jack Lait. The author claims Gus was the dumbest husboy in the world, so it must have been Gus who sketched out this story with the claws of a lobster as his pen. One night as Gus the Bus was going to work an auto struck him, knocking him through the entrance to the restaurant. The fellow driving the machine picked Gus up and hurried him to a hospital, where it was found he had not been badly injured. After a couple of days and as the physicians gave Gus his discharge from the hospital, the young man handed Gus a \$100 bill as balm. Gus wanted to know when he would be back again in his machine, and as the wealthy groundthowner started to leave, Gus called out, "Say, do you know I worked in that restaurant for nine months and that's the first time I ever went in through the front door." "Gus the Bus" is now in book form. It's quite funny and a great series of stories to memorize, to recall when watching a picture like "The Winged Mystery." Gus the Bus could have slopped through the entire flop and it would have just fitted his ignorant awkwardness. As the ushers woke the audience up at the Broadway Tuesday night, saying "The show's over," snatches of the film story returned. It's something about carrier pigeons flying to the Merrick Road on a dark night with a spotlight traveling just ahead of them. Or maybe it was something else. Someone named Rex gave a house party and locked the doors on the party after they got there, but fed them well and allowed the mob to sleep in the parlor over night, while the husbands of most of the women yawned over a poker game at home. The picture is full of captions, probably to keep the expense down and run the padded rubbish out to an hour's length. Franklyn Farnum is starred, but Franklyn needn't brag about it. It would have been a great picture for Gus the Bus and his family to play, with all the other husboys in the country as the audience. There is a phony aerial fight, a phony repeat of a flying pigeon, a couple of hum explosions and a suitable finish to a punk picture that had as its only diversion a fight between two women. Will someone ask the orchestra at the Broadway to put a little ginger into its music and playing for a feature film? Of course if the music came along with this feature, that accounts for it, otherwise there is no excuse. What a little fool Gus was to bus; he should have written scenarios. *Steno.*

KNUTTY KNITTERS.

The Kiever Comedy Co's Victor Moore-Paramount release for Nov. 19 is this week at the Strand, entitled "Knutty Knitters." As its title indicates, it is a travesty on the prevailing craze for knitting. Tommy Gray is the author. Wherever Vic goes he is confronted by people knitting. A man being shaved in a barber shop, a colored street cleaner, in fact, everybody of both sexes, young or old, is working the darling needles. Moore proposes marriage to a dainty miss, is told to ask her father and informed he can have the girl on condition he knit fifty sweaters. He purchases the implements and wool and runs amuck. Meantime father has hired a comedy detective to keep watch on Vic. After a series of ludicrous situations Moore secures a knitting machine and apparently he has solved the problem. The sleuth sets fire to the ball of yarn and the house is set ablaze. Vic hurries to the fire department, where all the men are knitting and refuse to be disturbed. He is given the same sort of welcome at the police station. Walking along in a state of dejection a box of sweaters falls from a wagon and the goods are spilled all over the street. Vic seized fifty garments and rushed to the girl's home, where he received the parental blessing. A moment later he is arrested for theft, and when last seen is in jail with his knitting and the guard outside is also indulging in the same sport. *Jolo.*

THE LITTLE PRINCESS.

All of us are familiar with the story of Sarah Crews, the heroine of Mrs. Frances Hodgson Burnett's book, transformed into a play some years ago and played by Mille James at the old Madison Square theatre, under the management of Charles Dillingham, with the title "The Little Princess." A more fitting story for Mary Pickford could not have been thought of. Artercraft's production is exceptionally effective, but somehow one gains the impression the scenario is not all it should be. A great deal of the footage is taken up with a visualisation of an Arabian Nights' story related by little Sarah in the Minchin school, listened to by the children and peeped Beck the slavey. It is one of the Arabian Nights' tales—All Baba and the Forty Thieves, the same one now in "Chu Chin Chow." The director has gone to no end of trouble and expense in securing tremendous sets for this, which has no direct bearing upon the story of Sarah, which forms the basis of the feature picture. Although very lavish in that respect, both in footage and in expenditure for scenic and sartorial display, he seems to have stunted himself in dwelling upon the gradual fitting up of Sarah's attic room by the mysterious stranger from the next house, aided and abetted by his Rast Indian valet, Rum Das. Mayhap the scenario didn't call for it, but, if so, with all due respect to whoever made the scenario, he, or she, erred in not devoting more celluloid to its depiction. It is one of the sweetest, simplest stories ever written and lends itself perfectly to a screen adaptation. Miss Pickford, as the ten-year-old girl, reared in luxury, and suddenly finding herself bereft of her only parent, her father, and without any funds, is only to be restored to wealth in the end, is perhaps in her most fitting role in what was probably the most popular of all Mrs. Burnett's novels, next to "Fauntleroy." Everyone who read it will want to see its picturization. Others shouldn't miss it. When they go they will find Miss Pickford at her best. *Jolo.*

A CASE AT LAW.

Doctor Saunders.....Riley Hatch
His daughter, Mayme.....Pauline Curley
Jimmy Bages.....Dick Rosson
"Art," the saloon keeper.....Jack Dillon
The Lob.....Ed Sturgis
Allan Dwan has probably picked a line of anti-booze scenarios for Dick Rosson to be featured in. "Casidy" was a recent Triangle release in which Rosson was a central figure

and in which hard liquor played an important part. In "A Case at Law" a treatment of the "wet" and "dry" issue is pictured interestingly. The point driven home is not so much the banning of booze but the regulation of its sale. Its gist is that if there are laws against the sale of dope why not laws against the sale of liquor to youths and others for a weakness to excesses in the matter of John Barleycorn—in this case an inherited weakness. The story begins in a little town in the East. Dr. Saunders has been a "booze fighter" in the accepted sense. He is persuaded to go West and start all over again and he leaves his little daughter with a sister. In this Western town of Sago (not of the cow-punching brands) he has become known as a staunch "dry" advocate and has won the enmity of "Art," the owner of Sago's

best gin mill. His daughter, Mayme, has blossomed to womanhood and is in love with Jimmy Bages, a youth who has at times fallen for the booze. With the promise of the water wagon and happiness in the West, the couple go to Sago, where Jimmy has obtained a job as reporter on the newspaper. His first meeting with the staff in Art's place nets him a full grown "bun," with which he greets his bride in their room. Mayme goes for the doctor, with the result Saunders recognizes her as his daughter, but does not disclose the fact. But he suggests that Jimmy would be better in his house for treatment, and the couple move in. The boy has forsworn booze, but one day is sent to the saloon to get a statement on the liquor question for his paper. Figuring to strike at the doctor through Jimmy, Art tempts him, with the

result Jimmy goes home drunk. Saunders, enraged, invades Art's place armed with a gun, and upon provocation shoots up the joint, winging Art in the arms and legs. There is a trial and acquittal, the jury deciding it was "justifiable self-defense," and the court room supposedly indicative of the growing influence of the "drys." The direction is not as carefully worked out as it might have been. There are several points of incongruity, but the titling, well worded enough, may account for part of that, and technically, Mr. Dawn acted as supervisor and not actual director. "A Case at Law" may or may not be looked on as propaganda, for it does not take direct issue on the liquor question; besides the manufacture of whisky is now forbidden. But the film will doubtless prove an extra draw in the dry states. *Jboe.*

SELECT SP PICTURES

JOSEPH M. SCHENCK

presents

NORMA TALMADGE

in

"THE SECRET OF THE STORM COUNTRY"

Norma Talmadge, a personal portrait

From the book of the same name by
GRACE MILLER WHITE

Picturized by
Mary Murillo and Courtney Ryley Cooper
Directed by
CHARLES MILLER

Norma Talmadge as Tess



In this, the second in her series of Select Pictures, Norma Talmadge is seen in the role of Tess, the little daughter of the squatter village on the shores of Lake Cayuga, made famous by Grace Miller White in her two popular novels, "Tess of the Storm Country" and "The Secret of the Storm Country."

It is a role which will add new laurels to the heroine of "The Moth", "Poppy", and "Panthaea." As Tess, Miss Talmadge gives further proof of her versatile talent as a screen actress of the highest order. Already this picture has broken records wherever it has been shown. "The Secret of the Storm Country" sets a new mark in Miss Talmadge's record of artistic achievement.

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SELECT PICTURES
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729 Seventh Avenue
New York



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DIRECTOR and STAR
GREATER VITAGRAPH SERIAL

"The Fighting Trail"

Forthcoming Releases—"Dead Shot Baker,"
"The Tenderfoot" and other "Wellville
Tales" by Alfred Henry Lewis

A. E. A. RECOMMENDATIONS.

As a result of the meeting of the directors of the American Exhibitors Association in the Times building Nov. 13, the following decisions were made: First, that the general offices of the Association, now located in the Times building, New York, be removed to the Indiana Trust Building, Indianapolis, Ind.; second, Charles C. Pettijohn resigned as secretary to devote all of his time to the duties of general manager, and Frank J. Rembusch, Shelbyville, Ind., was chosen for the office on Pettijohn's recommendation; third, headquarters for the State of New York will be established at 327 Main street, Buffalo, with I. M. Mosher in charge, and fourth, that the request of the A. E. A. of Michigan that the National Convention be held in Detroit July 2, 3, 4, 5 and 6, during Detroit's "Movie Week."

In addition to these plans the Association went on record as being unalterably opposed to the payment of the "15 cent per reel war tax."

A legal opinion was rendered to the effect that in case any manufacturer or exchange cancels a contract for film now in existence because the exhibitor refuses to pay the manufacturer's war

tax, to wit: 15 cents per reel on film, that the exhibitor has a right of action both for damages and for breach of contract against the person, firm or corporation canceling said exhibitor's service.

The Association directors decreed that each exhibitor be recommended to refuse to pay the tax, let the exchange do the canceling and then each exhibitor suffering such cancellation shall file suit against the person, firm or corporation so canceling, charging breach of contract and damages.

The Association makes public the statement that the membership covers 46 states as well as in the District of Columbia, Alaska, Mexico and Canada. The total membership Nov. 14 was 2,786. State organizations have been completed in 21 states and two Canadian provinces.

Also publicly is made the financial recapitulation as follows: Total funds received since the association was formed in Chicago last June, \$4,618; cash balance on hand, \$401.39; total monies expended, \$4,216.61; debts and liabilities on Nov. 14, none.

General Manager Pettijohn recommended all funds on hand and all funds coming into the association in the

future be used for constructive work on behalf of the exhibitors and the directors adopted it as well as a motion no salaries shall be paid to any officers of the A. E. A. until after the Detroit convention.

The directors passed resolutions endorsing the aims and purposes of the Fosdick Commission plan of co-operation in connection with the community and welfare work on behalf of soldiers and enlisted men and that the association members give all the assistance possible in this movement where it is consistently possible.

"WHIP" STATE RIGHTS SOLD.

Hiller & Wilk have sold the Pennsylvania rights to "The Whip" to the J. Frank Hatch Co., and Georgia and Florida to the Special Features Co. of Nashville.

A reversal of opinion on the part of Benj. Friedman is manifested in that buyer's purchase of a block of Western territory for "The Whip." He originally paid \$5,000 to bind the rights for the entire country until he could see the feature, came to New York, saw it in a projection room and forfeited his deposit.

INJUNCTION IS REVERSED.

In the U. S. Circuit Court of Appeals this week a decision was handed down by Judge Ward which reversed an order granted to J. Hartley Manners last June restraining the Triangle from exhibiting Enid Bennett in a picture entitled "Happiness."

Manners had written a one-act play, produced at the Cort, New York, under the title of "Happiness," with Laurette Taylor, during March and April, 1914, at a series of special matinees. He also showed the announcements printed to the effect he was to elaborate the piece into a three-act play.

During February, 1917, the New York Motion Picture Co. produced "Happiness" in film form from a scenario by C. Gardner Sullivan. The Triangle purchased the picture without knowledge of any previous use of the title. The difference was solely as to the title. There was no similarity in plot or story. "The contest being as to the rights of the parties respectively, it was of no importance," the low court said in granting the relief applied for. "The defendant could have changed or could change the title of the feature at small expense. That fact cannot create any right in the complainant which he has not or impose any duty on the defendant."

Judge Ward in his decision states:

"We think on the affidavits in this case the motion for a preliminary injunction should have been denied. Our views is not that the affidavits show that the complainant had abandoned his rights in the title "Happiness," but that they do not show that he had ever obtained a prior right to or any monopoly in the word because of seven matinee performances of a one-act sketch in New York City in 1914. The word "happiness" being public property must, in order to acquire a secondary significance, have been used generally in connection with a play and so have become known to the public said to be likely to be misled, viz., the public throughout the United States.

The fact that the complainant in 1915, a year later, announced his intention to thereafter produce a three-act play under the same title created no monopoly in the name which did not then exist. He was referring to a play to be composed and be produced which he might never write or never produce, and which, if he did both, might be different from the one-act play produced in 1914. His language is merely that of expectation, which cannot create a right against the public, Maxwell v. Hogg, 2 Ch. App. 307; Civil Service Association v. Dean, Law Reports, 13 Ch. Div. 512. The defendant's business ought not to have been interrupted because of an announcement which might never be realized. The order is reversed.

SERVICE BUREAU DULL.

The new service bureau of the N. A. M. P. I., created for the purpose of doing away with agency evils, is not meeting with the success anticipated.

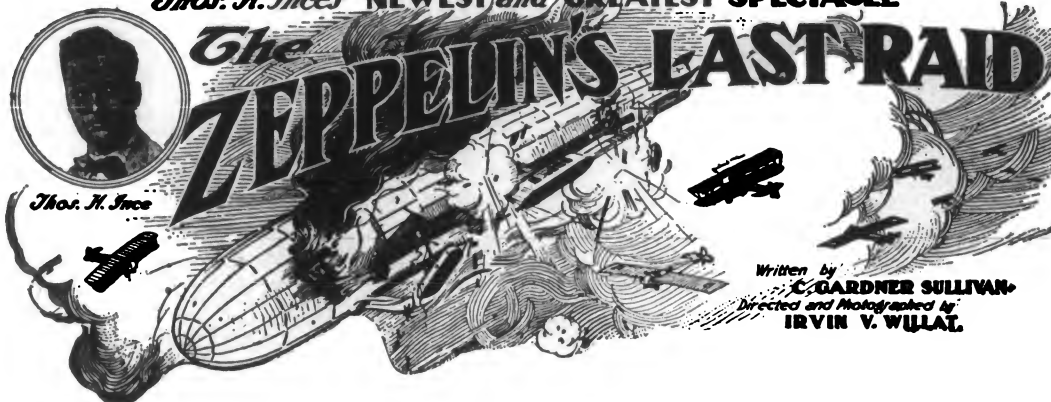
All the large producers with studios located in the vicinity of New York have registered the names of artists who are constantly being used and their productions and they do business with these artists direct.

There is need for a bureau of this kind to handle extras, as in the past have always been engaged through agents, with more or less satisfactory results. The new bureau is not doing any business with extras at present, but because the studios will engage their own principals it will probably become necessary to enter into this phase of the business. The bureau is under the management of Wales Winter, formerly a dramatic agent and on Broadway for 17 years.

HOW THE CRITICS RAVE ABOUT

Thos. H. Ince's NEWEST and GREATEST SPECTACLE

The ZEPPELIN'S LAST RAID



TELEGRAPH:

"The newly organized U. S. EXHIBITORS' BOOKING CORPORATION have in 'THE ZEPPELIN'S LAST RAID,' their first release, a feature that will thrill, entertain and impress all who see it, and one which the wise exhibitor will make every effort to show."

NEW YORK TRIBUNE:

"NOTHING AT ALL LIKE IT HAS EVER BEEN SEEN ON THE SCREEN."

REVIEW:

"The U. S. EXHIBITORS' BOOKING CORPORATION are launching 'THE ZEPPELIN'S LAST RAID' as their initial release. SUCCESS IS SPelled FOR THEM."

NEWS:

"'THE ZEPPELIN'S LAST RAID' will meet every demand of the exhibitor, whether he cater to a hundred a night or two thousand, and regardless of his neighborhood."

WORLD:

"For the FIRST TIME the workings of a German dirigible are shown on the screen, and the DETAILS OF A RAID UPON A DEFENCELESS VILLAGE REPRODUCED."

MIRROR:

"All in all, 'THE ZEPPELIN'S LAST RAID' again demonstrates the skill and artistic sense of THOS. H. INCE as a director and producer of big pictures."

U.S. EXHIBITORS' BOOKING CORPORATION

Executives—FRANK G. HALL, WILLIAM OLDKNOW

Top o' the Times Bldg., New York

NEXT—Another Thomas H. Ince Sensation
Bessie Barriscale in "THOSE WHO PAY"

OPEN BOOKING OR FRANCHISES IN ORDER OF APPLICATION

BOOK THROUGH:

HOFFMAN-FOURSQUARE:—NEW YORK (729 7th Ave.); BUFFALO (47 W. Swan St.); PHILADELPHIA (1325 Vine St.); PITTSBURGH (127 4th Ave.); CLEVELAND (Bloane Bldg., Prospect St.); CINCINNATI (301 Strand Theatre Bldg.); DETROIT (Jos. Mack Bldg.); CHICAGO (207 So. Wabash Ave.); ST. LOUIS (301 Empress Theatre Bldg.); KANSAS CITY, MINNEAPOLIS, DENVER, PORTLAND, SAN FRANCISCO (Address 729 7th Ave., New York, pending opening of new offices); FRANK GERSHWIN, INC.—NEW JERSEY (220 W. 42d St., New York); GLOBE FEATURE FILM COMPANY;—NEW ENGLAND (26 Winchester St., Boston, Mass.); CONSOLIDATED FILM & SUPPLY COMPANY;—ATLANTA (Walton St.); NEW ORLEANS (Gravier St.); DALLAS (Commerce St.).

MOVING PICTURES

COAST PICTURE NEWS.

BY GUY PRIZZ.

Los Angeles, Nov. 14.
Edward LeSaint is directing Tom Mix in Fox comedies.

Robert Brunton, manager of the productions for Paraita, is the little early bird of that particular film nest. Bob is down at the studio at 7:30 in the morning, and he's the last man to leave, 6 o'clock being his usual departing time. He has every detail of the big plant under his sheltering wing, and no man is more conscientious in performing his duties. But, of course, he draws down a whopper salary for being that way.

Billy Bach, Fox's technical director, has arrived here to look over the local studios.

Al E. Christie has engaged Harry Edwards to play juvenile leads in his Christie comedies.

Jack Curtis has removed the camouflage from his face, and is no longer masquerading as a Canadian north woodsman.

Dustin Farnum went hunting last week and got what he went after, as he usually does.

Both George Hernandez and his wife are playing character leads for the Triangle at Culver City.

Robert Brunton, director of production, presented himself with a handsome and highly colored automobile this week.

The 1917 Ball of the Moving Picture Directors' Association will be held at the Alexandria on Thanksgiving. It is to be the snappiest and best ever given by the film people, and will be, as in other years, the one big event of the season, professionally speaking. Robert Daly, who has the affair in charge, has appointed committees to look after the details, and these committees are now busy. This year's invitations have been arranged so as to exclude all undesirables. The fee has been raised from \$5 to \$10.

William Desmond has resumed his duties as leading man at Triangle after his sad mission to San Francisco occasioned by the death of his wife.

Texas Guinan has returned from New York City.

Mrs. Seymour Tally has been removed from the Good Samaritan Hospital to her home.

Charlie Christie is en route to New York.

Barney Sherry has a new car, and that's not all. He has added several suits to his wardrobe.

Frank Beresford likes his job as script editor for Triangle so well that he is content to live in Culver City through the winter.

Lottie Pickford and a local firm of jewelers have been made defendants in a suit for \$200 filed by a truck driver named Charles F. Parke, who claims he found a gem studded watch valued at \$1,500, but did not receive the reward offered by the actress and the jewelry company. The suit will be tried next month.

Marie Pavis, author and actress, is now secretary to B. A. Rolfe, general manager of Metro.

Harry Gribbon is back in Keystone Comedies after an absence of several months.

Dixie Doll, whose parents claim she has the most wonderful eyes in pictures, is here to show the same under California direction.

Peggy Pierce has joined Triangle Comedies.

COURT ACTIONS.

The Universal was named in two separate actions. The first last week was the \$50,000 damage suit filed by Dr. Emanuel Baruch for showing him in the U weekly talking to Dr. Johann von Bernstorff, the recalled German ambassador to the United States. The second suit against the U was filed by J. Ernest Williamson (Williamson Brothers), who asks for \$4,750, alleged to be due for services in connection with taking picture undersea in the filming of the "20,000 Leagues Under the Sea." The latter case is being tried before Judge Manton in the Federal District Court, with several adjournments, keeping the case under fire all this week and perhaps next.

The Illidor cases are also up for hearing, the Import and Export Co. and Ben Blumenthal the plaintiffs in one action and defendants in another. One will bear on the court's decision a restraining injunction, while the other is for damages, Illidor claiming he was tricked into a scene whereby he was cameraed against his will.

RE-TITLING "THE WARRIOR."

Chicago, Nov. 14.

The Allen Film Company, owner of local rights to "The Warrior," the sensational Maciste Italian film, will have it retitled to accord with American ideas of humor, also to revise some of the statements on the original film to the effect that the Italian army, as shown therein, made certain parts of Austria "forever Italian territory."

Events since those titles were written have injured its verity. Local critics went crazy over the picture.

COURTED, WEDDED, PARTED.

Los Angeles, Nov. 14.

The culmination of a hasty courtship and speedy marriage which took place several weeks ago with Eric Campbell, film actor, and Eunice Gilman, sister of Mabel Gilman Corey,

as the principals, was reached in the courts here when the bride started suit for divorce, claiming cruelty.

BAKER, ROCHESTER, LEASED.

Rochester, N. Y., Nov. 14.

The Baker here goes to John F. Miller, representing Buffalo capital, on a ten-year lease, the house to hereafter offer films.

The Baker was recently remodeled at a cost of \$85,000. It seats 1,600.

MAYFAIR FILM CORPORATION

M.A. SCHLESINGER

PRESIDENT

The State Rights' Scoop

World's Rights and Half of U. S. Territory
Sold in a Week

PEGGY HYLAND

as

"Persuasive Peggy"

Six-part Mayfair Masterpiece
Written by Maravene Thompson
Directed by Charles J. Brabin.

Territory

Selling Faster and Faster

SALES AGENTS:—SHALLENBERGER and PRIEST

Times Building, New York City

Mayfair Film Corporation, 10 Wall St., New York City

MOVING PICTURES

MAE MURRAY'S OPINION.

The following letter from Mac Murray, dated Universal City, relates to a review of "Princess Virtue," in which Miss Murray starred, recently published in VARIETY:

Editor VARIETY:

When an article as ridiculous as this one (review inclosed) is written it is time to call a halt, and I would if your paper amounted to anything.

But as it does not, it just affords me amusement, and it has been doing the same thing for three years past. Your criticisms are so silly when they

are not venomous that they must make you laugh as often as they do me, although I suppose you know no more than your staff, otherwise you wouldn't have the kind of "critics" who now write for VARIETY.

If you want to you can inform the "critic" who wrote the notice about "Princess Virtue" that Robert Lorraine, who directed it, also directed all of my pictures while I was with Lasky. As for looking out of a window in Paris and seeing the rocks, he had better have someone read the story and explain it to him. I am

assuming that a "critic" who knows as little as he does can't read.

Among people who know, VARIETY is a very stupid paper. That may be your fault or your staff's. I suppose it's 50-50.

Sincerely Yours,

Mac Murray.

PARALTA STAFF SWITCH.

There have been several changes made in the office staff at the Paralta.

Carl Krusada is now in general charge of all advertising matter for the firm, while Jack McKay has been appointed office manager.

FILM COMMISSION STARTING.

Things are shaping themselves favorably in the part the film interests of the United States is taking in the war, notwithstanding that a number of changes were necessary at the last hour in the personnel of the men previously announced to represent commissions to the warring countries as representatives of the newly formed American Cinema Commission.

Walter W. Irwin, of the Vitagraph-V-L-S-E, who had volunteered to take charge of the distribution of the pictures sanctioned by President Julius Brulatour, of the American Commission, and his associates, in Russia, has withdrawn, following correspondence between himself and George Creel, chairman of the Committee on Public Information, in which Creel explains the exact status of the film work expected abroad.

Already speeding on his way to Russia is Edgar G. Sisson, associate chairman of the Creel bureau, who will have charge of the control of disbursements, Sisson representing both President Wilson and Chairman Creel, and who will pass on all expenditures before being paid by the U. S. Within the near future a successor to Irwin will be chosen and he will follow to Russia with all speed and put the film work there upon the basis desired by the Government.

Mr. Creel, now in New York, has arranged for a Division of Foreign Service which will embrace the film exhibitions and distribution which the Brulatour commission will handle.

F. J. Marion, president of Kalem, is expected to sail this Saturday for Spain and will have personal charge of the picture distribution in both Spain and Italy.

Pat Powers, who volunteered for France, is not likely to go now, although the new Creel understanding is that some man in thorough understanding with the picture industry will handle the France distribution.

According to the Creel bureau the part the industry plays in the war activity would be a film campaign that would lend itself authoritatively to the Y. M. C. A. activities in Italy and France. At the start it was suggested that the title would be "The American Cinema Commission in Europe" and that wherever films were shown that announcement would be made that they were the m. p. industry's contribution to the National Service. Later it developed that all expense for the assistants should be borne by the Government.

In order that exercise of full control be maintained and that under no consideration would the President part control of disbursements the Sisson arrangement was made.

No commissions can be granted in the foreign picture campaign and while the service intended carries with it no military rank or possibility of a military commission it is work done for the President.

The Creel bureau gave Mr. Irwin a number of phases that he did not know existed and they were such he found it impossible to accept the Russian task.

'Tis reported that the films in finished shape and which will not cost the Government a single penny are being chosen, the films being donated, with the Ford Motor Company among one of the most active contributors in this respect.

WALSH WITH GOLDWYN.

R. A. Walsh, one of the important directors with the Fox Film Corporation, retires from that organization Dec. 15, at the conclusion of his present contract, and will join the Goldwyn forces.

Walsh has been with Fox for a number of years, and made some of that company's biggest pictures, like "The Honor System," etc.

PARALTA PLAYS

PICK OF THE PICTURES

!TWO GREAT PARALTA PLAYS!

J. WARREN KERRIGAN

IN

Directed by
OSCAR APFEL

"A MAN'S MAN"

Written by
PETER B. KYNE

For bookings communicate with New York Offices

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Telephone, Murray Hill 2123

BESSIE BARRISCALE

IN

Directed by
REGINALD BARKER

"MADAM WHO?"

Written by
HAROLD MacGRATH

Robert Brunton, Manager of Productions

PARALTA PLAYS, Inc.

CARL ANDERSON, President
ROBERT T. KANE, Vice-Pres.

HERMAN KATZ, Treasurer
NAT I. BROWN, Sec. and Gen. Mgr.

729 Seventh Avenue, New York City

PARALTA PLAYS INC.
729-7th AVE. NEW YORK

EXHIBITORS LINING UP FORCES AGAINST 15-CENT TAX LEVY

Manufacturers and Exchanges in Demanding Trade Pay "15c Tax Per Reel Per Day" Stir Up Hornets' Nest of Opposition—Fight May Bring Together Exhibitors' League and American Exhibitors' Association.

A nation-wide conflict between the exhibitors and film distributors over the 15-cent tax per reel per day, levied by the distributors upon the exhibitors as the tax paid on film, is imminent. After two weeks of conferences between the distributing and exhibitors' branch of the National Association of Motion Picture Industries the exchange men remained steadfast in their determination to pass the tax to the exhibitor.

During these conferences, which terminated Tuesday (Nov. 13), the exhibitors displayed telegrams from every section of the country, protesting against the forced payment of the 15-cent charge as being unreasonable, and in several instances charges were made that the exchanges would profit over the amount of tax under the 15-cent charge.

All manufacturers and heads of distributing concerns were also in receipt of telegrams to the same effect. The 15-cent figure was adopted by the distributors after an exhaustive report rendered by Price, Waterhouse & Co., who are the expert accountants for about 90 per cent. of the trade, and is based upon the theory the average life of a print is 50 days' run.

The exhibitors dispute these figures and claim that the life of a film is far in excess, pointing to several productions working every day in the year. Price, Waterhouse & Co. have computed the weekly tax on distributors and manufacturers as being in the neighborhood of \$100,000, this being the aggregate amount, including the 1/4 cent tax on raw stock and 1/2 cent tax on positives or prints. They say that at the present time there are no such profits being made, and unless the tax is passed on, where it can be absorbed by the public, some of the producers will have to go out of business.

Distributors who do not feel that way and are absorbing the tax themselves are Mutual, Triangle, Four-square and a host of independent state-right exchanges. The other manufacturers are charging these concerns with currying the favor of the exhibitor, and that this may have its effect is shown by the fact the New York Mutual Exchange broke all its records for business last week.

In an effort to win John T. Freuler, president of the Mutual Film Co. (not a member of the N. A. M. P. I.), to the 15-cent tax, P. A. Powers and J. A. Berst left for Chicago Saturday, but the action of the Mutual has not been rescinded. Prominent exhibitors declare Congress had no intent to further tax the exhibitor under the film tax provision, but intended the manufacturer and exchangers do their share in supporting the war. They point out that the exhibitor is now responsible for the tax on seating capacity and the tax on admissions, while the other branches of the industry are not paying any tax and look upon the attempt to saddle them with the film tax with indignation.

Section 600 of the new law specifically states that the tax be borne by the maker and distributor of film and they argue that if the tax is found excessive and oppressive that the manufacturer stint in the cost of production, and when Congress convenes in December have the law amended or withdrawn.

Pending the negotiations to have the 15-cent tax withdrawn by the distributors, plans were actually afoot

to call a gigantic mass meeting of the entire industry in Washington in the early part of January to impress Congress with the unfairness of the number of taxes on the industry, but it is possible now that the exhibitors may advocate legislation that affects the exhibitors only.

That a breach at this time would have its effect upon the industry as a whole, and the manufacturer in particular, is conceded by all. One of filmdom's wisecracks predicted it may lead to an amalgamation of the National League and the American Exhibitors' Association, and that then all exhibitors would withdraw from the N. A. M. P. I. The 15-cent tax was framed by the N. A. M. P. I., of which the National League is a part.

One of the deterring influences to such an arrangement would be the fact that the N. A. M. P. I. and the National League are holding two expositions jointly, one in February in New York and the other in Boston in July. That this tax could be the rock on which this arrangement may be wrecked is evidenced by the mass meetings of exhibitors all over the country, who have adopted resolutions in which they flatly declare they will not pay the tax and that the exchanges can do what they like about it.

Other resolutions threaten proceedings in court, and still others threaten cancellations by the wholesale.

The situation was further aggravated last week when statements by Mark Eisner, local Internal Revenue Collector of New York, were published in the newspapers that exhibitors were greedy in passing the war tax on to the public beyond the 15 cents a reel amount, and that he welcomed reports of such exhibitors so that he could take the matter up with the district attorney. Protests against such statements were filed with Secretary McAdoo.

As **VARIETY** goes to press (Wednesday) some of the exchanges are holding up shows of exhibitors who did not include the 15-cent tax on their bills. Lee Ochs, president of the National League, left for the coast Saturday, and will make stops at all important points. He will receive first-hand the impressions of the exhibitors, and it is possible he will call the mass meeting in Washington at the same time he calls a meeting of his executive board.

The distributors' branch of the N. A. M. P. I. held a mysterious meeting Tuesday. It was learned the session was called for the express purpose of raising \$500,000, to be used in a big campaign to educate the public to pay the tax. The meeting adjourned without any money being raised.

The New York local held a mass meeting Wednesday, and while no definite action was taken, it was intimated that if the tax was insisted upon a new bill would be introduced with the convening of the legislature, placing all film companies exacting deposits under the supervision of the banking commissioner.

The Film Club, representing all the exchange managers of New York City, have called a special meeting for Wednesday night. **VARIETY**'s informant says the tax question is the only matter that will be discussed. It is almost certain some agreement will be reached whereby the exchanges

will stand by each other in the event of the exhibitors issuing wholesale cancellations.

In a rather lengthy statement, signed by the Artcraft, Fox, Goldwyn International Film Service, Metro, Paramount, Pathe, Select, Universal, Vitagraph, V. L. S. E. and the World Film, these film corporations declare how they stand on the 15c. tax thing.

It avows the war tax on films has cost the firms signing it a total of approximately \$100,000 a week since Oct. 4, the day the President signed the bill.

The firms state the Government expects them to collect that amount and turn it over at the rate of about \$400,000 on the first of each month, and that inasmuch as they must collect the tax they intend to obey orders from Washington.

The statement points out that the "only possible place we can collect it is from the public, but we can't do this direct because we don't own the theatres. We, therefore, have to do our collecting through the people with whom we deal directly—the exhibitors."

The statement says the tax on telephone calls and on cigars is paid by the users and the consumers. In fact, everything and anything that is taxed or taxable is paid by the public.

The statement continues: "Some exhibitors have scolded us for announcing we intend to obey the Government's command to come through and act as tax collector. Some of them have canceled their orders with some of our exchanges. . . . Incidentally, and to set any fears or suspicions at rest, there is not a penny of profit in it for us to collect 15c. per reel per day from exhibitors. As a matter of fact, the most expert accountants in New York have demonstrated that the tax actually costs over 16c. per reel per day for every reel that works. But to simplify bookkeeping the tax was fixed at 15c. The only persons who can possibly object to the present arrangements are those who do not understand it."

"We are a nation at war. Not at play. War is hell. We've got to go through hell and taxes before we can expect to reach peace and pleasure. Those of us who are not shouldering a gun and offering our lives, as the flower of the nation's young men are doing, will do well to face whatever music remains to be faced at home—whether it be taxes or sacrifice or privation of any sort."

The eleven corporations signing this statement, which will go broadcast this week, state collectively there were two other methods by which they could have passed this tax along to those whom Congress intended should ultimately pay it: the first, by raising the prices to the exhibitors; the second, by unfair competition.

Claiming that they are not fooling the exhibitors and are neither trying to extort money in any sense of the word, but are simply collecting taxes for the Government that cannot be dodged or evaded, the eleven big concerns ask the exhibitors to pay 15c. per reel per day, as this taxation must be collected for the United States.

The National Association of the Motion Picture Industry recently queried the Price, Waterhouse & Co., offices at 54 William street, New York, to submit to the association an authentic and correct computation of the footage taxes imposed on film by the War Excise Tax of 1917.

The reply stated: "The law is in some respects ambiguous; the figures given herein are based on the interpretation of the law agreed upon by your members (meaning the industry) and are subject to the final determination of the meaning of the act:

- (1) The tax will be imposed only on film released after October 4, 1917.
- (2) The tax—1/2 cent per foot—

Sec. 600 D—will be paid only once on each print, not paid each time the print is leased.

"Upon this basis the cost would be nearly 9/10 cent per foot on released positive, the taxes being 1/2 cent on released prints, 1/4 cent on raw stock, including waste and prints not released, together with 1/4 cent on negative raw film, none of which is leased.

"Section 1007 provides that where contracts are made prior to May 9, 1917, the film owner may collect the tax from the lessee. We understand that you have agreed that the manufacturer or producer must in some way make a charge to the lessee to cover this footage tax. This can be done in several ways, some of which are as follows:

- (1) Collect the whole tax from the exhibitor who first leases a print. This would be easy for the manufacturer, but unjust to the exhibitor. If the latter happened to get a new copy he would pay the whole tax. Sec. 1007 of the law cited, however, seems to contemplate just this method.
- (2) Division of the tax among the successive lessees of a print. Unfortunately no one can tell in advance how many times a given print will be leased; the accounting would be burdensome; the plan is not easily worked.
- (3) An average charge on all film leased; the charge to be sufficient to reimburse the manufacturer for taxes paid.

serious thought.

"Plan No. 1 is too unjust for 'Plan No. 2 is theoretically correct, but the work it would entail would double the total cost of the tax. It would offer special difficulty in the case of replacements of reels or parts of reels, because such replacements, if made after October 1, 1917, would pay footage tax. You would have the anomaly of subjects, some copies of which were not taxed, some partly and some wholly taxable.

"Upon the whole the third method appears to be best. If adopted, the charge to exhibitors would take the form of an addition to the rental of a fixed amount per reel per day, the amount being computed as follows:

"Cost (per reel) of taxes—approximately \$8.75.

"Number of rental days earned by each print per estimate furnished to us and according to the best information we can obtain—average 50.

"Cost of tax per rental day, per reel—16 cents.

"So far as we can ascertain the average of rental days given above is reasonable.

"The charge would apply on all film, old or new; the manufacturer pays the full tax upon release, and the charge would have to be applied on all film to reimburse the manufacturer's outlay. On the other hand, upon the repeal of the law the charge should cease immediately, although there would then be much film in use on which tax had been paid.

"Even this plan would entail much additional clerical work. The number of tax items would be the same as the number of entries of film rentals, the individual amounts being very small."

Selznick Gives Up Bronx Studios.
Lewis J. Selznick has given up his lease of the old Biograph studios in the Bronx.

This is in line with his present policy of confining his activities exclusively to promoting the welfare of the Select Corporation.

VARIETY

PICTURE PLAYERS MUST OBEY ORDER OF THEIR EMPLOYERS

**Appellate Division, New York, Defines Status of Employer and
Employed in Emmett Corrigan's Action to Recover
Salary, After Dismissal. Lower Court Ver-
dict Upset and Complaint Dismissed.**

The Supreme Court Appellate Division of New York handed down last week an opinion in determining the suit of Emmett Corrigan against the E. M. P. Producing Corporation, that establishes a precedent of the utmost importance in the matter of contractual employment relations in the picture world.

The point determined in this issue is the heretofore open question as to the right of employer to demand service at times best suited to his own convenience or exigencies.

Corrigan was employed by the E. M. P. Co., by written contract, a clause in which reads:

"The artist shall devote his entire time and attention to the utmost of his ability and on consecutive working days. The corporation shall select the subject matter of such motion picture and shall in all respects determine and control all matters relating to the production thereof."

The corporation undertook the production of a picture in Cuba and Corrigan worked for six days. The plot required Corrigan to dive into the water and rescue a woman. On the day in controversy, after Corrigan had been in the water some time and after he had lunch, he was informed that the company manager, Powell, had gone away with one of the members of the company. Corrigan removed his damp clothing, resumed his ordinary attire and started back for Havana. Before he had taken the train he received, through one of the employees of the company, a notice Powell had returned and desired to see him. Corrigan replied he had removed his make-up and that it would be impossible for him to reclothe himself in his costume and restore his make-up until it would be too dark to take pictures. He boarded the train and left for Havana.

The corporation thereupon dismissed Corrigan, and he brought two suits, one for salary alleged to be due up to the time of his discharge, and the second for damages for wrongful discharge, which were tried together.

Upon trial in the Municipal Court a jury gave a verdict for the actor, but on appeal, in a lengthy opinion,

written by Justice Page, in which Justices Clarke, Laughlin, Dowling and Shearn concur, the judgment was reversed. Part of the decision is as follows:

"It is very evident from the terms of the contract that this was an entire contract, and it must of necessity be held to be such, because only a partial performance by the star would destroy the value of the portion already performed, and it would be necessary to take new pictures not alone of the subsequent acts, but as to those that have gone before.

"The learned trial judge submitted the question to the jury whether the order which the servant disobeyed was reasonable, thus leaving it to the jury to decide as to the reasonableness of the order. But under the facts in this case there was no question of fact to present to the jury.

"By the terms of the contract plaintiff had agreed to devote 'his entire time and attention to the rendition of such services to the corporation to the utmost of his ability and that the corporation shall in all respects determine and control all matters relating to the production of the picture. Therefore, unless the order was so unreasonable that there could be no question presented, it was the duty of the plaintiff to obey. The question, therefore, of reasonableness or unreasonableness becomes a question of law, but not a question of fact, for the jury.

"The learned trial judge therefore erred in submitting the case to the jury, and he should have dismissed the complaint on the defendant's motion, the contract being entire, and the plaintiff having broken it prior to its completion."

David L. Podell appeared for the picture company, and Herman Joseph for Corrigan.

KEENEY AFTER 'EM.

Catherine Calvert has placed herself under contract to Frank A. Keeney for a long term, and will be starred in special subjects next year.

Keeney, in addition to signing Miss Calvert, is gumshoeing for several other feminine stars for film featuring.

CHAPLIN PRICE ADJUSTED.

The First National Exhibitors Circuit capitulated to the Loew-Fox-Keith combination this week when contracts were signed for the next eight Chaplin releases between both parties at the same price as Mutual formerly charged.

The First National set \$100 a day for the new releases and the combination held out for the old \$50 price.

The First National has now set the maximum of \$50 daily for the first four weeks after release date, \$35 for the next, and a minimum of \$25.

It is understood after many conferences with Nick Schenck that the price was reduced in consideration of the fact the territory will be so divided that only about half the prints used by Mutual will be necessary.

The contemplated plan is as follows: First week of release in Manhattan, on Broadway, west to 110th street Monday, and east side of Broadway to 110th street Thursday. Bronx and Brooklyn will be released the following Monday.

Under this arrangement the saving will be a large one. The plan will be watched with considerable interest by those exchanges that have the same release date for all of the greater New York territory and in consequence are obliged to purchase a greater number of prints.

This may be a solution to the controversy now going on between the exhibitor and exchange man over the 15c tax. A saving in prints would more than make up the deficiency caused by the tax.

The First National will not charge a tax.

PRIVATE PRESS AGENT NUISANCE.

Goldwyn is bothered at present by a petty annoyance that has been the bane of almost every picture concern in the business, viz., the personal press agent.

In two instances recently, information Goldwyn did not desire printed or to become known was divulged through the medium of private press agents.

The company has sent a request to the newspapers asking them to completely ignore any personal matter about its directors, players or other employees that come through these privately paid channels.

MOVING TO 'THE AVENUE.'

Fifth Avenue, New York's fashionable thoroughfare, is rapidly becoming a film center, no less than four new concerns having taken quarters there within the last fortnight.

Goldwyn, Breion and the First National Exhibitors are quartered in 509, while Hodkinson is located at 527. Several other concerns are contemplating making their headquarters in the new section.

ABRAMS UPHOLDS RAISE.

Chicago, Nov. 14.

Hiram Abrams, president of Paramount, who has been touring the country to meet the exhibitors, during his stopover in Chicago last week took up the cudgel in behalf of the picture houses which have raised their prices from 10 to 15 cents, in which price is included the new war tax.

He took exception to the attitude of journalistic condemnation which has been meted out, declaring that for a long time the photoplay has been steadily increasing in cost of production and consequently in rental rates; that the exhibitor has steadily borne this without increase in rates; that an increase would soon have been necessary without the tax, and that in each instance the exhibitor would have received the entire increase, whereas now he receives only a portion of it.

Mr. Abrams was accompanied in his tour by B. P. Schulberg, Paramount's general manager.

HEARST WILL TRY AGAIN.

William R. Hearst, it is understood, will once more embark seriously in the film producing business.

Nothing daunted by the loss of \$1,600,000 through his connection with the International Film Corp., he is quietly making plans for the rehabilitation of the concern. He has placed C. F. Zittel in charge as general manager and it is claimed he will shortly commence producing again along original lines and on a far more extensive scale than before.

USE TAX FOR EXCUSE.

Mark Eisner, collector of the International Revenue Service offices at 1150 Broadway, in a statement under date of Nov. 12 asks the motion picture trade to co-operate in every way in remedying "a disgraceful practice" in the tax situation which has come under his departmental notice.

Eisner avers that a number of 5c houses have of late been charging either 6c for admission or 7c, and have publicly attributed the increase in price to the tax on admissions and to the tax on positive film. This, according to Eisner's statement, should not be. He states the Government is not concerned in the least with the price charged by the theatre but that it is gravely concerned when an increase is represented to be due to a tax imposed by the Government when, "as a matter of fact, no such tax is imposed."

NAZIMOVA'S \$31,000.

Mme. Alla Nazimova's salary for her appearance in the production of what is to be a Metro Super-Picture was \$31,000. The star signed to appear in the film for \$1,000 a day, the scenes in which she appeared taking 31 days.

PARISH AND PERU.

SUCCESSFULLY NAVIGATING THE VAUDEVILLE OCEAN IN A SUBMARINE-PROOF ACT.

This Week (Nov. 12)—Albany and Troy, N. Y.
Next Week (Nov. 19)—St. Vernon—Prosser, Brooklyn

IN ORIGINAL GOWNS AND SONGS

Frances Cornell

Direction,
CHAS. BORNHAUPT

"THE PINT SIZE PAIR"

LAURIE and BRONSON

IN "LETTERGO"

want to know if you heard that Walter Bromer is in a dry territory this week? Fred Astair is still giving me his old man's damn? And that is why I look this way? Sh-sh-sh! We open soon. (H!) Little Billy is Vice Muzzy, which is one of the biggest offices in the Muzzy's! Murray Fell plays good pool! So does Hugo Morris—and First! Walter Gumbie talks a good game! Nolan and Nolan owe a letter?

And if you did, so well!

Opened this week for a 28½ weeks' tour of the U. B. O. at Richmond in the Old Dominion. My sincerest thanks to the gentlemen who arranged this route. I'll do my level best.

Edward Marshall

The Only Chalkologist in Captivity

Bobby Henshaw

"THE UKE KID"

"WATCH THE BABY GROW"

under the watchful eye of his two nurses ROSE & CURTIS

Palace Theatre Bldg. New York City
Week Nov. 19—Harris, Pittsburgh, Pa.

Nolan & Nolan—"Want some Orange Ice?"
My nurses are making me cut out "Sweets." Say it isn't good for the "Uke Kid."

PAULINE SAXON SAYS

I like to have fresh trouble now!
I couldn't do without it.
Cause when some braa-new sorrow comes I write a verse about it!

2-White Steppers-2

Study in White

Direction, CHAS. FITZPATRICK

I asked a farmer, who is studying dentistry, if there was much money in pulling teeth. He said: "Oh, but a dollar an arber!"

BILLY BEARD

"The Party from the South"

Western Rep. JEFFE MACK
Simon Agency

Bert Fitzgibbon thought he needed a lot of practice playing pool this week, so he picked me out, and I think he will get all the practice he needs. When he is through, I think I will scratch him off my list, as I am going right along. Hey? That's good.

NOLAN and NOLAN

This Week—Keith's, Cincinnati
All Chalked Up by NORMAN JEFFERIES

FRED DUPREZ

SAYS

When a girl is well developed across the chest, she always forgets to fasten four or five of the top buttons on her waist.

American Representative **SAMBAERWITZ** 1488 Broadway New York

They may change the Back Page to the Middle of the Book—BUT NO MATTER WHERE THEY HIDE IT WE WILL FIND IT.

Dolly GREY and Bert BYRON

PESTS. No 5

SPECIE MET ON DINING CARS BETWEEN CHICAGO AND THE COAST.

HEY OFFERED US DE ORPHEUM TIME BUT PAW WANTED US, AND YOU KNOW—I TOLD THE WIFE THAT WE'D GET MORE "MUK" IN THE LONG RUN, ETC.

Walter Weems
NEXT WEEK ORPHEUM MONTREAU.

Dear Sime:

If we have to be moved up on the bill let us have a pink ribbon effect with a bow in each corner of page. What do you say, boys? All together!

Jack Kenny, of Kenny and Hollis, had a big sale on of tooth paste, powder and gum drops en route to Boston. Who couldn't sell toilet articles with a good monolog "a la Kenny"?

John Denahue has just received his new budget, hot off the press, entitled "One Stroke, Jack." Send on one bottle of "Sloan's Lintiment" and he will forward budget on to you. Address Cable Sign Co., Youngstown, Ohio.

Nov. 19-20-21—Colonial, Haverhill, Mass.
Nov. 22-23-24—Colonial, Portsmouth, N. H.
Week Nov. 26—Keith's, Lowell, Mass.
Week Dec. 3—Keith's, Portland, Me.

ROSE & CURTIS

of or

KNAPP and CORNALLA

THAT PROTEST thing is cold—Those birds in charge of VARIETY never even blink, when the shrapnel fall all around them from last week's date.

Indignation meetings don't mean a thing in the lives of SIME and O'CONNOR. It rolls right off their press, but then we could make them a little bit sore if each one of us advertisers were to take a full page ad. in the Christmas number and PROTEST again. (It's a pity that some people are too old for the draft.)

JULES BLACK has been exempted three times. First he was exempted from the U. S. Army for being too heavy; his second exemption is from his wife (divorced) for being too light (whatever that means); and third exemption was when Norman Jefferies (excluded) poor Jules. We're with you in spirit, anyhow—but that's in the next world.

Jim and Marion HARKINS

Direction, NORMAN JEFFERIES
Next Week (Nov. 19)—Alhambra, New York

Remember "MANDY LANE,"
White Flannel Suit and Cane,
And when the Act began to Lag,
Segue Into "DILL PICKLE RAG"—

Watchman Wanted!

To Guard the HOOFERS in the CENTURY CHORUS so as to PREVENT them from PACKING UP Wednesday Nights.
(FORCE OF HABIT)

"FORREST and CHURCH"

Melody Maniacs
Loew Circuit.
Direction, MARK LEVY.

SCARCITY of SUGAR Started CHILDS Serving his granulated in Envelopes like Commission—

WE ADMIT THAT

Opening the show
Is a very hard spot,
But it made Pathe Weekly,
Did it not?

FISHER and GILMORE

"Her Ruben Romeo"

Loew Circuit.
Direction, MARK LEVY.

THEATRICAL DICTIONARY

DIE. A process in operation standing up; sometimes the victim is attacked three times daily.

DEAD. Without life. (See Trenton, N. J.)

DEADER. The ruins of Rome.

DEADEST. Erie, Pa.

ENCORE. In Burlesque, a habit; in Vaudeville, also often uncalled for.

ENGAGEMENT. In war, a battle; in love, leading to a battle; in Portland, Me., both.

FENTON and GREEN

You can't fool a horse.

I wrote an act for Grace De Winter which she used for three seasons. She opened in an usher's red uniform, doing boy, and the dummy made changes and did imitations of Irene Franklin, Harry Lander and Eva Tanguay.

I stopped her from using the act.

She is now doing a braa-new act, written by someone else. She now uses a page boy's gray uniform, and the dummy makes changes and does imitations of Raymond Hitchcock, etc.

It all comes under the heading of Amusements.

MORRIS GOLDEN

MORRIS GOLDEN and GRAMHAM

ARTISTIC BITS OF VERSATILITY

SAM ADAMS and GRIFFITH

J. F.
"A MUSIC LESSON"
Direction, FRANK EVANS

Thanksgiving Greetings

"Kindness" is a language the dumb understand. Wish more "masters" would study this language. Best wishes to all dogs on "Turkey Day."

OSWALD
Auburndale, L. I.

A KICK!

Whereas, it has come to the attention of the undersigned that a certain unwarranted, unjustified, unprecedented and unconstitutional outrage, atrocity and indignity has been perpetrated, to wit, the dispossessing of the Black Sheep from the Green Meadow on the inside cover, and

Whereas, the undersigned are American citizens under the most glorious banner that ever brought applause for a No. 2 act; be it therefore

Resolved, that the undersigned do not and will not tolerate the eviction from hallowed and traditional territory. Cesar Nick was deposed for less than this. The Irish revolution was produced and flopped in a less notorious cause. Joan of Arc was burned for half an inch, and she still came back and is now a Waterson-Berlin-Snyder hit (adv.). The Thirteen Colonies kicked the tea into the harbor for causes that were small time as compared with the meretricious and inexpressible blow against the first rights of man—the right to remain peacefully in our green fields with our friends and our creditors. And be it further

Resolved, that Caesar had his Brutus; Mountford had his Murdock; King George had his Juggling Cromwells; Kaiser Bill will get his Pershing, and Sime—well, if this be treason, make the most of it! And be it further and further

Resolved, that this shall not be the last of this; that Josephus Daniels and Tumulty shall have this laid before them. Are we men? Are Ray and Emma Dean men? Is Blanche Alfred a man? Did we have forefathers and aires just as good as Sime's, or didn't we? Where does he get that rough stuff? Who is he, anyway? It isn't so long ago that this old paper didn't have any middle. Now he shoves us there and thinks he makes us like it. Well, we don't.

Signed, sealed, certified and celebrated this twelfth (12th) day of November, in the year of our Lord nineteen hundred and seventeen (1917) all over the circuits where we may be working this, last and next week.

And we mean BUSINESS!

(Signed)

Original Arleys, Blanche Alfred, Brown and Carstens, Jack Cowell, Ray and Emma Dean, Long Tack Sam, Eddie Ross.

Important Managers

**If managers of theatres who
have made application to the**

Vaudeville Managers' Protective Association

**to become members and who
have not heard from their
applications will communicate
with any of the undersigned
they will learn of something
to their advantage.**

LEON SAMUELS
EDWARD M. FAY
MEYER HARZBERG,
of Providence, R. I. } Committee
Room 1002,
1482 Broadway, N. Y. C.

Hon. JNO. J. FITZGERALD
Hon. JAS. H. HIGGINS,
Grosvenor Bldg.,
Providence, R. I. } Attorneys for
Committee

AUGUST DREYER,
Attorney for Committee,
1482 Broadway, N. Y. C.

VARIETY

VOL. XLVIII, No. 13

NEW YORK CITY, FRIDAY, NOVEMBER 23, 1917

PRICE TEN CENTS



William S. Hart

*Whose Next Arcraft Picture is Entitled
"The Silent Man"*



"MY SWEETIE" "MY SWEETIE" "MY SWEETIE" "MY SWEETIE"

"MY SWEETIE"

"MY SWEETIE"

The BLUE BIRD waltz song that the newspapers are talking about, the dancers are waltzing to--and the one artists are daily adding to their repertoire is

"MY SWEETIE"

"MY SWEETIE"

"BLUE BIRD"

(Bring Back My Happiness to Me")

"MY SWEETIE"

"MY SWEETIE"

---THE "HAPPINESS" SONG---

"MY SWEETIE"

"MY SWEETIE"

Lyric by
GEO. GRAFF, JR.

Music by
BERT GRANT

WATERSON, BERLIN & SNYDER

STRAND THEATRE BLDG., 47TH ST. AND BROADWAY, NEW YORK

"MY SWEETIE"

"MY SWEETIE"

CHICAGO
81-83-85 Randolph St.
FRANK CLARK

MAX WINSLOW, Manager

BOSTON
220 Tremont Street
DON RAMSAY

"MY SWEETIE" "MY SWEETIE" "MY SWEETIE" "MY SWEETIE"

VARIETY

VOL. XLVIII, No. 13

NEW YORK CITY, FRIDAY, NOVEMBER 23, 1917

PRICE TEN CENTS

VAUDEVILLE GAINING ACTS AND AIDING WAR CHARITIES

Lady Duff Gordon Opening at Palace, New York, Dec. 3, Donating Salary to Sister's Fund for Disabled Soldiers. E. H. Sothern Intended Turning Over Vaudeville Moneys for Relief Fund. Other Negotiations On.

Lady Duff Gordon will first appear at the Palace, New York, as the heavily featured headline for the week of Dec. 3. Lady Duff will present a "fashion show," using her own famous creations, with 10 of the Lady Duff models displaying the gowns upon the stage, under the personal supervision there of the ultra dress designer.

The Duchess of Warwick in England, Lady Duff Gordon's sister, has organized a relief for disabled English soldiers. Lady Duff will devote the monies received by her as an "act" to the Duchess' fund.

The engagement of Lady Duff for vaudeville goes to the credit of George Gottlieb, the booker for the Palace, New York. Mr. Gottlieb is said to have opened negotiations direct with the titled Englishwoman and made the final arrangements with her in her home. The popular Broadway show impression is that Lady Duff will receive a large sum for her vaudeville dates. She will first play for three days at Proctor's, Yonkers, N. Y., just prior to her Palace sojourn.

From the Palace theatre engagement onward, Harry Weber will be Lady Duff's vaudeville representative, in the future bookings and detail connected with her tour.

War charities may make several new and important acts for vaudeville. All the indications point that way.

It is even now on the tapis for a very important personage to tour the vaudeville theatres, his sole purposes being to enlighten the public and devote the monies received by him to some worthy war charity.

Another "act" vaudeville nearly secured lately was E. H. Sothern, who would have consented to four weeks twice daily if terms could have been agreed upon. Mr. Sothern informed the booking man if the negotiations were closed he intended to place all of his salary with a war relief fund. It is reported the eminent American star requested \$4,000 weekly to appear in a condensed version of a comedy. The vaudeville managers are said to have

been unable to meet the figure through the capacities of their theatres preventing it.

BRADY AWARDED \$25,000.

Justice Finch, in the Supreme Court, Special Term, has confirmed the order of the referee in the long pending action by William A. Brady against A. L. Erlanger, seeking damages for failure to continue vaudeville at the Auditorium, Chicago, after the withdrawal of "Advanced Vaudeville" throughout the country, about 10 years ago.

The plaintiff based his claim upon a theatrical season of 35 weeks for the season of 1907-08 and 34 for the season of 1908-09. While confirming the report of the referee Justice Finch thought the amount of damages, assessed at \$50,000, excessive and reduced the item to \$25,000, plus interest and costs.

George W. Lederer has a similar claim against the U. S. Amusement Company, which controlled the "Advanced Vaudeville" movement, and has been awaiting the decision in the Brady-Erlanger case.

GERMAN THEATRE TO LEASE.

The German or Irving Place theatre at Irving place and 15th street, is reported upon the market to lease. Rental is asked at the rate of \$30,000 yearly, with the cost of an entrance through to 14th street added to that amount.

The Irving Place for several years has been the leading home of the German drama and opera in New York. Of late years it was given some active competition by theatres of similar policy further uptown.

MRS. WHIFFEN'S 50th YEAR.

Chicago, Nov. 21. Mrs. Thomas Whiffen, at the Palace this week, is celebrating her jubilee. As Blanche Galton she made her first appearance on the stage in London 50 years ago, acting a fairy in "Turco, the Terrible."

SPECULATORS SHYING.

This week several of the new productions in town were offered to the ticket agencies on a "buy" basis, but were refused by the premium men in spite of some extraordinary bait being held out. The agency men say they will stand firm on the matter of buys until the condition of business changes.

The Amsterdam management arranged for an extension of four weeks of the "buy" for "The Riviera Girl," but the agencies are really taking but 125 seats (at \$2) a performance, the balance being on consignment and subject to return. During the week William A. Brady tried to have the agency men buy for "L'Elevation" at the Playhouse, but they were not interested and are holding seats subject to return only.

The big bomb of the week came with the offer of seats for "Her Regiment" to the brokers at \$1.75 each plus the war tax, but the agency men also refused this.

Monday a report in the cut ranks showed business there was better than it had been on any previous Monday in the last two weeks. The advance for the balance of the week in that circle was also pronounced as good, all things being considered.

GOVERNMENT'S TAX RECORD.

Washington, Nov. 21. The Official Record, which the Government issues, is to publish the returns in tax from the various theatres immediately after that tax is turned in, from Dec. 1.

Just how the theatres will be classified and if the individual houses and their contributions will be mentioned is not decided as yet, but the possibility is the report will be in detail.

LOUISE MYERS RETURNING.

Mrs. Max Blumenthal has persuaded her husband to consent she return to the stage. The Blumenthals were married a couple of years ago. It was a Broadway event at that time, both the principals being well known and popular. Mr. Blumenthal is the very wealthy sporting man.

Before her marriage Mrs. Blumenthal was Louise Myers, who had made a name for herself in musical comedy after graduating to it from vaudeville. Miss Myers has again placed her representation for engagements with M. S. Bentham, but she and her husband have not yet decided whether her reappearance will be in a vaudeville sketch or upon the legitimate stage.

LA SCALA CO. CLOSING.

Los Angeles, Nov. 21. The La Scala Grand Opera Company has posted a notice to close in Fresno week after next owing to poor business.

NEXT COMMISSIONER?

Now that Commissioner of Licenses George H. Bell, the man Mayor Mitchell appointed for that post, is to step from office January 1 next, there is street speculation as to who will be the next commissioner. Three names are already being prominently mentioned, one a Tammany man and now a deputy in Bell's service, Frank J. Daly.

The other two are Loring M. Black, ex-State Senator who lives in Brooklyn, and Alderman William Kenneally. The commissioner's salary is \$7,500 yearly.

"EXEMPTION" COMEDY DRAMA.

The first play to be founded upon the exemption portion of the Draft has been written by Sam Shipman, as a vaudeville sketch. It will be a tabloid comedy drama named "Exemption," calling for five players.

The author will cast the piece and rehearse it for the vaudevilles.

CAROLINA WHITE SPECIALLY SET.

The Chicago diva, Carolina White, will invade vaudeville once again, under the guidance of Harry Weber. Miss White is to be specially set for the return visit. Mr. Weber thought out the plan, that of a Y. M. C. A. room near the trenches, with the prima donna as a visiting songstress.

To make the illusion complete there will of necessity have to be a group of six or seven young men, all of whom can and will sing.

Miss White recently started out as co-star with Donald Brian in "Her Regiment," but left the show in its first week at Springfield, Mass.

KINSILA RECEIVES \$30,000.

E. B. Kinsila this week received around \$30,000 as a settlement of his claims against Lee Shubert.

He had several suits pending, principal of which was a claim for 10 per cent. of the lease of the Shubert, Kansas City, and another for services rendered as the Shubert representative in London.

Among the various terms of settlement, which includes the settlement of a judgment now on appeal, is a pass for "E. B. Kinsila and one" to any Shubert enterprise in the country, which calls for two first class orchestra seats at any time excepting Saturdays and holidays.

Kinsila acted as his own attorney.

John H. Grayson Sent to Prison.

Los Angeles, Nov. 21. John H. Grayson, in vaudeville, was sentenced to two years in the county jail by Superior Court Judge Willis. He was convicted on a charge brought by William Cunningham, a local boy.

ENGLISH MANAGERS DOUBTFUL ABOUT THEATRES KEEPING OPEN

Bad Business and High War Tax Bringing Heavy Losses. Appealing to Treasury for Reduction of Tax—with Alternative, Closing Theaters. Provincial Houses Especially Hard Hit.

London, Nov. 21.

A large number of legitimate theatres in the provinces are about to close owing to poor business. The managers claim that with no decrease in cost of production or salaries of actors, and a war tax of 25 per cent. of the gross, it is impossible to continue.

There is a story in London that one house, which may be taken as an average example, in the suburbs, ordinarily taking \$300 on its two performances Monday, last week totaled \$142 on the day and on Tuesday about \$139. Saturday, always good for \$1,000, was \$270.

A variety circuit controlling 14 halls claims it lost \$750 in each of 12 of its theatres last week, and that in one of the halls the gross for a performance was \$100.

The picture houses are also reported to be suffering.

It is said one more concerted movement will be launched to persuade the Government to afford some relief by reducing the tax of approximately 25 per cent. of the gross takings of all theatres.

Bonar Law, speaking for the Treasury last July, stated to the managers: "I definitely promise to give careful attention to the working of this tax as time goes on." Since then figures have been submitted to him, showing the disastrous effects of the present rate of taxation on amusements, with no relief in sight.

The proposition will be put to the Treasury of either reducing the tax rate on amusements or having practically every house in England close temporarily. Managers claim they have no alternative.

1,200 CHILDREN IN FILM.

London, Nov. 21.

For three weeks there will be presented at Prince's a children's pantomime film with 1,200 children.

It will be shown twice daily.

"NEW CHICKEN" HIT.

London, Nov. 21.

At the Middlesex, Bert Gilbert's production of "The New Chicken" is a hit, with Gilbert in the leading role.

BOURCHIER DIVORCE STARTED.

London, Nov. 21.

Violet Van Brugh has entered a divorce suit against Arthur Bouchier.

VICTORIA PALACE'S DIVIDEND.

London, Nov. 21.

The Victoria Palace (Alfred Butt) has declared a 20 per cent dividend.

VAN HOVEN LAID UP.

London, Nov. 21.

Van Hoven, falling from the stage at Woolwich into the orchestra pit, broke his ankle. He will be laid up until the holidays.

Gastons, the well-known publishers, attracted to Van Hoven through his advertisements in *Variety*, have contracted for Van to write a series of stories, which will keep him busy during his enforced stage vacation.

Role Out Through Illness.

London, Nov. 21.

Through the illness of Shirley Kellogg, which has taken the form of a nervous disorder, and her retirement

from the Hippodrome production, Miss Kellogg's role has been abandoned.

Daphne Pollard is singing the "Sammy" song.

HALL CAINE NAMED.

London, Nov. 21.

Hall Caine has been appointed government cinema expert on behalf of the National Aims Committee new propaganda campaign.

GEORGE WARDE DEAD.

London, Nov. 21.

George Warde, an old time actor, died Nov. 12, aged 80.

In his day he supported Phelps, Charles Kean, etc.

Comedian Nominated for Judge.

London, Nov. 21.

W. T. Frame, comedian, has been nominated for justice of the peace for Glasgow.

Play Founded on Hawthorne's Tales.

London, Nov. 21.

James Fagan, in association with Charles Cochran, presents at the Ambassadors at Christmas a play founded on Hawthorne's tales.

Harry Vernon's Musical Comedy.

London, Nov. 21.

Harry M. Vernon has written the book of a musical comedy to which Clifford is writing the lyrics and James W. Tate is composing the music.



VAN HOVEN

A little pal of mine died recently, and when I got to his home town I went to visit his grave and at the big gate of the cemetery were huge monuments and well-kept graves, while the grave tender took me far back into a most dismal quarter.

Marked with a little stick and a number was the resting place of my little friend, and as I knelt there praying, I couldn't help hating those people who had spent so much money on those big stones near the gate for passersby to see, while they gave no thought at all to the same amounts of clay that lay further back in that big yard of gloom.

When I pass away, I want some pal to place a cheap slab over my grave and put on it that he loved me, and sometime if the going gets hard for him I want him to sneak in the graveyard some night and steal it and sell it back to the tombstone maker, if only for the price of a meal, and the tombstone maker can chisel off my name and make a new one for some other guy that's not used to being dead.

VAN HOVEN.

MANAGERS' COMBINE BROKEN UP.

London, Nov. 21.

The managers' combine has ended in a complete bust. Alfred Butt, as chairman of the Gaiety directors, joined Grossmith & Laurillard in finding the productions and companies on sharing terms for the two last productions at that theatre. A condition was Grossmith should play in the pieces.

Grossmith joined the Royal Flying Corps and a substitute was accepted, Grossmith agreeing not to appear elsewhere.

Finding that Leslie Henson, the substitute, who had become a great attraction, would not appear in the next Gaiety production, "The Telephone Girl," but would play at another theatre under the Grossmith & Laurillard management in "The Nut," Butt demanded the continuance of Henson at the Gaiety. Failing to receive a favorable response, Butt gave a month's notice as per the terms of the agreement, which now terminates in December.

Butt will produce "The Beauty Spot" at the Gaiety Dec. 15, while Grossmith & Laurillard present "The Nut," with Henson and the present Gaiety company, at the Prince of Wales, Dec. 20, by arrangement with Andre Charlot.

Charles Cochran's production of "Carminetta," now at the Wales, will be transferred to Prince's Dec. 17.

"13TH CHAIR" CLIMBING.

London, Nov. 21.

Albert deCourville's English production of "The Thirteenth Chair" at the Duke of York's is a success and growing stronger every day.

Its first week's receipts were \$4,285; its second, \$5,600; third \$6,740, and last week, its fourth, \$9,300.

3 SHOWS IN GLASGOW.

London, Nov. 21.

The Glasgow Coliseum is trying the innovation of giving three performances Saturdays—at 4.15, 6.50 and 9.

DIVING BELLE MARRYING.

London, Nov. 21.

Nellie Smith of the Diving Belles is to be married to Valentine Robinson about Christmas.

PALACE DARK A WEEK.

London, Nov. 21.

"Cash On Delivery" will be withdrawn from the Palace Nov. 24.

The house remains dark until Dec. 1, when it reopens with "Pamela."

106TH SEASON.

London, Nov. 21.

The Royal Philharmonic Society commences its 106th season Nov. 26 at Queens Hall with six concerts conducted by Sir Thomas Beecham.

CHALLONER IN REVIVAL.

London, Nov. 21.

At the Kingsway theatre Bromley Challoner has revived "When Knights Were Bold," playing the lead himself.

BEECHAM SEASON ENDS NOV. 24.

London, Nov. 21.

The Beecham opera season at the Drury Lane closes Nov. 24.

Lee White Finishing Charlot Contract.

London, Nov. 21.

Lee White retires from "Cheap" at the Vaudeville, Dec. 1, at which time she will have completed her four years' contract with Andre Charlot. Clay Smith also retires. Teddie Gerard will succeed Miss White.

Charles Hinton's Death by Poisoning.

London, Nov. 21.

Charles Hinton of Hinton and Wootton, cycling footballist, died Nov. 7, indirectly from poisoning. He had been a munitions worker for the past two years.

The deceased leaves a widow, professionally known as Gaye Gordon.

CAMP THEATRES NOT RIVALS.

London, Nov. 21.

The various managers' associations in conference have decided that camp theatres are not rivals but encourage theatregoing.

The camps are invariably situated miles from a town and patronized only by those unable to leave. All those able to secure leave make for town immediately.

NORA KEEBLE DIES.

London, Nov. 21.

Nora Keeble, of the Keebles, died Nov. 6, aged 37.

Maud Allen Closes Engagement.

London, Nov. 21.

Maud Allen failed to attract paying patronage at the St. Martin's and closed her season there Saturday (Nov. 17).

CHARITIES WANT \$1,000,000.

When the doors of Grand Central Palace open tomorrow night, 105 various war charities will start a drive for \$1,000,000 which they hope to realize during the 16 days the bazaar is to run. The gate alone is looked upon to bring \$400,000, and it is believed at present that the inside concessions will net at least \$750,000.

During the past week light has been shed on the various bazaars conducted for war charities of various natures. The Army and Navy Field Equipment bazaar held at the Grand Central for eight days is alleged to have netted but \$754, although the receipts were \$71,475. The details of mismanagement were brought to light through an investigation conducted by the New York "World."

The real story underlying the investigation is supposedly that the management of "Hero Land" "tipped off" the "World" regarding the previous bazaar, which it is alleged was conducted for profit by individuals under the guise the proceeds were to be given to securing necessary field equipment (other than that furnished by the Government) for the boys in all branches of the service.

The District Attorney's office is taking up the matter and conducting an investigation of the Army and Navy bazaar, which may lead to the Grand Jury. The Army and Navy bazaar was under the management of Waldemar H. F. N. De Bille. He bore the title of managing director and had an arrangement with the promoters, under which he was to receive one-half of the net receipts up to \$750,000.

While there does not appear on the surface any absolute indication of "graft" in the Army and Navy Bazaar, there is every reason to believe there was gross mismanagement in the conduct of it. The need and necessity of real showmanship and the management of real showmen to carry an affair of this nature were most forcibly brought home in the exposure.

In "Hero Land" a like state of affairs might have occurred had not the promoters secured the assistance of a master craftsman of the theatre. As originally planned (by an interior decorator) a section of the battle front was to have been reproduced in the cellar of the Grand Central Palace building, with trenches as they are at the front. This decorator figured at least 10,000 loads of dirt (a load being one cubic yard) at \$3.50 a load should be purchased for the "trenches." The dirt alone would have cost \$35,000. After the showman had been called in he immediately discouraged this idea and set about constructing the trenches of "staff" and other stage material, with a light dirt covering to lend realism.

Louis Pincus is to give a vaudeville entertainment at Sing Sing Prison Thanksgiving Day afternoon. He is taking a bill of eight acts to the state institution.

WESTERN VAUDEVILLE AGENTS BECOMING SHOW FOR RED CROSS

Chicago Theatrical Men Will Give Entertainment at Auditorium Dec. 16. Appear in Minstrel First Part.

Chicago, Nov. 21.

The date has been tentatively fixed as Dec. 16, and the place Cohan's Grand opera house.

Twice a week plain and dress rehearsals are held for the Red Cross benefit of the Chicago Theatrical Agents for the Red Cross, at the St. Regis Hotel, for polishing up gags and at the Majestic theatre for reviewing costumes.

The show will be divided into two parts; the first the minstrel show, given by the agents, and the second a program of vaudeville headliners, recruited from the current week bills. For the former, the personnel has been definitely decided. Here are the tried and true minstrels who will be seated, gentlemen:

Ends: Walter Meakin, manager of the Logan Square; Edward Marsh, of the W. V. M. A. Fair department; Dave Beeler, Will Jacobs and George Mence, of Beecher-Jacobs; Jess Freeman, of the James McKowen agency; Harry Spingold; Tom Powell, of the Gus Sun office and Edgar Dudley, of Boyle Woolfolk's office.

Ballad singers: George Van, W. V. M. A.; John Billsbury, of the Melen Murphy agency, "Tink" Humphreys of the U. B. O.; Walter Downey and Morris Silver, of the W. V. M. A.

Middle Men: George Van and John Billsbury.

A hushed censorship prevails in the Majestic theatre building. Stern efforts are being made to wrap an atmosphere of mystery about the forthcoming program. But here and there an absent-minded agent in the elevator, humming a tune, gives a clue as to the feast of melody and mirth which is to be let loose.

It is learned that Eddie Marsh will give an old-time song—one that he sang nearly two decades ago, before the days of jass-bands. It is called "Pretty Rosie Kelly," and after he has Eddie Leonard it, Eddie Marsh will do a primrose on soft shoes. Harry Spingold is down for a medley of coon songs, old and new, with a dance interpolated. Boyle Woolfolk will render "his la-a-st composition" entitled "When the Jass Band Plays on the River Nile."

The arrangements committee is headed by Mort Singer and Tom Powell. Jack Lait is press agent. An invitation is extended to members of the profession "all over" to attend. It is hoped to raise \$5,000 for the Chicago Red Cross as a result.

BATTERY TURNED INTO ACT.

The Fifth Avenue theatre Wednesday night entertained Battery E, of the 306th Field Artillery at Camp Upton. Manager McQuaid, of the theatre, made the event more interesting by having the band of 40 pieces give a concert upon the stage, during which the remainder of the battery, about 150 men in all, did a drill.

Before and after their "act," the company occupied seats in the theatre and witnessed the performance.

GUS EDWARDS' "SINGLE."

A single singing act in character with appropriate songs is the present thought of Gus Edwards, who is com-

mencing preparations looking toward his appearance alone in vaudeville, following the launching of his latest production, "The Song Review," with 29 people, opening around New York next week.

When booking arrangements may be conveniently made, Mr. Edwards in his act will play on the same bills with his big show.

The "Review" has as principals, Olga Cook, Marguerite Haney, Helene Coyne, Villaini, Dan Healy. There are 16 chorus girls and eight male choristers in the turn of nine scenes. It will run an hour.

THE "SUNDAY NIGHTS."

Last Sunday night the Century and Winter Garden's vaudeville concerts, for that evening of the week only, were given to a large crowd at both theatres. The Garden performance was pronounced a very poor one by those who watched it, while the Century's Sunday show was termed fair.

Raymond Hitchcock was the star attraction at the Century. The Sunday before Hitchcock was at the Winter Garden.

CHICAGO'S N. V. A. ROOMS.

Chicago, Nov. 21.

Martin Beck has authorized the announcement that when the new State-lake theatre and office building is completed, there will be a special reservation of space for the Chicago offices of the National Vaudeville Artists. The local headquarters for the society will contain rehearsal rooms, besides a full club equipment.

Contracts to build the Statelake were let late last week.

COSTUMES REPLEVINED.

Henri Fox, Inc., through its attorney, Harry Lewis, last week replenished \$785 worth of costumes furnished to the Al. B. White new act called "Playmates." The concern is also suing H. Bart McHugh, claiming McHugh agreed to be responsible for the bill.

White signed McHugh's name to an order for the costumes, alleging he had authority to do so. McHugh disclaims liability on that order.

TRIES SUICIDE.

Chicago, Nov. 21.

Alex. Stephano, in vaudeville, member of "The Two Alexes," a man and woman musical act, attempted suicide here last Wednesday night by swallowing carbolic acid. He was rushed to the Passavant hospital in a very serious condition.

Stephano and his wife had been living at the Revere House. She told a VARIETY representative the act had just come off a Coast tour. Delayed bookings, she said, brought about a nervous breakdown, responsible for her husband's act.

WIFE LOST.

Chicago, Nov. 21.

In 1917 Harry Otto and his wife Olivia, of vaudeville, toured Mexico with the Grand Circo Mexico, in common with a number of other acts black-listed as result of White Rat activities. They returned to Chicago and lived there at the St. Regis Hotel. Olivia is a beautiful woman. Oct. 29, Olivia packed her suitcase, and went. Otto hasn't seen or heard of her since. He offers a substantial reward for any information which will result in locating her.

"HELMET" RAISES HULLABALOO.

Pandemonium broke out Monday afternoon at the Folly, Brooklyn, when Katherine Murray was singing a topical song that has cropped out as a result of war times. Miss Murray had reached the line about "to the helmet with the Kaiser" in the "Under the Linden Tree" number, when a German sympathizer interrupted her with "to the hell mit you."

A stampede toward the man resulted in his being thrown out. Cries of "throw him out," etc., had the audience also yelling for Miss Murray to continue, which she did. Four times she sang the chorus and when she reached the line that caused the uproar the folks out front chimed in with a hurrah.

STICKING IN VAUDEVILLE.

It was announced this week by Sam Bernard he intended to fulfil his vaudeville engagements and would not consider a production offer until they were completed. Mr. Bernard had sought to appear in the new Hitchcock revue, "Words and Music."

Another act back in vaudeville is the Farber Girls, engaged by the Shuberts for one of their musical shows. The girls became dissatisfied through waiting and with only a bleak prospect of a long rehearsal period. They open at the Riverside next week.

MAY CLOSE GALLERY.

Following a string of complaints anent the misbehavior of the gallery patrons at the Columbia theatre Sunday concerts, the house management has determined to take drastic steps to wipe out the evil or close up the gallery entirely for the Sunday matinees.

The Columbia gallery has been a source of fear to acts engaged for that house, their pet pastime being to throw coins on the stage or audibly express their dissatisfaction with any offering which doesn't subscribe to their idea of theatricals. Last Sunday the coin throwing forced one act to retire before the completion of his specialty, after which he returned to deliver a rather strong speech in which he classified the guilty individuals as "dirty bums."

Heretofore the Columbia gallery admission has been 15 cents for the Sunday matinee. Next Sunday the price will be tilted to 25 cents. If this doesn't keep the mischievous individuals away the gallery will be closed during the afternoon performances.

PROFESSIONAL RATES WANTED.

Following a meeting between Henry Chesterfield of the N. V. A. and Pat Casey of the V. M. P. A., the latter has decided to communicate with the various members of the managerial organization, asking them to make arrangements with different merchants in their towns to allow what is generally known as "Professional Rates" on all purchases where the principal carries a paid-up card in the artists' organization.

Some years ago, hotels, stores, etc., recognized the professional and made special rates to recognized artists, but with the growth of the profession the practice gradually died out.

L'ARGENTINA DISSATISFIED.

An announcement from the press department of the Valverde "Land of Joy" company, playing at the Park theatre this week states that L'Argentina has withdrawn from the organization. No reason given.

It is understood she has been dissatisfied with her advertising and returns to Spain shortly to appear there in a big ballet.

Cliff Hess, Full Fledged Composer.

Cliff Hess, formerly accompanist to Irving Berlin, is now a full fledged composer.

This week he is singing (in Dorothy Jardon's act) another of his own numbers, "Regretful Blues."

DOLLYS QUITTING HOTEL.

The Dolly Sisters will wind up their indefinite engagement at the Hotel Knickerbocker this Saturday. They have been the feature of the grille, dancing in the restaurant under a \$2,000 weekly guarantee, with the cover charge of \$1 per plate belonging to them.

The Dollys have said their reason for giving up the eatery job was to commence rehearsals for the forthcoming Raymond Hitchcock-Ray Goetz revue, "Words and Music." They appeared in the present Hitchcock show, "Hitchy-Koo," for a few performances, doing the restaurant dancing at the same time. Their dancing hours at the Knickerbocker are 10.30 and 11.30 at night.

BUCK DONS ANTLERS.

J. H. Buck, manager of Proctor's 58th Street, was initiated into the Queensboro Lodge of Elks Tuesday night at Long Island City. Now the lodge can boast of a genuine buck elk.

After the regular ceremony he was given a special degree prepared for him by Dave Nowlin, John Lamp and Edward McNamee.

A delegation of 75 members of the Astoria Lodge attended as well as 50 members of the theatrical profession, representing 14 different lodges. Buck was presented with a watch charm and a special luncheon. A vaudeville entertainment was part of the program.

Those who attended were James Armstrong, Past Exalted Ruler, No. 1, New York; H. B. Burton, No. 8, Louisville; Frank Dobson, No. 21, Newark; Charles Bierbauder, No. 33, Utica; Clyde Rinaldo, No. 37, Columbus; Jack Henry, No. 44, Little Falls; Henry Chesterfield, No. 131, Battle Creek; Leo Muckenfuss, No. 260, Fargo; David Nowlin, No. 201, Austin; Fred DeBony and William Quaitboth, No. 275, Poughkeepsie; E. K. Nadel, No. 425, Elkhart; Wm. J. Sullivan, No. 878, Queensboro; Joe Merriman, No. 1157, Englewood, and Pat Gerin, No. 1301, Lorraine.

LAFAYETTE'S "FIFI" DIES.

Roanoke, Va., Nov. 21.

"Fifi," once the favorite pet fox terrier of the late Great Lafayette, died here yesterday and was accorded a royal funeral by Lala Selbini, who owned the animal. She has had him embalmed and buried in a specially built casket.

"Fifi" worked in one of the Lafayette illusions.

DUFFUS CONTINUES AGENCY.

The death of Louis Wesley on Sunday will result in the former office activity of the late Wesley and Bruce Duffus being conducted in the future by Duffus, the latter having been attending to all of it for some time anyway, owing to Wesley's enforced absence from the books.

Duffus had charge of the Wesley obsequies, Louis having arranged for his remains to be cremated and their disposition left to Duffus per Wesley's last wish.

BUTTERFIELD CLOSES BAY CITY.

Chicago, Nov. 21.

Mr. S. Butterfield announces the closing of his Bay City (Mich.) house, Bijou, on account of poor business. Efforts will be made to place the acts booked there elsewhere.

The Bijou, Jackson, Mich., formerly booked through the Butterfield office here, has been taken over by John Nash, of the Affiliated Booking Company, and will be given an A. B. C. franchise. It is understood that acts playing this house will "lose their value" to the W. V. M. A.

Garden Doing Little Better.

Since the reduction in price from \$3 to \$2.50 at the Winter Garden, "Doing Our Bit" has improved in attendance.

PHILADELPHIA MANAGER-AGENT MAY BE V. M. P. A. INVESTIGATED

**Fred Nixon-Nirdlinger Subject of Attention by Artists' Society
in Communication to Managers' Organization. Abuse
of Contracts Charged. Accused Is V. M. P. A.
Member.**

Following the receipt of a number of complaints from members in good standing, the executives of the National Vaudeville Artists took steps this week to officially ask the Vaudeville Managers' Protective Association to investigate the booking methods employed by Fred Nixon-Nirdlinger in the operation of his theatres in and around Philadelphia. Mr. Nixon-Nirdlinger is a member of the V. M. P. A. and under his membership agreement subscribed to the rules and regulations of that organization.

The complaints as a rule follow contractual abuses, many advocating a rearrangement of his system wherein acts are employed for an engagement in a Philadelphia theatre and on Sunday are instructed to move to Atlantic City for a single day before receiving their full week's salary. The N. V. A. officials also sent out a bulletin this week asking for more definite information anent the Nixon-Nirdlinger circuit, preferring to procure the general opinion of its membership before taking such a serious step on individual complaints.

This is the first time since the formation of the V. M. P. A. that the organization officials have been requested, under their co-operative agreement with the artists' association, to take action in the case of one of its own members. Heretofore the two organizations have co-operated to stamp out abuses prevailing in theatres and booking offices outside the organization.

The National Vaudeville Artists' executives are awaiting further complaints before officially inviting the attention of the V. M. P. A. officials, but have gone sufficiently far to appoint a committee of artists to represent the society in the matter.

DETROIT'S COLONIAL PICTURES.

Detroit, Nov. 21.
A. J. Gilligham has taken over the Colonial from the Hoffman Bros. It lasted only four weeks as a vaudeville house.

Mr. Gilligham has organized the Sibley Amusement Co. with a capital of \$20,000, and the new Colonial policy will be pictures, changing weekly.

William Newmark is retained as house manager. Mr. Gilligham also owns the Empire, and is of the Gilligham & Smith Enterprises, Grand Rapids.

CURTIS WILL DO BOOKING.

Arrangements have been made by Frank A. Keeney whereby his houses in Brooklyn and Newark will hereafter be booked by Fred Curtis in the Ben Moss offices or at least will be O. K.'d by him wherever acts are penciled in by Danny Simmons, Moss' chief booker.

The addition of Curtis to the Moss books is made to ease up Simmons' work somewhat. The latter has not only the entire Moss circuit as well as different out-of-town theatres to book, but also places all of the Sunday shows (in New York and Brooklyn) now on the Moss list. Curtis will devote all his time to the acts for the Keeney houses only.

FAY AFTER 'EM.

Providence, R. I., Nov. 21.
Fay's theatre, under the management

of Edward M. Fay, has started after "The Vaudeville Trust of New York," as Mr. Fay classified the remainder of vaudeville in his full page advertisements in the local papers last Sunday.

Two of the ablest attorneys in this state have been retained by Fay's, besides August Dreyer, the New York lawyer.

Fay's is having its first anniversary this week. It has done good business the past year and this attracted attention to it among the theatrical fraternity here.

In the newspaper advertising Mr. Fay besides devoting some of the space to the Anniversary program, said he intended taking the public into his confidence, and then mentioned Fay's was the only vaudeville theatre in Providence independent of "the Vaudeville Trust in New York."

The Vaudeville Managers' Protective Association, with which Fay has lately come into contact, was not referred to by name.

"Fay's theatre is not going into the gasoline business, not certainly for lack of patronage and not because the vaudeville trust has not seen fit to welcome it within its fold," said the advertisement in part. It may have been a reply to a published statement lately in on: of the papers that some of the new theatres built within the past two years were sorry they had not been constructed for garages.

If Fay's object was to attract attention to his theatre, he selected an opportune time in the occasion of its first anniversary.

QUIGLEY ATTACHING.

Boston, Nov. 21.
John J. Quigley, the agent, is working a new angle to induce acts to play his time, following their cancellation because of his office not being represented on the membership list of the Vaudeville Managers' Protective Association. Quigley has apparently determined to legally annoy the acts for their failure to comply with contractual obligations, and accordingly is filing attachment suits against them whenever possible.

Two weeks ago he attached the Musical Kleises at the Scollay Square for refusing to play the Strand, Lowell, on a Sunday. He also procured an attachment against the salary of Wilson and Sherwood for refusing to play a Newport date, tying up the act's salary at Cambridge and finally forcing them to fulfill the Newport engagement. Last week the Six Stylish Steppers fell afoul of his attachment system at the Scollay Square, and at the same time he tied up the salary of the Worth Wayten Four.

MARDO ON HIS OWN.

Fred Mardo severed his connection with the Sheedy Agency this week and hereafter the booking department of that agency will be supervised by M. R. Sheedy. Mardo has been handling the books since the retirement of Benny Piermont, now a corporal at Camp Upton. Mardo was formerly the Boston representative of the Marcus Loew circuit.

He will probably establish a booking agency of his own with headquarters in Boston, since he is particularly familiar with New England booking conditions.

LIEUT. BENTHAM PROTECTED.

Instructions have been issued in the United Booking Offices for the protection of the agency business of Lieut. M. S. Bentham, U. S. N., while that commander of the "Psyche V" continue in the Service.

Lieut. Bentham left his booking affairs to volunteer himself and his yacht to the Navy. He has been unable to give his business but scant attention since, although leaving it in the capable charge of Arthur Goldsmith, his principal assistant for several years.

Of late there appeared to be an advantage sought from certain quarters against the Bentham office, through the absence of its chief. The information came to the notice of the U. B. O., whereupon E. F. Albee requested Sam K. Hodgdon to see that the Bentham office and acts were fully protected in every way, with the booking offices and its managers to lend all the assistance they may be able to further the smooth running of Lieut. Bentham's business while he is on sea duty.

The "Psyche V" is with the Patrol Fleet of Long Island.

NEW POLI THEATRE CLOSED.

New Haven, Nov. 21.

S. S. Poli's new vaudeville house (Palace) on Church street, which had its formal opening Monday night, was closed after the opening night.

A city ordinance requires a house with capacity of 3,000 to have a 35-foot entrance. The lobby is 19 feet wide, but Poli has a permit from the State police to show pictures there. The owner says he was under the impression an additional entrance on a side street was within the law. The building inspectors refused to issue a license for the opening performance, because the front entrance did not conform with the ordinance.

Just before the theatre opened the mayor had a conference with Poli's attorney and considering the large number of invitations given out, he agreed to allow the opening Monday, but with the understanding no other performance was to be given until the matter had been settled. Subsequent to this agreement, the board of aldermen passed an order giving permission to the theatre to remain open until Dec. 15, pending final action in the case. This order, however, the mayor held was of no value, as it is an infringement of the law and the Palace remains dark.

The program presented on the opening night consisted of six acts and a picture. Chadwick Stock's Liberty Chorus, a local organization comprising 100 voices, accompanied by the Palace orchestra, opened the performance. Following them a Poli representative introduced Pat Casey of the V. M. P. A., who introduced Norma Talmadge, her sister, Constance, and Joseph Schenk, the former's husband. A number of other prominent theatrical persons from New York and Boston were present.

LOEW'S MONTREAL OPENING.

Montreal, Nov. 21.

The opening of Marcus Loew's new theatre here Monday night was an important theatrical event. The house seats 3,400 and the auditorium was packed for the first bill.

Mr. Loew with several celebrities came on from New York to be present. The new Loew's is called the handsomest theatre in Canada.

"Minor" Defense Didn't Hold.

Chicago, Nov. 21.

Boyle Woolfolk has secured a judgment against "The Junior Follies" for \$1,000 for breach of contract.

A defense was put in that the contract was illegal because it called for the services of minors.

RATS' ARGUMENTS.

Buffalo, Nov. 21.

The Adjustment Committee appointed at the A. F. of L. convention to hear the plea of Harry Mountford and William FitzPatrick in reference to the retention of the White Rat charter in the Federation, held a sitting last Saturday, at which the officials of the now defunct organization were granted an opportunity to advance argument as to why the W. R. A. U. should be continued as a chartered organization by the A. F. of L.

A wordy session ensued at which charges were flung back and forth anent the integrity of both sides, FitzPatrick claiming everyone who antagonized the Rats' executives was in the employ of the managers, his charge casting some reflection on the labor delegates, who promptly and effectually challenged his words.

Colton White, a member of the former team of Sheldon and White, and the publicity man for the Rats during its recent strike, appeared before the committee and advanced reasons why he thought the charter should be revoked. White accused the ex-officials of being not only incompetent, but willfully deceitful.

Harry DeVaux introduced affidavits from former White Rats who claimed the organization was bankrupt and also exhibited letters wherein Mountford accused his present associates in the charter movement in no uncertain terms. Those were the letters which figured prominently in the ruling of the court that recently decided the organization affairs should be investigated.

Mountford produced a number of advertisements printed by the Vaudeville Managers' Protective Association during the recent strike to prove that a blacklist was in existence, but the men opposing Mountford convinced the delegates that since the collapse of the Rats fully 30 per cent. of the acts formerly blacklisted had been restored to good standing.

The Adjustment Committee's findings were scheduled to be reported back to the convention floor tomorrow, when it may recommend an entire reorganization of the union theatrical field.

"STAR" WITNESS EXPELLED.

Herman Lebowitz has been expelled from the Hebrew Trades. He was used as a "star" witness by Harry Mountford in the preliminary hearing before J. T. Lennon in New York regarding the White Rats A. F. of L. charter. Lebowitz was in Buffalo for similar purposes.

Lebowitz was supposed to have sworn to an affidavit used by Mountford, but the man admitted he had never signed the document. How Liebowitz became concerned in actors' affairs is a mystery. He was business agent of the East Side Soda Water Workers' Local, but was made a representative of the Hebrew Actors' Local No. 1.

There are now two Hebrew actors' locals, both having been given a White Rats "charter" by Mountford. Both are now fighting for a direct charter from the A. F. of L.

TRANSPORTATION CLEAR.

While all kinds of reports are wafted in from the road, whereby legitimate shows and traveling combinations are being delayed and inconvenienced in transportation movement, owing to the continual transfer of troops (soldiers), there has not been a single hitch from this source on either the Columbia or American circuits since the season opened early in August.

Sunday Now at Ft. Worth.

Ft. Worth, Tex., Nov. 21.
The Interstate Circuit's Majestic here is now opening its vaudeville week on Sundays. This gives the entire circuit a Sunday opening, except at Little Rock.

VAUDEVILLE

IN THE SERVICE

Joe Levy (Mark Levy's brother) of the Quartermaster Corps at the State Arsenal was recently transferred to Camp Whitman, N. Y. George Sofranski was likewise transferred, together with a new cook. The first day in camp the cook ruined everything by burning the food. Joe was elected for kitchen duty, as he admitted knowing a little about foodstuffs. He ran across a farmer who listened to reason and promised to have wife bake a couple of pies from some pumpkins the boys happened to "find" that day. When delivered, Joe bragged about the pies he had made. As the boys sat down, Joe took the pies from the stove and placed them on the table. The boys agreed they were good until they found out how Joe got them, whereupon they chased him from the camp. Soon after Joe applied for and received another transfer, to his former station.

David Mannes, former concert master of the New York Symphony, a violinist of note, has been appointed civilian supervisor of music at Camp Upton, L. I., N. Y. Mannes is being assisted by Carl Rissland, now assistant bandmaster of the 305th F. A. Band, Rissland's new assignment carrying with it a commission.

Hartley McVey, brother of Mrs. Sidney Drew, and formerly assistant to Sidney Drew in the production of Metro-Drew comedies, is mastering aviation with the aim of seeing service over the battlefields in France. He is stationed at the training grounds at Garden City, L. I.

Lieut. John Philip Sousa, who is now a commissioned officer in the National Army, appeared out at Camp Sheridan recently in disguise. The beard he has worn for many years had disappeared and only a mustache saved his face from complete exposure.

C. E. Gradwell is with the Royal Garrison Artillery (Signal Corps), Halton Camp East, Bucks, England. He was formerly a newspaper man at Toledo, U. S., having also acted as publicity representative for Keith's, that city.

Lee R. Chapin has been transferred to Camp Shelby, Miss., where he is Supply Sergeant for the Field Hospital (Medical Department, 77th Field Artillery).

Frank O'Brien, who enlisted in the navy, has taken the examination for ensign, and it is reported a commission for the rank will be shortly issued to him.

A special vaudeville show was held by Co. C, 307th Infantry at Yaphank, L. I., Nov. 17, through the efforts of Arthur Moskowitz, who is a private in the company.

Capt. Ray Hodgdon is expected in New York Sunday, on 30 days' sick leave. Capt. Hodgdon was operated upon two weeks ago at the Spartanburg camp for hernia.

Hubert Maas is with Co. A, 7th N. Y. Inf., Camp Wadsworth, S. C. He was assistant manager at the Star theatre, New York.

Joe Fields (son of Lew Fields) is Chief Boatwain's Mate at Pelham Park, New York City, giving instruction there to recruits.

Edward McCarthy, known professionally as Musician McCarthy, is with 163d Infantry band, now at Mineola, L. I.

Ernest Lasage is a 2d Lieutenant (Field Artillery) at Ft. Myer, Va.

Orrin Schear is at Fort Totten, L. I.

DRAFTED.

Duke Reynolds, assistant to Triangle-Keystone director Harry Williams, at American Lake, Washington. Reynolds' wife, known to filmdom as Cecile Arnold, has left for Tacoma, Wash.,

to be near her husband until he is called to France.

"Doc" Munster, assistant treasurer of the Longacre, left for Camp Upton, L. I., Sunday. He will be transferred to the medical division. Arthur Bramwell, formerly at the Candler, has succeeded him at the Longacre.

Roy Del Ruth of the Triangle scenario staff, who was drafted and departed for the training camp at American Lake a fortnight ago, has been rejected, defective eyesight.

Granville English is at Camp Farragut (Barracks 940 N), Great Lakes. Mr. English was accompanist for the Kouns Sisters when called.

George J. Rice (Rice and Carr) and Albert E. Wicks (Wicks and Quirk) are at Camp 5, Short Creek, Ala.

Harry L. Dobbs (Dobbs, Penny and Co.) is with Co. G, 338th Inf., Camp Custer, Battle Creek, Mich.

William W. Wagner is with Battery D, 304th Field Artillery, Camp Upton, L. I.

Ray Griffith, former Triangle-Keystone comedian, exempt, near loss of speech.

W. P. James is a musician with Co. D, 334th Inf., Camp Taylor, Ky.

Charles King (Brice and King), rejected, physical disability.

CHEAPENING CRITICS' TAX.

Somewhat amusing is the manner in which the important musical organizations have solved the tax question, or rather have evaded it so far as the critics are concerned. The Philharmonic Society first conceived the idea of stamping the tickets for critics to be valued at 25 cents, thus reducing the tax to 3 cents on seats occupied by the scribes on the particular evening they attended.

The Symphony Orchestra then went the Philharmonic one better by marking its critic tickets at 10 cents, calling for a tax of one cent.

In the meantime the Metropolitan had the tickets allotted critics stamped or printed with a valuation of 30 cents. The price of Met tickets for Caruso evenings is ordinarily \$6, which would entail the reviewer paying a tax of \$1.20 on the pair of seats sent him. A tax almost equal to that which would attain on tickets for the two orchestra organizations. Even though it is assumed the tax is really saddled onto the publication and not the critic personally, it is evident that the music and operatic group intend to take no chances.

ZOO ESCAPES TAX.

Cincinnati, Nov. 21.

The Cincinnati Zoo is exempt from the war tax on admissions.

Through the efforts of Congressman Longworth, the Treasury Department yesterday made the following ruling:

"It appears from the foregoing that this Association is an educational institution, established, maintained and operated solely for the benefit of the public. The proceeds arising from the admissions inure exclusively to the benefit of the institution and no part of same can be distributed to the stockholders or others, either by way of diverting or in any other manner. This Association would, therefore, come within the exemption provided in Section 700, Title 7, and there is no tax due on admissions charged."

At Camp Merritt, Tenafly, N. J.,

Lieut. James Reese Europe, who is now directing a regimental band, has written a new song entitled "Good Bye, Mah Honey, Ah'm Gone, Gone," which has a march swing as well as lyrics. Collaborating with the colored "jazzist" was Sergt. Noble Sissie, a former entertainer.

CAMP THEATRES READY DEC. 17

The 16 frame theatres to be built within cantonments, to seat about 3,000, according to estimate, and cost \$20,000 each, should be ready for occupancy Dec. 1.

The camp theatres will come under the supervision of the War Department Commission on Training Camp Activities. The plan of operation includes an admission of 25 cents per seat.

The camps will require 16 shows, continuously, whether the productions are held at the theatres one week or longer. While there has been a report the War Department is of the impression there are shows now rehearsing to play these official houses, as far as known in New York there have been no companies so far organized for that purpose. It is expected revivals will be made of former successful musical comedies, for the major portion of the shows, although picture entertainment may be included.

The Government appropriated \$500,000 for the erection of the theatres. The figures for the building of them are said to have averaged in the bids about \$20,000 each.

Marc Klaw, chairman of the Commission, is reported informing the War Department the approximate cost of maintaining each traveling camp company will be between \$2,500 and \$3,000 weekly. The houses are expected to be self supporting through the 25-cent admission charge.

ARMY NEEDS ENTERTAINMENT.

From reports reaching New York the commanders of the forces abroad have sent requests for entertainment to be supplied the Americans on French soil.

General Pershing is said to have made a personal request to the War Department along that line.

No action had been taken over here as far as could be learned up to the present time.

"CAMP UPTON DAY" AT HIP.

Arrangements have been completed for a big military pageant and theatrical entertainment to be given in the Hippodrome, New York, matinee and night, Dec. 9, when the men of the 305th Infantry will stage "A Day at Camp Upton," whereby they expect to raise funds to build a gymnasium and theatre at Camp Upton, L. I.

The spectacle is in charge of Lieut. James Schuyler, with the infantry having established its own press department at the Intelligence Office, Camp Upton, which is directed by Howard J. Green, a former Broadway newspaperman.

Green, now a corporal, and Corp. Harry H. Rose have written a regimental march song which will be rendered at the Hip show.

Jerry Clayton (formerly of Clayton and Draper), a private at the camp, is a member of the prize drilling platoon.

The 305th in its military spectacle will show camp life at Camp Upton as it is from the time the soldier rises in the morning until he must hit the hay.

All the talent for the entire show will come from the 305th.

BILL AT CAMP UPTON.

A vaudeville performance was given the members of the 305th U. S. Infantry at Camp Upton last Friday, the turns volunteering their services, including Friedlander's "Suffragette Revue," McBride and Walker, Neta Johnson, Bobby Bernard, Jack Weiner, Sylvia De Frankie, James Guilfoyle, Theresa Struppa and Gladys Gaye.

Several vaudevillians, now attached to the camp, also appeared for the entertainment of their associates. The affair was supervised by Saul Brilliant of the regimental band, Lieut. Golding and Lieut. Doggett. It was staged in the company's mess hall.

DEFENDS PANTAGES CIRCUIT.

Walter Keefe, Eastern booking agent for the Pantages Circuit, says he is tired of hearing misstatements concerning that circuit and its bookings. Mr. Keefe claims that when an act leaves the Pan time at Portland or San Francisco it is because the act did not "make good."

"The Pantages Circuit is the only vaudeville circuit which gives a play or pay contract for eleven weeks and plays the act for that length of time, whether it makes good or whether it does not, in our houses," Mr. Keefe said.

"Every act booked on the Pantages Circuit out of New York is fully aware of all important matters that may come up during their Pantages travel. They are informed," he says, "that the contract calls for eleven weeks, and that while there are 18½ weeks of play on the Pantages time the Pan contract carries an optional agreement clause which gives the circuit the right to exercise it after the first eleven weeks have expired, provided the act is given two weeks' notice in advance of that."

"I don't recall," continued Mr. Keefe, "over four acts leaving the time since I have been connected with it. The most things said regarding the Pantages Circuit, as far as I have heard, are said by the acts we wouldn't play. The acts that we do are perfectly satisfied. They like our time and gladly accept return engagements when offered."

"Another thing I have heard is that the transportation amounts to more than we tell them. That is not so. We show every act this book (picking up 'Panning the Pan Time,' by Herbert Lloyd, a small volume full of detailed information of the Pantages tour). Here are the transportation figures. They amount, gross, to \$158.90 for the entire trip. If an act plays but eleven weeks for us the average per week for travel is \$13. If they play the full route it is \$9 a week."

Mr. Keefe was asked regarding the report that Alexander Pantages often informs acts at Seattle if they wish to continue beyond the first eleven weeks contracted for they will have to reduce their salary for the remainder of the trip.

"I don't believe it," answered Mr. Keefe. "There may have been instances in large acts where they were wanted for one special date. That was so with 'The Bachelor Dinner,' Wasn't it, Irving?" (Irving Cooper, who was present.) Mr. Cooper nodded assent, and Mr. Keefe asked him: "Didn't that act accept a return date with us at the original salary booked for?" Mr. Cooper again said "yes."

The new Southern time now booked by Pantages amounts to five and one-half weeks, with the acts leaving the last stand on the regular Pantages route (Kansas City), going to Springfield and Joplin, Mo. (one week), with a week each following in Oklahoma City, Dallas, Houston, San Antonio, and four days in Waco, Texas.

The Pantages route complete now gives 24 weeks, or 26 weeks in all, with two weeks of travel. The southern time, together with the remainder of the circuit after the first eleven weeks, is subject to the optional clause in the Pantages contract.

KEITH HONOR TABLETS.

A number of bronze honor tablets have been ordered by E. F. Albee, which will carry the names of the Keith employees who have joined the colors, each tablet to be placed in the lobby of the Keith theatres, with an additional one hung in the headquarters of the booking agency.

The tablets are specially made and allow for the inscription of the individual names in half inch letters, the whole being topped with an immense bronze eagle.

The tablets will be placed in position in about five weeks.

NEW ACTS

Arthur Pickens, of the first "Potash and Perlmutter," who two years ago sustained a compound fracture of the thigh in San Francisco when the show was on tour and who has been inactive since then, is re-entering theatricals, but not as an actor. The accident left him with a pronounced limp. He is to produce several vaudeville acts, the first of which is "Their Wedding Day," by Franklyn Ardell. It will carry a cast of four.

Lamberti, in "Faces in the Fire," special settings, with Lamberti retaining his impersonation idea, with a story built around them. Another man in the act, and the back stage crew consists of six persons. In one scene 12 supers are employed. The act was staged by Edgar Allen.

Edwin Meyers and June Imes, the latter being a sister to Marion Sunshine, have formed a new two-act. The turn is that originally framed by Miss Sunshine, who was compelled to shelve her vaudeville idea because of a contract with Cohan & Harris.

Pasquale Mario of Mario and Travette will leave the vaudeville stage for a short time to continue his vocal training under a New York teacher. Meanwhile Irene Travette will do a single turn.

Charles Kellogg, the "Nature Man," is coming east with the leg of a tree he has been living in, also exhibiting in the west. It's from California and Mr. Kellogg intends doing an act with it in eastern vaudeville (Harry Weber).

"The Night Clerk," organized for the big time, with 25 people, a William B. Friedlander production, is in readiness to "show." (Not the same company recently at the Fifth Avenue).

Billy Tuite, in Harry Tighe's former "collegians" act, has signed with D. B. Berg and is to be featured with "The Hoosier Girl," doing the comic. His name has been changed to Tate.

The second of the Joe Santley acts is ready. It is a vaudeville skit in one, with Rex Adams and Vera Verna, entitled "After The Ball." The act runs 15 minutes and carries two drops.

Tom Murphy, formerly of the Primrose Four, has a new singing combination that will include himself, Eddie Van Schaick and Tom Kenyon. (Jo Paige Smith.)

The Joe Santley new vaudeville production, "A Jass Nightmare," with 12 people, is under the booking direction of Harry Weber. Mr. Santley does not appear in person in it.

Jack Lewis (formerly Lewis and Lewis), out of vaudeville four years (playing in cabarets), in new act entitled "The Man Behind the Suit Case" (Fred S. Fenn).

Joe McCormack (formerly Brown and McCormack) and Anna Dougherty of "Too Many Sweethearts." (Bart McHugh.)

Burr and Hope, English, return engagement, opening Feb. 2 at Riverside, New York (Jenie Jacobs-Pat Casey Agency).

Mabel Verdun, formerly with Colonel Diamond, singing and dancing with her two sisters, Alla and Drew.

Jean Kane and Adele Marlow lately with Century Opera Co. in singing specialty.

"When Women Wink," with Eugene West, assisted by Dorothy Phillips and Walter Lyle.

Felix Adler has placed his new act, "Queen of the Movies," on the shelf, after playing four days in Newark.

"The Soldier Boy's Dream," Vi Quinn and six girls, conceived and staged by Jack Mason.

"Around the World," rehearsing, with several people yet to be added to cast by the Edwards-Osborne, Inc.

Hip Raymond, "Ten Minutes at the

Railroad Station," special scenery; clown single.

Lois Josephine (formerly Cross and Josephine), single turn (George O'Brien-Harry Weber Agency).

Art Speigel (formerly Speigel and Jones) and Frank Barnes (Barnes and Asher), in "The Red Cross Nurse."

"The Bijou Revue," with Maxine Douglass featured, written and staged by William B. Friedlander.

Hugh Herbert and Co., three people, in "The Lemon."

Amores Sisters and Co., with five girls.

Josie Heather in a new single by Jean Havez.

Mitchell, Griswold and Mitchell, reunited.

Raymond Gilbert and Co. in sketch, "Sacrifice," 4 people.

Race and Edge, two-man comedy act. (Arthur Klein).

"Sidewalks of New York," a Bert La Mont act, with five girls and four men.

Ollie Wood (formerly Rogers and Wood), with new partner.

Billy Dale, formerly of Bobby and Dale, with Bunny Burch; two-act.

Juliet returns to vaudeville as a single act.

Pealson and Goldie in "Home Life" (Morris & Feil).

"Color Scheme," with four men and three women (Chas. Wilshin).

"The Rose of a Harem," with 12 people (George Choos).

Jimmie Smith and Walter Kaufman, reunited (Irving Cooper).

Hale and Paterson with 18 people, including Jazz and Chinese bands.

Violet West, new "single."

"The Diamond Necklace"; 4 people.

PRODUCTION ENGAGEMENTS.

Helen Coyne has been engaged by Gus Edwards as the principal in his "1918 Song Revue."

Burrell Barbaretto for "Furs and Frills."

Knox Wilson for Perry Kelly's "Stop, Look and Listen."

Cox and English for the Anna Held show, joining in San Francisco.

Sydney Greenstreet, Harry Delf and Joe Carey for "The Rainbow Girl."

Stefe Anderson, Edward Stanley, Wm. H. Sloane, Carl Braham and H. H. Hamilton for "Princess Pat."

Joe Miller (Three Chums), Pat Hanley (Broadway Trio), Harry Jones (Jones and Speigel) and Harry Tanner (Melody Four) have been signed as a quartet for the new Hitchcock revue, "Words and Music."

SMOKE FUND SHOW.

An entertainment to procure funds for the Smoke Fund for soldiers is being arranged by professionals now in the service who have obtained liberty from camp to stage the affair.

Adj. Gen. Sherrill of the State and Col. Meyers of the Quartermaster Corps are behind the affair, which will be supervised by Raymond Leveen, formerly of the F. F. Proctor office, and Will Gordon, formerly of the Gordon Brothers. They propose to rent one of the New York halls for the event, which will include a dance and entertainment, the latter carrying soldier-actors exclusively.

American, Chicago, Offered Cort.

A wire Wednesday mentioned the likelihood of John Cort taking over the Chicago theatre (formerly American music hall), Chicago, and would direct its future theatrical policy.

At the New York offices of Mr. Cort Wednesday his son, Harry Cort, said the theatre people had written the Cort offices regarding taking it over, but that nothing definite had been decided as yet.

ILL AND INJURED.

Will Oakland was operated upon for appendicitis Nov. 16 at the Polyclinic Hospital, New York. He was reported doing nicely the following day. Mr. Oakland was rushed East from Little Rock, Ark., upon the complaint developing, his act leaving the Interstate Circuit theatre at that city.

Billy Delaney, of the United Booking Offices forces, had a slight pimple upon his cheek. Someone around the offices suggested pricking it, done with a steel blade, and cold cream was applied. An affection followed, with Mr. Delaney's face swelling to a large size. When the swelling was reduced it left him with an abscess that had to be lanced, and he is not over it yet, although attending to his booking duties.

Mrs. George Poli, wife of S. Z. Poli's nephew (the latter in his uncle's booking department, New York, was operated upon Nov. 17 at the Miserecordia Hospital, New York, by Dr. Aney for appendicitis. Mrs. Poli is reported doing very well.

F. J. (Jack) Dingwall, the theatrical newspaper man, who was believed to have been a sufferer of cardiac trouble, left a local hospital last Friday after being thoroughly examined and his ailment diagnosed as an abscess on the left lung. Dingwall has been ordered to a southern climate.

As the result of a defective platform which collapsed during the opening of "Losing Eloise" at the Harris, Nov. 17, five persons were thrown 12 feet down to the stage, painfully injuring one and severely bruising the other four. The performance was delayed about half an hour.

The one who received the severest injury was Lillian Washburn, a maid employed by Lucille Watson, of the cast. She was sent to Bellevue Hospital, with injuries to her spine. At the hospital it was said she was not dangerously hurt, but had suffered contusions. The four men who fell were Joseph Rice, Charles Stewart, Robert Brooks, stage hands, and John Goodman, assistant electrician. All remained at the theatre.

Larry Corbett, local vaudeville actor, received minor injuries in a street car accident in Chicago last week, and is under the care of Dr. Jay Pitts.

Princess Annie Kalama, at the American Theatrical Hospital, Chicago, recovered and left.

Goldkette Thereres, hypnotist, is at the American Theatrical Hospital, Chicago, under observation.

Eddie James, assistant director to Larry Trimble (Petrova Pictures), while driving to the studio last week, received some cuts and bruises as a result of his auto colliding with a large truck. Four stitches were required to close a wound in his nose.

Louis Lesser, manager of "Hello Girls," is unable to handle his show work owing to a severe attack of the grip.

Mrs. Oscar Loraine underwent a serious internal operation at the Memorial Hospital, New York, Tuesday.

Estelle X. Wells is slowly recovering from an illness at her home in Pearl River, N. Y.

Frank Ray, of Ray, Brown and Fay, was operated on in Chicago for appendicitis.

As the result of a fall about two weeks ago, Frances Young's left foot and knee were seriously injured.

NEW INTERNATIONAL SHOWS.

"Seven Days' Leave," an English play recently given production in Boston, is slated for a tour of the International Circuit.

The company, now in rehearsal, intends to open Thanksgiving week. Robert Campbell is backing it.

"The Story of the Rosary" is listed to become a show on the International Circuit, starting at the Lyceum, Baltimore, Nov. 19. H. L. Keller is putting the show together.

IN AND OUT.

Shea's Toronto bill ran all last week without a feature turn. Its headline, Carl Randall and Ernestine Meyers, left the program after the Monday matinee. Mr. Randall pleaded illness. A physician informed Shea's he had examined Randall, finding him with a slight cold that would not prevent his appearance, and had ordered Randall to return to work. It was believed by the booking men Randall objected to closing the show. No substitution for the headline was made.

Stewart and Lewis failed to appear at the Boulevard last Thursday. Mabel Harper substituted.

Brown and Spencer left the Orpheum Circuit tour at Oakland, Cal., last Saturday, returning East. The Leach Sisters, Portland (Ore.) girls, replaced them. Fieta Jan Spencer pleaded illness as the reason for the cancellation, but it is said they disagreed with the circuit over their billing.

Mason and Keller did not open at Proctor's, Albany, Monday. Homer Mason was obliged to leave the Royal, Bronx, last Saturday, to find relief from gallstones. Charles E. Evans and Co. substituted at Albany and Troy for the week.

Mertens and Avena failed to appear at Proctor's 23rd Street last half of last week. Filled by The Bissons.

Lottie Williams lost her voice at the Hippodrome, Chicago, this week. She was replaced by Karmi.

Perrone and Alda are out of the bill at the Bijou, Battle Creek, due to illness.

MARRIAGES.

Mary Creighton (Three Creighton Sisters), Nov. 17, 1917, to Jack Flanagan (non-professional), at St. Ann's Church, New York City.

Margaret Grey (of "The Aviators") to Archie Bell, same company, in Detroit, Oct. 4.

Joseph Bennet, manager of "The Telephone Tangle," to Florence Henry (non-professional), Nov. 11, at Portland, Me.

M. E. Greenwald, one of the owners of the New Fillmore and Mission theatres, San Francisco, at Portland, Ore., last week, to Pearl Boyer.

BIRTHS.

Mr. and Mrs. Mel Craig at 1072 Bergen street, Brooklyn, N. Y., Nov. 10, daughter, named Kathryn Amelia.

Mr. and Mrs. Victor Moore, at their home in Baldwin, L. I., this week, daughter.

WEEK'S OPENINGS.

Atlantic City, Nov. 21.

"Good Morning, Rosamond," produced by Jessie Bonstelle in conjunction with the Shuberts, opened at the Apollo Monday night with Lily Cahill, Annie Hughes and Lowell Sherman in the cast.

Albany, Nov. 21.

The Frederic McKay-Shubert production, "The Melting of Molly," opened at Harmanus-Bleeker Hall Monday. The piece goes into the Plymouth, Boston, next week.

New Haven, Nov. 21.

"Over the Top" opened at the Shubert last night. The show has T. Roy Barnes, Justine Johnstone, Laurie and Bronson, Craig Campbell.

THIRD WEDDING TRIP.

Jane Huston, leading woman in William Faversham's "The Old Country," is leaving for the old country this month to marry Wallace Widdecombe, an English actor in the British service.

This is Miss Huston's third trip to England on the same mission. The other trips were wasted because both times her fiancé was at the front, and there was no information as to when he would be allowed a furlough.

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 strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be again permitted the privileges of it.

St. Louis, Nov. 21.

Editor VARIETY:

The undesirable notoriety gained from the article published in VARIETY under the heading "Belle Montrose Charges Lift" makes it necessary for me to continue this controversy when I much prefer to let the matter drop.

I have made diligent inquiry and find the act and the character of which Miss Montrose claims originality to have been done both in this country and Australia by Davis, Allan and Davis (Mr. Allan, of Montrose and Allan, being a member of the above trio), and previous to that I learn the entire idea and character Miss Montrose claims as original was conceived by Don Barclay.

I am not doing an "amateur character," but a boob song writer, making an effort to sell my material, and I sing a ballad to demonstrate the value of my ability as a writer. I do not come from the audience as I did when with the "Volunteers," nor do we use an "extra sign." I resent the imputation I have taken any idea from any one. Miss Brisco and I pay a weekly royalty for our idea and talk, and if there is any infringement we cannot but refer any one to our author, Herbert Moore.

I regret that this matter had to come to such an issue as it could easily have been avoided had Miss Montrose made an investigation before she made and had published her charges. However, she no doubt felt the need of publicity, and since that seems so I am giving you all the information as to the character we both do, and in which there is no similarity unless I have been misinformed.

Al. Raugh.

Seattle, Nov. 21.

Editor VARIETY:

Belle Montrose's charges against me of lifting any of her material is a mistake, decidedly so, on her part. I hold a copyright, dated October 23, 1915, on my material. It is also filed in VARIETY's Protected Material Department.

I have done the present act since the date of my copyright. Your review on Montrose and Allen when they opened in New York mentioned Miss Montrose as a promising newcomer. I had then been doing my present act over a year.

Frank Westphal.

New York, Nov. 21.

Editor VARIETY:

VARIETY said I was seriously ill, etc. I wish to inform you it is not so.

Joe Welch.

(601 West 168th St.)

Camp McClellan, Anniston, Ala.,

November 11.

Editor VARIETY:

Theatrically speaking, things down in these parts are a little off. The Noble theatre, with Marcus Loew, vaudeville, failed to attract the natives, and closed. Some splendid bills were presented, but as the soldiers had but Wednesday and Saturday afternoon off, and at night had to be in camp by 9:45, the house could not live on the military patronage alone. The Wednesday and Saturday matinee business was always capacity, but no business from the natives.

Birmingham people are erecting a theatre here to play Keith's family jime to be ready by Dec. 1. The bill

will be three acts and a feature picture.

The Garden, a new house, is running some tabs from Atlanta to good business. The place seats about 1,000, prices 25-50.

All the picture houses are doing poorly, as most every regiment here has a canteen and theatre combined, which runs good features free, with the full regimental band for the music, and the boys naturally stick to the camp, particularly as it costs 50 cents a round trip to go to town.

The Y. M. C. A. and K. of C. have always some sort of show picked from the regiments, which pleases the soldier audience, hence Anniston is not a good proposition for Mr. Showman. "Very Good Eddie" played here one night last month to capacity at \$1.50, \$1.00 and 75 cents; mostly to all soldiers. The company was a fair one and gave general satisfaction.

Sergt. Wade L. Morton,
115 Infantry (Supply Co.).

Stockton, Cal., Nov. 21.

Editor VARIETY:

Regarding VARIETY's story of my cancellation and return to an Orpheum route, would say that my cancellation was in the office of the Orpheum Circuit long before the Pantages Circuit approached me.

My salary (Orpheum Circuit) was not \$250, but \$300, and Mr. Pantages did not offer me \$225, but \$350.

My reason for cancelling the Orpheum was that I had a better offer from phonograph concerns.

I am continuing over the Orpheum Circuit for more money.

Milo.

Fort Monroe, Va., Nov. 14.

Editor VARIETY:

Two thousand here going over there soon. Camp songs, smiles, laughter, and no entertainment for miles around. The "Off Duty" Committee is arranging for a minstrel show. The boys need coon comedy and songs. Thanks for sending them along.

Good luck to our friends.

W. D. Barrett,

Manager of Productions,
O. D. Committee.

Norfolk, Va., Nov. 21.

Editor VARIETY:

I hope you will excuse the liberty, but as my excuse I plead that as a fighting man it is my duty to make this request.

I am a volunteer in the British navy and I am engaged in taking troops to Europe. Before the war I was an actor in England and a member of the V. A. H., therefore I do my best to while away the time for the boys on the tedious time across the pond, but I should like to supplement my repertoire with a few American items; as all my stuff is English.

If you know any artists who have a few copies of monolog or low comedy songs, I should be extremely obliged if they will send them to this address and they will have the satisfaction of knowing they are doing their bit toward lessening the long trip across.

J. T. Jackson, R. N. V. R.,
R. N. B. "Devonport,"
England.

Special afternoon tea dances now at Healy's, Broadway at 66th street, from 3 to 6 p. m.

RELEASED!

(Jokes, gags, remarks and sayings heard on the stages of the vaudeville theatres around New York, that are either ancient, often repeated by many acts or in common usage. A similar department was inaugurated in VARIETY some years ago but later discontinued. It is reinstated for the purpose of bringing into vaudeville new material if possible, to prevent the now frequent repetition and to inform originators whose material is immediately lifted, who have done the lifting, where the same reviewer will hear it repeated.)

"Will you pay a little attention to me?—I'm paying as little as possible."
—(Drew and Wallace).

"I can't join the army; I've got bad teeth.—You don't bite the enemy, you fight 'em."
—(Swor and Avey).

"I paid a nickel to talk to you. Your talk is too cheap"; "I'm on the wire again. Yes, and you're off again" (girl hangs up receiver); "What are you doing? Nothing. Can I come up and help you?" "The only thing you can team up with is acute indigestion"; "I'm from Elgin; watch me"; "I'm from Missouri; show me" (Howard and Hurst).

"Here is a good trick if I do it. Yes, and it's a good trick if you don't do it." "You would make a good farmer, would you not? Yes, I would—not." "Where did you buy these hats? At the Manhattan. Why didn't you get more. The man-hattan more." "What is your favorite fruit? Dates. I had a date last night that cost me \$20." "That was her coming out gown. Well, she must have been away out when I saw her." "This is awfully simple. Yes, it's simply awful." "The theatres will go into pictures so the managers can fill 'em" (film). (Adams and Mangle.)

"The street is very loose" (comedian pushing drop). "If you are Eczema, then I'm Lillie of the Alley." "The rooster ate tacks so that he could lay a carpet." (Lee, Walton and Henry.)

"Just received a letter from the wife stating she wants \$200 right away, or else she will have to go to the poor house. Well, what did you do? Told her to wait until I come home, and we'll all go in together." (Stone and McEvoy.)

"Love makes the world go round." "A couple of drinks will do the same thing" (Casper and Sinclair).

For the thousand and one time a version of the girl with the wooden leg, false teeth and hair, who places them all on a chair on the night she is married. Writers of comedy lyrics might look elsewhere for a story on which to pin their lines. These jibes are worn to death, and it might be a good idea for acts to turn them down when offered. Just such a verse and chorus in the Wyn-Ora act.

"Have you ever seen Mary Pickford in six parts?" (Gordon and Rica.)

"Have you any children?" "Yes, three. Giblets."—"Just as I came home this morning the clock struck three and there were three little babies in the crib?" "Wasn't it lucky you didn't come home at 12 o'clock?" "Are you married?" "Yes." "To who?" "A woman." "Who ever heard of anyone marrying a man?" "My mother did." Also the four (fore) father's gag (Sawn and O'Day).

"We have something in Brooklyn that you haven't in New York "What's that? The other end of the bridge." (Neville and Zenk).

"What an oil can you've turned out

"You're a liar." "Bet you \$10 I can tell what you are thinking of" (girl addressing man). "All right, here's the \$10. What am I thinking of?" "You are going to take me to Atlantic City." (Man) "You win." (Girl) "Wasn't I right?" (Man) "No, but it's a good idea" ("Step Lively, Girls").

"They can't make any bread out on the Pacific Coast. Why? They haven't any (y)east out west."—"He's a mail (male) man. I have my doubts."—"You are too small to enlist. I could run through their legs (just so) and upset 'em."—"I want to go some place where I don't have to dress. You ought to go to the Turkish bath." (Rooney and Bent).

"What's worse than being broke? Why, my girl leaving me."—"Oh, how she can cook a can of salmon."—"You and your stomach are good friends. Yes, we've been together for 40 years."—"My girl wouldn't marry me. Why? She is too good a friend of my wife's." (Bobbe and Nelson.)

"What's the matter with your finger? Got a splinter in it? Must have been scratching your head" (Claude and Marion Cleveland).

"Haven't I seen your face some place before. Well, it's always been in the same place" (Hinkel and May).

"It took nature 1,000 years to make man out of a monkey, and a woman can do it in half an hour" (Dale and Burch).

"O, George, I can't see a thing. What's the matter? I've my eyes closed" (Harvey DeVora Trio).

"We women know everything. That's why we men stay out all night trying to learn something." "A train ran over me the other day. And it didn't hurt you? I was under a bridge" (The Bissons).

WIFE WALKS OUT.

Los Angeles, Nov. 21.

Hayden Talbot, author, playwright, newspaper man and globe trotter, at present with the Triangle scenario staff at Culver City, has lost his wife and doesn't know where she is.

Arriving home for dinner the other night he found a note from his spouse telling him she had left to sail for Melbourne as a member of Muriel Starr's company, which is to appear in "The Bird of Paradise" there.

Mrs. Talbot's stage name is Norma Mitchell.

Chief Flynn Writes Scenario.

King Baggot has signed a contract with the Wharton Releasing Co. to play the lead in a new series on a secret service subject, written by William J. Flynn, chief of the U. S. Secret Service.

Joe Gallagher, manager of the recently established Detroit office of the Joe Morris Music Co., auctioned off the baton wielded for some years by John Philip Sousa, during a naval concert and procured a top bid of \$225 for the stick. The receipts were donated to the Army and Navy fund.

BURLESQUE

HELLO GIRL.

In the halcyon days of "catch-as-catch-can" burlesque it was a custom with many of the wheel franchise holders to simply engage one of the many "standard" comedians at liberty, figure the show's salary limit, order the paper and leave for summer vacation. The comic was entrusted with the production, generally provided the book, selected the song numbers, staged the show and received the credit or criticism of his employer as that individual counted the receipts. Then came the evolution period when competent book producers were introduced into that branch of the profession to replace the old "bit" chooser.

This introductory is to properly classify Harry Hart's "Oh Girl" (American Wheel), for Mr. Hart apparently still thrives on the old-style plan of producing. In this organization he offers Lew Golden as principal comedian and author, with the inevitable result—an old-fashioned burlesque show, poorly constructed and played with a "bang-up" style to "bang-down" results. There isn't a trace of progressiveness about the production or the performance nor even a slight effort toward anything resembling burlesque novelty.

The show is given in two parts, both carrying their own reason or other, the first being labeled "The Duke's Mixture" and featuring with the semblance of a theme but revolved into the bit and number routine and wound up with a patriotic bid for favor through the assembling of the chorus for a Zouave drill and a character impersonation of a fishing and a joffre with a picture effect showing Liberty and Justice.

Golden is a Hebrew comedian, the conventional crepe hair male who derives the majority of his laughs from rough, low comedy. Opposite Golden is Lew Lederer, Charles Dunn and Francis T. Reynolds, the latter alternating in straight and character roles. Dunn does a few Irish songs about the low comedy and up and Lederer essays a sort of eccentric Dutch part. The three comedians combine to pull laughs from some of the oldest bits known to theatricals, such as the deaf-man routine, the comedy army and the elephant-skin routine, two of the comedians doing the front and rear part of the animal beneath the hide. To make matters doubly binding they took a portion of the Lew Kelly routine, as offered in the Singer show, slightly altered the dialog and eked out a few laughs on that. It wasn't good burlesque in any sense of the word.

Hart has three attractive women in Mona Raymond, Emily and Nellie Nice but if they possess any theatrical talent it wasn't noticeable, for neither had an opportunity to display it. The book offered little work for the female principals, Golden monopolizing that for himself and his three able assistants. They alternated in leading numbers, but none of the girls earned more than a single encore and mighty few of them earned that. Hart's seven principals are supported by one of the weakest choruses on the circuit. They neither look good nor work well and the cheap, tawdry looking equipment provided aid immeasurably to make their weakness in appearance doubly conspicuous. The numbers staged by Billy Sharp reflect about the only credit the production can boast of, for Sharp has at least introduced some chorus motion although he didn't provide them with anything resembling novelty in the stage direction.

A bicycle act, carrying two men and seven girls, was added to the show at the Star, Brooklyn, this week, the cycle turn, owned by Harry Strouse, interrupting the action of the burlesque. It stood out in this show but not strong enough to support it. The girls open in "one" for a medley of popular numbers and retire to full stage for the cycle routine. A group stunt was pulled in the middle, with the men doing the bulk of the wheel work. An eccentric comic pulled some laughs and the straight rider helped a trifle, but the lack of some good trick-riding weakens the feature. The act was new at the Brooklyn house and might work into a splendid feature at the Star, Brooklyn, or burlesque.

The second part was staged somewhat similar to the opener, with the male principals hopping around, doing little beyond some noisy bits and getting little reward for their ludicrous efforts. Mr. Hart can neither be complimented on his show or his judgment. At this stage of the season there is little excuse for a poor performance and the "Oh Girl" gave just that and nothing more. It needs reconstruction from beginning to end, but this job should not be given over to any of the comics. Their inability in that line is clearly demonstrated at the Star, Brooklyn, this week. And when burlesque patrons continually pay for a bit and a number, they may eventually cease to be burlesque patrons. Wynn.

FOLLIES OF PLEASURE.

Rube Bernstein's show, "Follies of Pleasure," on the American Wheel, may divide professional opinion as to its value as a burlesque performance. The box office statements alone can tell the story.

After an observation of the first part, without the second part being seen, a personal opinion is that the Bernstein show is most ordinary one in every sense too ordinary even for the American Wheel without some strength given to it in comedy and production. Admitting though that the second part, or burlesque, is superior to the opener (and it would not have to go very far to gain that honor), "The Follies of Pleasure" might then be classed as a fair to average attraction. The first part, set in "The Hotel De Luxe," which means nothing in setting or story, merely shambled and ambled along, with 14 chorus girls first appearing, although at the Gayety, Brooklyn, last Thursday night, but

16 girls thereafter appear in the time, and in the second part, 15 choruses.

Its comedians are Clyde J. Bates and Larry Larrivee, with Bates as a tramp bogging everything he could. That wasn't much, since there is not much there. For the first 15 minutes, during which the chorus did not change its opening costume (very noticeable in this performance), Bates ran through a long portion of recycled matter. His best laughs of the comedy end were the Mark Levy "gag" ("the chauffeur ran over himself") and the Ed Wynn vaudeville bit of trying to make a woman laugh by telling her jokes. He also had a Harry Kelly dog, used "damn" and "hell" too frequently and suggested he liked spicy matter so well it might have been that only the house management held that down to proper limits. But Mr. Bates was spicily enough in his innuendo and once or twice his actions. For one laugh he threw a derby directly in the face of Billy Shuller, the straight man. If Mr. Shuller doesn't mind it is nobody else's business but it is like a dangerous stunt to gain a laugh with.

Later in the first part and toward the ending of it, the four male principals put over their first real comedy, through each becoming part of a quartet. Mr. Larrivee, who does Irish, was of considerable assistance in this. Also Mr. Shuller's with his voice, not forgetting Tom McKenna, who also has a voice. Mr. McKenna is supposed to play opposite Bates, but does very little, having even less chance to do anything while Bates is around. Alone, however, Mr. McKenna sang "Joan of Arc," to big applause, following with "Over There," which did not get nearly as much. Perhaps the chorus being back of him when singing the "Arc" number helped. The chorus certainly aided Mae Mills to the number bit of the first part, with "Mason-Dixon" Line." The chorus movements were staged by Victor Hyde. While they are familiar, possibly through Mr. Hyde not wanting to try too much with these girls, the young women give a semblance of ginger with their simple stepping.

The chorus is no wonder on looks, nor work, and their dressing needs attention in the first part anyway. The sparse clothing of the early section isn't worth looking at so long, nor does the cheap watermelon costumes for the "Henry Clay" bit. The girls in the change, display any improvement. Nothing in the dress line is worth while until a somewhat slight costume for the "Says I to Myself" song, led by Mr. Larrivee, is shown. That is in green and white, appearing much prettier, through the poor dressing ahead of it than it really is.

The first part of the company parades around the orchestra, doing aught else than to make a noisy exit greeted with slight applause.

Of the women principals Miss Mills runs ahead, though Violet Hilson's name is first mentioned on the program and her picture is displayed in the final show in the manner in which Miss Hilson puts over "Henry Clay" however doesn't warrant that young woman ranking with Miss Mills as a number singer, the latter running more toward a rag warbler. For "Henry Clay" the company were given megaphones for the chorus, but Miss Hilson did not need one with her voice. Miss Mills seemed to lead in everything else among the women in the opener. Charlotte Worth had a role, but her early portion consisted of doing a double with Nat Shack, who played a bellboy. The couple look like a singing and dancing two-act, of average small-time ability in those lines.

For one number for "comedy" Mr. Bates returned to the stage as an "Alkali Ike," in wild west costume, with a couple of guns, shooting them in the Keystone style (which, before that happened, was formerly the Western Wheel style).

Some "boxing girls" were featured on the program and the audience advised to wait to see them. The program also said that the choristers were "The Famous Bernstein \$10,000 Challenge Beauty Chorus." If Mr. Bernstein has \$10,000 to wager on that and isn't adverse to a little suggestion, it might be proposed he spend some of the ten-thousand on wardrobe, which would help him to win something that now looks like a dead loss in case of a contest.

If "The Follies of Pleasure" improved in the second part it must have been a wonder. There were but half the numbers listed for that which the first part held, and this show needs all the numbers it can use. The more numbers the less of the comedians, and while they may have some of the scenery and clothes in the burlesque, they could not have changed the people. The people may have as much to do with it as material. Sime.

ARMY AND NAVY GIRLS.

James "Blutch" Cooper, in staging this show for the American Circuit, gauged the requirements to a nicety, giving a reasonably attractive production with an abundance of good, clean comedy to accompany it, the results measuring success.

There is no direct aim at pretentiousness, yet the affair strikes one as a trifle more pretentious than the average American attraction.

Mr. Cooper has a chorus with this show that will compare favorably with any group on either wheel in every branch of the chorus work. They look particularly good at close range, harmonize well in ensemble numbers, and dance well some of their number tripping up the stage in the Wayburn style of chorus steps. The chorus stands out, but not so strong as to eclipse the principals, for Cooper has collected a very capable group of laugh distributors, with Bert Weston in the featured role.

Weston does a light "Dutch" character. His

dialect and "bit" work gather laugh after laugh. In Pearl Eddie Welch, Billy Wood, and Nat Morton complete the male roster, and between the quintet the performance runs along smoothly and without a trace of slowness from beginning to end.

This organization must be complimented for its cleanliness in dialog and action. Several opportunities arose where the shading of a line might discolor the dialog, but the principals were promptly instructed to sacrifice the laugh in preference to obtaining it through the use of the double entendre. The Star, Brooklyn, audience didn't seem to crave the so-called "ginger." They were thoroughly contented with the comedy as supplied, which conclusively disproves the claim they must have "pop" at the Star to make good.

The first part consists of a string of bits and numbers and is given in three scenes, one before the house "apron," wherein a new comedy stunt was offered with a chewing gum machine. Mr. Weston introduced this section, and, while it is still in the developing stage, it looks like a bit that will soon be universally used in burlesque since there seems no system as yet devised to chuck the "bit" lifters.

In the female division the show was handicapped by the absence of Elsie Mains, the prima donna. This forced the bulk of numbers on Jennie Ross, a soubrette, with no voice for number leading. Miss Ross tried hard, but with no light or shade in her lyrical work many of the numbers ran rather flat.

Claudia Kerwin did far better with the songs, and played the role assigned her in perfect shape. Evelyn Ferris handled a small part nicely, and Florette introduced a contortion specialty during the action of the opener that won a safe hit easily. Florette works on a ground mat, and with a good routine excellently staged. She soon had them applauding her individual stunts, with solid applause her reward at the finale.

The second part is similar to that played on the Columbia wheel last season by the Solly Ward aggregation, also a Cooper production. This show runs ahead of the average wheel show by a goodly percentage. It is properly constructed for the American tour, and is entirely successful on the comedy end without the aid of suggestiveness. For this alone the producer deserves unbounded credit. Wynn.

KATZENJAMMER KIDS.

There are several versions of the cartooned, "Katzenjammer Kids," and one is at the Lexington opera house, New York, this week. It is owned, directed and managed by the Gazzolo-Gatts & Clifford, Inc., Chicago, and the show, with the same old Dutchy captain, the squawky Mrs. Katzenjammer and the "kids" played by a couple of aged Lilliputs, is "fashed" as the 1917 version.

Tuesday night the small audience, which looked like a drop in the bucket in that massive opera house, was no incentive for the trouper to do their best, but it was around 10 o'clock before the show hit up any speed or interest.

The performance ran slowly to the point where the Washer midgets—Henry and Jake—worked up the prop dog "bit," and that was surefire. Then the audience got fun out of the lovemaking scene between the captain (Al Zimmerman) and Mrs. Katzenjammer (Carl George), which gave George in particular ample scope to bring his stage work into play. George is a hard worker and outdances some of our leading women on carrying wardrobe and making changes. The changes flashed no creations of the modiste's art, yet his role calls for exaggerated attire, and he carries it on an elaborate scale.

The Washers handle the Katzenjammer roles extremely badly, and wonders what a younger pair of Lilliput comedians could do with the hundred and one chances these men have in which to ring up a big score. For the road they do well enough at pop prices, but they can't hide that they are well advanced in years, and that while the roles call for no direct adhesiveness to the "youth" desired by the kids patronizing such shows, there remains the fact that it is very hard for the more matured mind to derive any hearty laughter when the faces show the wear and tear of years.

The chorus seems a lively aggregation and made a number of pleasing changes, but there was an unmistakable tendency on the girls collectively to look like Virgil Bennett, who directed the numbers out at Chicago, and was so angry if he dropped in some time and saw how indifferently the girls were working. That audience, though, was enough to take the starch out of a celluloid exhibition let alone a show.

One of the real features was a dance which the Roland Sisters did in the second act. Earl B. Miller is the juvenile. He wears his clothes to the Kuppenheimer model form and looks well groomed throughout, but something was wrong with his vocal system. There were traces of a cold or hoarseness which had the voice petering out when the high notes were required. He really worked as though he had a slight touch of grippe.

For a popular-price production the "Katzenjammer Kids" passes inspection of the road to all appearances, yet the show was not up to the standard expected of a 1917 version, when the name itself no longer bears any comedy charm, for the boys and girls of America are realizing that the stage brand of America's dependent upon a familiar German character, and that the whit funny American's toll of death is growing larger daily through the fire of Germany's guns in France.

As summed up at the Lexington, and this

PROTECTION IN BURLESQUE.

Steps are being taken by the producing managers of burlesque to arrange for the protection of their material, "business," scenes and "bits" being used with freedom in all parts of the country by burlesque companies, running independently of either the Columbia or American wheel.

Among the new, now in New York, actively working to bring about a protective process is Blutch Cooper.

CLAIMING "OPPOSISH CIRCUIT."

Chicago, Nov. 21.

Another claim of an opposition burlesque circuit is being openly circulated, apparently by the usual way intended. It's not the usual way when there is seriousness connected with a movement of that kind.

The report seems to emanate from I. M. Weingarden, and is a revival or survival of the story starting from the same source when Mr. Weingarden had his "September Morning Glories" thrown off the American Wheel.

The latest Weingarden story is that he has secured connections. The report even lists a number of prospective cities and theatres. It is more elaborate in scope than the first Weingarden circuit, but doesn't sound any more authentic than that one did. Those mentioned as interested with the promoter are keeping scrupulously quiet about it.

SMOKE FUND RETURNS.

"Smoke week" in the burlesque houses on the Columbia and American Circuits apparently realized the expectations of General Manager Sam A. Scribner and President George Peck.

The sums collected in the various theatres are being tabulated as fast as received at the headquarters of the two wheels in New York, and the total will be announced this week or next week. The gross will total up in the thousands.

At the Columbia, New York, over \$1,800 was secured, and at other points, amounts in excess of \$1,000 were contributed.

Arrangements have been made with the American Tobacco Co. to furnish the kits, and it is expected that the shipments will go forward to the soldiers in France not later than Saturday of the present week.

BUSINESS DROPS.

The managers of both the American and Columbia Wheels stated Tuesday there had been a general drop in business at the burlesque houses around the country Monday matinee and night.

Burlesque has been the one branch of theatricals which has held its own during the past three weeks, while other theatres were suffering as the result of the general slump.

CHAMP "FALL" COMIC.

Essanay has a new star for one-reel comedies. His name is Amedee Rastrelli, and he formerly worked with Max Linder.

It is claimed he can fall farther and harder than any other screen actor and escape injury.

Arthur Hotelling, former Keystone director, will put Rastrelli through his stunts.

"CLEOPATRA" AT \$1.

Washington, D. C., Nov. 21.

The Fox feature film, "Cleopatra," opened at the Belasco Sunday, playing at \$1 top for the week. The opening receipts were around \$800.

It is said Fox is testing the road drawing power of this special film, to determine how many shows of it will be sent out.

taken in the fact that the "Katzenjammer Kids" is a "girly show," the Katzenjammer kid finmaking didoes are as dead as a doornail until after the war. Their day is run, or at least it appears so at present writing. Mark.

VARIETY

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Vol. XLVIII. No. 13

With the announcement this week the National Vaudeville Artists had determined to request the Vaudeville Managers' Protective Association to investigate and, if possible, correct the methods employed by Fred Nixon-Nirdlinger of Philadelphia in the booking of his various theatres, comes the first inkling of seriousness anent the co-operative agreement said to exist between the two organizations.

Heretofore that agreement has applied only to managerial interests not affiliated with the V. M. P. A., but in the Nixon-Nirdlinger instance the complaints affect one of the association's charter members and the ensuing action will be interesting. It will also serve in a measure to register the future intentions of those two organizations.

If this is the beginning of a general housecleaning, the N. V. A. officials and the executives of the managers' society have shouldered a gigantic task and one that, regardless of its length, should be successfully completed. With both organizations pulling for the general good of vaudeville, it should shortly experience a "turnover," the kind that will do it everlasting good.

Vaudeville has for years been in an unhealthy condition. The periodical outbreaks of unscrupulous managers, the loose methods employed by unscrupulous agents and the reckless habit of cancelling acts for minor reasons finally grew to such an enormous size that sensible organization was made necessary. The White Rats tried, through organization methods, to do things by force. The N. V. A. might have never existed had the Rats been properly guided. But with the artists organized as they are now, co-operating with the managers, as they are organized at present, unlimited good can result.

The current week's announcement looks like the beginning of a campaign that should thoroughly cleanse inner vaudeville. The managers who make up the Vaudeville Managers' Protective Association are guilty of innumerable petty injustices and one by one they too can be eradicated. And if the managers show, by their own actions, an intent to help vaudeville, they will undoubtedly muster the individual and collective assistance of the artist.

If this is to result in a general move for good, let the job be thoroughly done. Let the V. M. P. A. by forcing its own members to live up to contractual agreements and otherwise be strictly legitimate in their business dealings with artists, establish a ruling that managers who are not listed as V. M. P. A. members will be forced to recognize. With the two organizations working together the task of cleaning up inside vaudeville should be comparatively easy.

Why pick on the chorus man? It looks as though the chorus man is to be made bear the burden of the war, as far as the theatre programs are concerned. At least that is the im-

pression that one gets from looking over the programs of the current musical comedies and the annotations that accompany the names of "the gentlemen of the ensemble." "Red ink numbers," "exemptions" and "over ages" are listed in that portion of the program matter that carries the names of the chorus.

What about the principals? Have they not as much right as the chorus? Are they not to be justified in the eyes of the public for remaining behind? Isn't the public entitled to know just as much about a principal as to his reasons for not being uniform as they are told about the chorismen?

Incidentally it is about time the public made up its mind regarding the English actor. Undoubtedly those who see a play in which a number of the male principals have an accent undeniably British, wonder why and wherefore? The British Recruiting Mission did its work in New York and tried to enthuse those of British extraction to an extent that would make them answer the call for help on the part of their native heath. Any number of true Englishmen, finally awakened to the necessity of doing their bit, joined the colors. Others, just as patriotic, offered themselves but were rejected for various reasons. They are playing in this country at present and it is in their defence it is suggested that all of those who offered themselves and were rejected insist the managements which engage them cite in the

are far from being such. As a class the stage has to its credit as great a quota of enlistments as any other profession, but why not let the world know it?

The vaudeville managers, in justice to the artists, should consider the matter of an act changing agents, when having a reasonable excuse. The system now in vogue in this respect is a protective one, founded to protect agents in their dealings with one another or the booking offices, rather than with the artist in view. That is a hardship often on acts not satisfied with their representative. A vaudeville act may be able to present an excellent reason why it no longer wishes to have a certain agent book it. We have often heard undeniably good cause for a change. A channel should be opened, either by the large booking agencies or through the Vaudeville Managers' Protective Association. There might be a committee appointed that would receive complaints of acts against their agents, and when a sufficiently plausible cause is presented, the act should be permitted to seek another representative. This is possibly more important than the managers know. It is something acts are entitled to. The act is now powerless without a tribunal to lay its case before.

When, when, will the big time managers regulate the headline evil? The headline thing is the most tiresome part of vaudeville. The managers are allowing the headliners to run away

with themselves and some to run big time theatres. The managers had best put a stop to it. They have only to look at their box office statements. It's almost notorious that some of the headline turns who cause the most trouble are not the ones who draw in the most money. This catering to the headliner at the expense of all other acts in vaudeville is almost demoralizing to the act at large. They hear about it. The troublesome and troublemaking headliner tells of it. The big time managers should take this up and see that it is revamped before too late. There is no headliner bigger than the theatre. And if the big time managers ever do realize how necessary is this retrenchment, especially against those headliners who continually cause annoyance and assume a prima donna's temperament but never forget to "make a fight for money," they should at the same time conclude to make a definite announcement of what will happen to objecting acts that are not warranted in their complaints or actions by their contracts. If the managers will make this announcement and then stick to it, 90 per cent. of all vaudeville acts will be better pleased. Once an order is issued, let it be understood that it goes, in every sense of what it means. That will place inside vaudeville on a smoother plane than it has been for years, and be fair and reasonable for all. Another grave point for the manager to consider is how to hold acts in vaudeville. That must be done.

Ushers in the legitimate Broadway theatres have been complained of lately for disturbing the auditors in the rear of the orchestra with their conversation while the play is on. Objections voiced to the offending seat lo-

Paul Reardon, claiming Philadelphia as his home, a showman, was arrested in Jacksonville in connection with the theft of a medicine chest belonging to Dr. R. Y. H. Thomas, of that city, and in Justice John W. Du Bose's Court, entered a plea of guilty. Reardon said the reason he stole the chest was because of his desire for morphine. He declared he found it more difficult to secure "dope" in Florida than in any other state. He made his way to Jacksonville, hoping to get morphine for himself and others. Failing to find any, in desperation, he stole the chest. In default of \$500 bond, he was sent to the Duval County Jail. Judge Du Bose was impressed with the prisoner's candor and after being given medical attention, it is thought Reardon may be let off with a light sentence.

A meeting of the Music Publishers' Protective Association, attended by the Copyright Committee of that organization, was held in the offices of the Association Wednesday afternoon, during which time the committee conferred with representatives of the leading phonograph companies in an effort to devise ways and means to amend the present copyright law in sections where it applies to the publishers and record manufacturers. This meeting followed a meeting held by the Society of Authors, Composers and Publishers Tuesday afternoon, at which the latter organization invoked the aid of the M. P. P. A. in an effort to interest the manufacturing companies in their behalf. A later meeting was arranged to complete the discussion.

The officers of the Camp Upton company, of which Benny Piermont was recently made corporal, were entertained at a dinner held in the monastery of the Friars' Club Wednesday evening between six and eight o'clock. The dinner was given prior to a theatre party held at the 44th St. theatre, attended by the entire company and the regimental band, the aggregation marching from the Friars' Club to the theatre. The affair was arranged and supervised by Thomas Gray.

Within a short time a conference will be held at which Walter Damsch, director of the New York Symphony Orchestra; Arthur A. Clappe, instructor of the school for bandmasters on Governor's Island, and President D. Edward Porter, of the Musical Mutual Protective Union, will co-operate with Colonel Chatfield in devising the best ways and means toward obtaining the enlistment of competent musicians for the new military bands.

A traffic law particularly enforced in the theatrical district is that no car may remain parked for over five minutes without its driver within six feet of it. Bert LaMont left his bus in 43d street the other day, and it remained there for two hours, having no one to steer it to any other place. When the young man from the west reappeared, he got his notice and after explaining it to the court next day was set back \$10.

VARIETY FREE

TO THEATRICAL MEN IN THE SERVICE

While the war continues VARIETY will be sent complimentary to any theatrical man in the U. S. Service.

Name, with address, should be forwarded and proper mailing address sent at once if ordered elsewhere.

The list will be maintained also for re-mailing letters sent care VARIETY.

programs they were willing and offered to serve their king and country. Thus may they be separated from the "slackers" of the stage.

As an instance it may be stated in a theatre not over a week ago an aged grey haired woman sat and knitted during the play. Beside her were two boys in uniform; her sons. On the stage of that selfsame theatre was an Englishman (to all physical appearances capable of bearing arms), whose accent revealed his nationality. In the play he has the role of a soldier of France and his most effective speech is that "France must and shall be victorious." It is a beautiful speech and one with which we coincide most heartily, but this grey haired mother who had two sons with the colors (those colors which we all hope will be the deciding factor in this war to protect Great Britain and all the Allies from being enslaved by the Huns) asked this question, "He's an Englishman, isn't he? He looks healthy enough. I wonder he isn't fighting?" If this man in particular offered himself and was rejected, a line on the program would place him in a different light with the audience and his work would carry greater sympathy.

With Americans at home there is another story. We have the draft and those called, answer. But it wouldn't be a bad idea for vaudeville managers as well as managers of legitimate productions to give heed at present to what may be in the minds of their audiences regarding the eligibility to service and letting the theatre-going public know. It is not intended at this time to hold the professional of America up in the light of a "slack-er," for the Americans of stagemom

with themselves and some to run big time theatres. The managers had best put a stop to it. They have only to look at their box office statements. It's almost notorious that some of the headline turns who cause the most trouble are not the ones who draw in the most money. This catering to the headliner at the expense of all other acts in vaudeville is almost demoralizing to the act at large. They hear about it. The troublesome and troublemaking headliner tells of it. The big time managers should take this up and see that it is revamped before too late. There is no headliner bigger than the theatre. And if the big time managers ever do realize how necessary is this retrenchment, especially against those headliners who continually cause annoyance and assume a prima donna's temperament but never forget to "make a fight for money," they should at the same time conclude to make a definite announcement of what will happen to objecting acts that are not warranted in their complaints or actions by their contracts. If the managers will make this announcement and then stick to it, 90 per cent. of all vaudeville acts will be better pleased. Once an order is issued, let it be understood that it goes, in every sense of what it means. That will place inside vaudeville on a smoother plane than it has been for years, and be fair and reasonable for all. Another grave point for the manager to consider is how to hold acts in vaudeville. That must be done.

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K. & E. HEAD IN PRICE CUTTING MAKING SCALE UNIFORM AT \$2

Admissions Chopped at All K. & E. Houses. Saturday Night Prices Same. Other Theatres Follow Suit.

With all of the legitimate managers more or less up in the air over the flop in business, Klaw & Erlanger came to the fore last week and chopped the prices. At each K. & E. house, where \$2.50 was the prevailing rate on Saturday nights, the management was instructed to charge \$2 flat. At the Amsterdam, where the scale was \$2.50, the price was also made \$2.

In addition, a line was run in all of the Sunday advertisements stating the best seats were \$2 and no higher at any time. William A. Brady made the same sort of an announcement in the ad for the Playhouse.

In the ad for "Oh Boy" at the Casino also a cut in price was announced. At the Princess, a small house, the show has been playing at \$2.50 top during the week and \$3 Saturday night. For the Casino engagement the prices for the lower floor will be \$1.50 and \$2. The Casino has been charging \$2.50 on its lower floor right along this season, until the advent of the "Oh Boy" show.

Of the three houses that started the season with a \$3 top scale, the Winter Garden, Globe and Century, the latter two are the only ones holding to the price. The Winter Garden chopped its price two weeks ago.

An early indication of the possibility of tickets at the regular prices for New Year's Eve is made in the Century ad. At that house it has already been decided that there will be no advance that night. In previous years there has always been a 50-cent or dollar increase all over town for the theatres on that evening.

NO "RUNAWAY"—PRICES DOWN!

Chicago, Nov. 21.

The Shuberts have withdrawn their recent concession to the ticket brokers, and again handle all pastebords through Mrs. Couthou's agency.

An offer of an outright buy for "The Passing Show" was refused to the others, referred to as the feminine "trust." What bothers the specs, though, more than the necessity of buying through an intermediary, is the report there will be no runaway in the Garrick for the show. Getting 'em on the up-and-down aisle is the scalpers' fat graft on the Winter Garden products.

COLONIAL CUTS.

Chicago, Nov. 21.

The Colonial (Jones, Linick & Schaefer), playing "Parlor, Bedroom and Bath" this week and "Here Comes the Bride" next week, having already cut from the prevailing \$2 scale to \$1.50 top, has gone further. The ticket brokers now get seats to this house for 10 cents premium, or 25 cents with war tax prepaid by the house laying down \$1.75 gross at the window for \$1.50 benches.

This suits the harried brokers fine, and they are "plugging" hard.

GRAND OPERA "PLOT."

Chicago, Nov. 21.

The grand opera, with disappointing returns despite a huge advance, got a decisive blow when, Friday night, a bomb panic occurred in the house. A woman in a seat screamed when a fuse ignited some powder and

flashed up. The bomb, a lead pipe plugged on both ends, containing chambers of gun cotton, wadding and leaden slugs, was seized and taken to the police station, where it was dissected. Experts state that only faulty construction of the infernal contraption saved the lives of dozens, which it would have taken had it been airtight.

Business immediately fell further off. Monday night the opera promoters were frantically shoving handfuls of giveaway duckets to department stores for their employes, to make a showing.

While the newspapers are trying to make a German plot of the bomb incident, basing it on Campanini's refusal to play any German operas this year, the affair recalls a sensational story, never printed, which was handed to the insiders last season.

It was said then that a certain famous songbird, Italian, had sought an engagement with Campanini, but had been "turned down." Shortly thereafter, it was rumored, the husband or lover of this warbler, also an Italian, called on Campanini and hissed a Black Hand threat at him—that if the certain singer were not engaged the Auditorium would be blown up and Campanini would be assassinated besides. Whether this was true or not, the singer was engaged shortly afterward. No explosions took place last year. She is not with the opera company this year.

It now develops there were about 100 firemen and police in the building when the bomb was found, verifying the report threats had been made. Police are now guarding all theatres and managers have been warned by the authorities to watch for suspicious persons.

"Fancy Free" Rehearsals Off.

Rehearsals for Elizabeth Marbury's "Fancy Free" were called off last Monday. It is said that the production will be deferred until after the first of the year.



MARTHA MAYO

In William Harris, Jr.'s "THE THIRTIETH CHAIR" by Bayard Veiller, and exclusively managed by CHAMBERLAIN BROWN, who represents EMILY ANN WELLMAN, HELEN LOWELL, AUDREY MAPLE, WALTER REGAN, TYLER BROOKE, ADA MEADE and others.

"OVER THE TOP" TOO LONG.

New Haven, Nov. 21.

"Over the Top," with Justine Johnstone, T. Roy Barnes and Craig Campbell featured, opened at the Shubert last night. The show seemed about an hour too long, after 12 weeks of rehearsals (a record), and it looks as though all of the vaudeville acts now with the show will be restricted to their specialties only after the pruning has been completed.

The show is presented by the Shuberts. It was written by Philip Bartholmae and Sigmund Romberg, staged by Joseph Herbert with dances by Allan Foster. There are two acts, with five scenes in the first and six in the last. The first act finale did not have the big effect to be placed in the show for New York.

The hits of the performance here were Fred and Adele Astair with their dancing specialty, and Laurie and Bronson. T. Ray Barnes as "Plot" was another success, but Craig Campbell, Miss Johnstone and Conlin failed badly with the initial audience.

The big scene is a reproduction of the Justine Johnstone Little Club which comes in the second act. Earlier there was a number entitled "Algerian Girl," led by Vivien Oakland, in which the girls wore little else but a couple of inverted pie plates over their chests. It was as daring a piece of undressing as has ever been seen here, even in the Winter Garden shows. The chorus are all "types," there having been no effort made to classify them as to size, the management having selected girls of the limousine class to back their star.

The opening scene is "Somewhere in New Jersey," showing a sium scene. It is here Miss Johnstone dreams of her rise in the world and her progress is followed in the succeeding scenes.

The show will need a lot of cutting and fixing before it opens in New York next Wednesday if the sponsors expect it to get over.

SHOWS IN PHILLY.

Philadelphia, Nov. 21.

"Among Those Present," a melodrama by Larry Evans and Walter C. Percival, had what is virtually its premiere at the Broad this week. Students of the drama will find much that is reminiscent in it. Particularly will "Raffles" be recalled in the story of a thief posing as a gentleman and its efforts to steal a diamond necklace.

The playwrights have not followed the modern idea of small companies and few settings. At times there appears to be too many persons involved and a too free use of stage settings in an effort to reach tense melodramatic effects. The play opened to an unusually large first night audience for the Broad and was warmly received. Shelley Hull has the "Raffles" role and won generally favorable comment.

It was the only new play of the week. "Rambler Rose" at the Forrest; "Boomerang" at the Garrick, and "Good Gracious, Annabelle" at the Adelphi are hold-overs. "Eileen" at the Lyric will be followed next week by "Peter Ibbetson."

The Chestnut Street Opera House will reopen next Monday as a legitimate attraction house, under the management of the Shuberts. "You're in Love" is the bill.

SHOWS IN 'FRISCO.

San Francisco, Nov. 21.

Allen Doone opened at the Alcazar in "Lucky O'Shea" to fair business, with indications pointing toward a short engagement.

"The 13th Chair" at the Columbia, and "Pollyanna" at the Cort are playing to profitable returns.

SHOWS IN LOS ANGELES.

Los Angeles, Nov. 21.

The Anna Held show at the Mason is playing to reasonably good business, though the returns are slight in comparison to what they would be if conditions were normal.

"WHAT NEXT?" WELL.

Chicago, Nov. 21.

When tidings began to filter into Chicago several weeks ago that Blanche Ring, Charles Winninger and the rest of the typical Morosco cast in "What Next?" were getting big receipts in the West, such as \$14,000 on a week in Denver, the skeptics closed one eye and reserved their own opinions. But on Sunday night the show came into the Olympic here and scored.

Oliver Morosco, co-author and producer of this enterprise, is a wise citizen. Seeing that vaudeville always gets the goods, he packed his company with high grade vaudeville talent. And now he has whipped a hit out of what started on the Coast as a dubious experiment. Supporting Miss Ring and her comic husband are the three Du For Boys, Dainty Marie, Flanagan and Edwards, Al Gerrard and other principals, and a chorus of curves and class.

"What Next?" is a refinement and development of "Pretty Mrs. Smith," which, with the frigid personality of Kitty Gordon, out West, and the sizzling over-work of Fritz Scheff in the East, linked a transcendent bloomer clear across the map. Blanche Ring is neither cold nor fussed. She is calm and easy. She doesn't take her comedy seriously. She appears in tights—and it's a long time since Blanche was seen in fleshings—in the second act, and gets away clean. She does a Cleopatra number that recalls some of her ringing Ring offerings of the heyday, and, after several seasons of checkered fortunes, slides right back to her logical function, starting in a successful musical comedy.

The Du Fors bag the applause specialty of the show. Dainty Marie, as shapely as ever, as yawningly cocksure on the trapeze and perpendicular rope, carries a role throughout and knocks 'em twisted with her vaudeville act, which comes with plausible interpolation, as she plays the mistress of a gymnasium institute. Winninger is a scream, and dares do a German comedy characterization; no one seemed to take umbrage. Helen Lederer, on but a few days' rehearsal (succeeding Eva Fallon), was a trifle nervous, but showed speed and charms. She revealed herself a bully little ingenue.

Morosco has rewritten the show almost entirely since its opening, pruning out 90 per cent. of the flit stuff and interjecting scene after scene of ludicrous farce. The "Smith" nucleus has been almost wiped out, leaving only one or two fleeting situations.

The music by Harry Tierney yields several whistly numbers, and Al Bryan's lyrics bat high.

Both Morosco and his general manager, Franklyn Underwood, were on for the premiere. The house was sold solid.

PROVIDENCE LIKES IT.

Providence, R. I., Nov. 21.

Dorothy Donnelly made her debut as a producer Monday when she presented a new comedy, "Six Months' Option," at the Opera House before a good house, which seemed to appreciate it. What the future has in store for the comedy is problematical. Providence theatregoers have given their approval of plays before and New York turned them down.

Ancella Anstee, untried as a dramatist, and Miss Donnelly, in a virgin field as a play-producer, let Providence try them out in their joint effort.

For the first performance the comedy went briskly for an opening night. Stanley Ridges has the leading role. Others in the cast are Mrs. Jacques Martin, Minna Gombel, Jane Marbury, David Quixano and William T. Clarke.

The comedy says that after seven years of married life one may get bored, and that the expedient of changing partners may result in flopping from the frying pan into the fire. Miss Donnelly has shown skill as a producer and Ancella Anstee has delighted Providence.

SHOWS HOLDING OFF UNTIL XMAS; HOUSES MEANWHILE GOING DARK

Number of Theatres Closing With No New Attractions in Sight. Producers Fear to Chance Pre-Holiday Slump in New York. Number of New Productions Under Way.

Between now and New Year's New York's theatrical map as far as the current attractions are concerned will undergo many changes. There are a number of closings due within the next few weeks and the general indications are that the majority of houses that close down will remain dark until Christmas week before offering new shows. None of the producers opening shows within the last week on the road seem willing to come into New York and stand the strain of the usual preholiday loss, the idea of the majority being that any further flop in business would mean that there would be no audience at all in the playhouses.

There are two changes scheduled this week with the succeeding show announced for but one of the houses. George Arliss in "Hamilton" leaves the Knickerbocker, to be followed by Richard Lambert's "Art and Opportunity," with Eleanor Painter. "On With the Dance" at the Republic may leave this week, but there is a possibility that the show may remain for another week at least. A notice has been posted for the company, the management protecting itself by running along from week to week. "Parlor, Bedroom and Bath" is to come into the house some time late next month, in the meantime playing three weeks between Chicago and New York, in Cincinnati, Pittsburgh and Cleveland.

Next week will be the last in New York of three shows. "De Luxe Annie" at the Cort leaves for Boston and the house will remain dark for about three weeks, until John Cort's "Flo Flo" comes in about Christmas night. "Broken Threads" at the Fulton will also take to the road, playing the Subway circuit first. There is no attraction as yet for that house. Laurette Taylor in "The Wooing of Eve" is also to finish. Miss Taylor was to have remained at the Liberty for the entire season, presenting a series of plays, and opened her season there with a revival of "Out There," in which she scored at the Globe last year, but it failed to attract and three weeks ago she presented her new play, which is not attracting the patronage it should. "The Grass Widow," at present in Boston, is to come into the house Dec. 3.

In the time between now and the first of the year the Princess will remain dark, Ray Comstock getting a new show in readiness for the house. The piece, as yet unwritten and unnamed, is to be finished and placed in rehearsal in about two weeks.

The Shuberts are framing at least two new musical comedies to come in about the first of the year. They are "Miss Widow," in which Clifton Crawford is to be co-starred, and "Lieut. Gus." They also have a novelty in preparation which is to be financed with outside capital.

Of the shows on tour at present "Going Up" is scheduled for New York and the Shuberts want it for the Astor, the plan being to send "Leave It to Jane" on tour and to move "The Very Idea" to the Longacre. The "Going Up" show is in Pittsburgh this week and is reported as a success.

K. & E. have two shows in preparation, "The Rainbow Girl," in rehearsal, and the K. & E. Revue, scheduled for the Amsterdam New Year's Eve. This show will go into rehearsal in ten days, according to reports this week. "The

Cohan Revue of 1918" is a possibility for the Liberty, to follow "The Grass Widow" show about the first of the year in the event of the latter not catching on. There is also a possibility of the Astor housing the revue if Cohan and Harris want to play with the Shuberts.

The present intention for the K. & E. Revue is to make it the biggest thing that the firm has done, scenically and from the standpoint of costuming. The reason for the show not having started rehearsals as yet is because of the desire to lay back and gather a cast that will top almost everything along the line.

CHICAGO'S GENERAL CHANGE.

Chicago, Nov. 21.
Business here has not improved since the famous American slump. Walker Whiteside quit at the Blackstone in "Mr. Jubilee Drax" after one lonesome week that drew about \$4,000, closing, however, to a \$1,000 night, Saturday. The Illinois, with "Miss Springtime," fell to \$9,000 on the week. "Why Marry?" hailed as a hit with the Goodwin-Daly-Breese-Lawford-Winwood cast, failed to stand up.

Almost every house in Chicago is experiencing a change of attraction between the beginning of this week and next.

HOPKINS-SHUBERT PARTNERSHIP?

A partnership is reported in existence between Arthur Hopkins and the Shuberts on four plays recently produced by Mr. Hopkins. An equal division of any profits is reported the compact, with the Shuberts furnishing the production end for each piece, Mr. Hopkins doing the directing.

The latest Hopkins play is "Gypsy Trail," opening at the Playhouse, Wilmington, Del., Monday, for its first public performance. "Madame Sand," with Mrs. Fiske at the Empire, while credited as a Hopkins show, is Klaw & Erlanger's, with Hopkins given program mention under an agreement.

The Shuberts are said to have no interest in Mr. Hopkins' biggest current success, "Good Gracious Annabelle," with William Gillette.

USING CURTAIN RAISER.

"Papa," when presented in New York by Elliott, Comstock & Gest, will have a playlet, nominally called a curtain raiser, ahead of it.

New York has not witnessed one in several seasons and would never accept it as a permanency, which England does.

TRANSFER'S PRICES UP.

The transfer companies through the country hauling theatrical scenery are raising prices per load from \$2 to \$4, the increase hitting the shows hardest in the one-night towns.

Trunks are being hauled at 50 cents each, while in New York the scale is 40 cents for the small baggage.

One company on tour last week paid \$96 in tax on its railroading alone.

Williams Favors Revivals.

John D. Williams may take up the revival of the drama as a regular thing. He brought John Drew in "The Gay Lord Quex" to the 48th Street and is now contemplating following that up with other plays of former days.

CALAMITY HOWLERS CORNERED.

For the last two weeks Broadway has been flooded with rumors regarding the future of the Century theatre and "Miss 1917," the current attraction there. Reports have had it that the Century was to close in either two or four weeks, not because the active management of the house wanted to close, but because the financial backers of the building intended converting it into a hospital.

The calamity howlers went so far as to send written notices to the papers regarding the closing, but Otto Kahn Wednesday denied he or any of the others financially interested had any intention whatsoever of interfering with the conduct of the building now under the direction of Dillingham and Zeigfeld.

One of the heads of the big theatrical institutions of this country wrote a letter to the Century management Wednesday regarding the scandal mongering propensities of its press agent, at one time mentioned as a possible publicity promoter at the big house, but who failed to connect, and stated that the proofs of an investigation the Century people had made would be thoroughly investigated.

The management of the Century "framed" for the press agent and obtained the information which led it to take the case to his employers.

The Century, on the first two weeks of its run with "Miss 1917," has cleared \$17,000 without charging off any production investment. The Government received the tax on \$38,290 on the first week of the run and slightly over \$40,000 on the second week.

Last Sunday night the house played to \$3,662 at a \$2 top.

ALICE NIELSON'S \$1,500 PER.

"Chu Chin Chow" and "The Wanderer" are the productions Comstock, Elliott & Gest may thank for occupying their attention to the exclusion of their mental concentration on the agreement held by Alice Neilson, for \$1,500 weekly, for several weeks this season yet unplayed. It is said the Neilson contract calls for a limited number of weeks at the same amount for the next two seasons.

With the closing of "Kitty Darlin'," that got the storehouse edict after two weeks at the Casino. The three-man firm finds itself without a piece for Miss Nielson, but the contract remains in full force and effect.

SHUBERTS CASTING "WIDOW."

The Shuberts are planning a production entitled "Miss Widow," in which they are to co-star Clifton Crawford and Carolyn Thompson, an English prima donna, whom they have placed under contract for five years.

The piece is to go into rehearsal in about a week. In the cast will be Marilyn Miller, who is leaving the "Show of Wonders," in Boston this week. Regina Richards and Frank Fay are others.

The Thompson contract was negotiated by Jack Hughes and Leslie Morosco. The prima donna was originally to have been with "Once in June," which Jos. Riter was to produce.

Hitchcock-Goetz Buy Riter Piece.

Raymond Hitchcock and E. Ray Goetz have secured the book and lyrics of "Once in June" by Blossom and Perenteau, to have been produced by Joseph Riter.

They will present the piece some time in January.

The piece is to go into rehearsal next week. George Bickel, Jobyna Howland, Anna Orr and Charles Morrison having been signed. Dorothy Brunton, brought from Australia by Hugh Ward, will be featured. Ward is said to be interested in the financial end with Hitchcock and his partner.

Harry Fender and Ray Raymond have also been signed.

PIECE SETTLEMENT EACH SEASON.

The November term of the Appellate Division of the Supreme Court of New York handed down a decision, written by Justice Davis and concurred in by all the other Justices, in a suit brought by the West End Theatre Syndicate, against Lee Shubert.

The plaintiff is an English corporation, the owner and producer of a play called "A Pair of Silk Stockings." In May, 1915, plaintiff made a contract granting defendant the right to produce the piece in the United States and Canada. In addition to providing for the payment of royalties based on a percentage of the gross receipts a clause provided the licensee should pay one-third of the net profits accruing from the play.

The production during 1914-15 resulted in a loss of \$8,535.37, but the next season returned a profit of \$20,292.43.

The controversy was whether or not upon the foregoing facts the defendant is entitled to deduct from the plaintiff's one-third share of the profits of '15-'16, one-third of the losses of '14-'15.

The Court held that from the contract submitted there was to be a settlement between the parties at the end of each season and that the defendant had no right to deduct from the plaintiff's share of net profits of '15-'16, one-third of the loss sustained in the preceding season.

"ARABIAN NIGHTS."

An adaptation of "Arabian Nights," as made by Owen Davis, is in rehearsal, to be shown at the Punch and Judy theatre, still under the management of Charles Hopkins, who put on "Treasure Island" at that house, the only treasure the small theatre has held since opening.

In the "Nights" play will be, among others, W. J. Ferguson, Henry Kolker, William Reilly Hatch, with Mr. Hopkins in the leading role.

SMALL SHOWS HARD SLEDDING.

Buffalo, Nov. 21.
Booking offices here report many applications for time by members of small stock companies and medicine shows who find it impossible to operate in the smaller towns and villages since the war started between the United States and Germany.

It is said that these companies not only found all halls taken weeks ahead for local charities, war fund affairs and Red Cross benefits, but could not obtain rooms and board in many of the places.

MIRON IN SANITARIUM.

Worcester, Mass., Nov. 21.
Joseph Miron, the comedian, is at the Bloomingdale Sanitarium for the insane near here. His daughter has been his constant companion. Miron's mania, before being removed to the rest home, took the form of playing over all of the parts in which he had appeared during his stage career.

HAYMAN'S MUSICAL SHOW.

Al. Hayman is figuring on producing a new musical comedy by Harry B. Smith shortly after Jan. 1. The cast is being selected now.

NEW ENGLAND LOW.

Reports coming in from the New England territory show that the one-nighters there are hit badly. One of the big towns between New York and Boston played a Broadway musical comedy hit last week, the show costing \$5,000 weekly to run, getting \$161 gross.

The majority of the bookers are heading to the great Northwest, getting into that territory by leaps and bounds and touching only the high spots in between.

NEWS FROM THE DAILIES

(Below is news matter not collected by VARIETY but rewritten in condensed form from the items relating to theatricals appearing in the New York daily newspapers between the dates of VARIETY's weekly issues.)

Red Cross Theatre Day has been announced as Dec. 7.

A. H. Woods will produce early next year a play recently purchased entitled "Two Streets," by Koby Kohn.

"Autolove," an operetta by Jean Gilbert, will have its first American performance at the German Yorkville theater Nov. 22.

L'Argentina has withdrawn from the company of Spanish dancers in "The Land of Joy" at the Park.

Mrs. Henry B. Harris has acquired a large interest in "The Pipes of Pan," now running at the Hudson.

"The Rainbow Girl" is another musical play reconstructed out of a comedy. It is founded on Jerome K. Jerome's play, "Fannie and the Servant Problem."

Nance O'Neill is reported signing a five-year contract to go to Australia. She is at present on the road with "The Wanderer," and will not leave this country before June.

Under the direction of William Morris, John F. Webber will produce the military playlet, "Tactics," the rights having been obtained from Barrows and Lancaster.

The first meeting of the season of the Drama League will be held at the Gaiety Nov. 26. The subject to be discussed will be "The Theatre During the War."

Eugene Walter's newest drama, "The Assassin," will have its first performance in Atlantic City late next month. It is being produced by the Shuberts.

There will be no war tax on theatre tickets sold for the afternoon and evening of Dec. 7 (Theatrical National Red Cross Day), as tickets for charitable performances are not taxed.

The Shuberts had premieres of two plays in six of town theatres Nov. 19. They were "Six Months Option," by Annetta Anderson, at Providence, R. I., and "Good Morning Rosamond" at the Apollo, Atlantic City.

Frank E. Payne has been engaged to look after the interests of A. H. Woods in London. Payne will sail in a few days, replacing Philip Klein, who is now with the American Ambulance Corps.

With two former publicity heads of the Klav & Erlanger offices now in Chicago with separate K. & E. shows, J. Clarence Hyde and James Jay Brady, the New York press agency for the offices is being handled by Frank Read, at one time with the Charles Frohman offices.

William Faversham probably will be seen next in a new play by Emile de Croisset, author of "The Hawk." In which Faversham played several seasons ago. He is also considering a series of Shakesperian revivals with all-star casts.

E. Lanning Masters, publicity director for the Fort Pitt Amusement Co., has resigned, owing to his inability to transfer his residence from New York to Pittsburgh, whither his services had been transferred. Masters was formerly with the Leslie and Judge magazines, but more recently with the V. L. S. E.

A special benefit performance by the "Oh, Boy" company was held on Thursday of this week at midnight, at the Casino. The entire proceeds went to the Army and Navy Transport Fund. This was the first entertainment given for the fund.

Announcement is made by Joseph Ritter his retirement from the theatrical producing field is only temporary. Mr. Ritter is at present engaged in war work, and will resume play producing when he believes conditions to be more propitious.

Life at the army training quarters at Camp Upton will be shown at the Hippodrome Dec. 9. The men of the 35th Infantry have arranged an educational entertainment to raise money for a regimental assembly hall, also to give the public a concrete idea of military training.

For "appearing in public indecently and notoriously, freely and scandalously in the nude form," Gertrude Hoffmann was arrested last week in St. Louis. Her performance shocked the police of that city, and they hauled her before a magistrate. Her husband, Max Hoffmann, and E. J. Sullivan, manager of the Orpheum, where she was appearing, were also arrested. Miss Hoffmann gave a bond of \$200 to appear for trial Dec. 10. The Chicago police also objected to Miss Hoffmann's stage dress when she played there,

but instead of making an arrest warned the theatre management. The first reports in New York led the skeptical to disbelieve the seriousness of the St. Louis matter, thinking Miss Hoffmann may have failed to draw business when opening at the Orpheum, with the pinch following to stimulate it. Others in New York say this would not have been done under any circumstances in an Orpheum house, although admitting Eddie Sullivan in St. Louis is a 'by' un.

CRITICISM.

GREENWICH VILLAGE THEATRE.
Three one-act plays at the Greenwich Village theatre, Nov. 15: "Behind a Watteau Picture," fantasy in two scenes, by Robert E. Rogers, with music by W. Franke Harling; "Efficiency," drama by Robert H. Davis and Perley Poore Sheehan; "The Festival of Bacchus," comedy by Arthur Schnitzler, translated by Charles Henry Meltzer.
The plays were all well done and enthusiastically received by the audience. Like the Washington Square Co. these villagers seem inspired by a genuine spirit of pioneering and their work is as valuable to the local art of the drama as it is enjoyable to the local folk who are interested in the rare, the unusual and the experimental.—Times.

ELEVATION.

Drama in three acts by Henri Bernstein, at the Playhouse, Nov. 14.

"To the Heights" might be the English title of this war play from Paris, for it traces the progress of its main characters out of the spiritual lethargy in which the German onslaught found them to a more commanding view of the dignity and worth of individual living. And it accomplishes its survey by the familiar method of triangulation. Wife, husband and lover are there.—Times.

The defect of "Elevation" lies in the single note of unrelieved gloom which it sounds from beginning to end. But as an emotional and patriotic work the good reports of it from abroad have not been exaggerated.—World.

LOSING ELOISE.

A farce in three acts by Fred Jackson at the Harris theatre Nov. 17.
"Losing Eloise" employs most of the appurtenances of Patina Royal farce, but in spirit it is thoroughly cis-Atlantic, offending none of the moral proprieties. And it turns on an idea so new and essentially so true that with equal propriety it might have been used for the effects of straight comedy.—Times.

"Losing Eloise" is another farce in which pretty young wags and elsewhere a solace busy husbands forget to give; another farce with lingerie, bedrooms, midnight, highballs, jealousy and forgiveness.—Tribune.

MADAME SAND.

A comedy in three acts, by Philip Moeller, at the Criterion Nov. 19.

If the play was half as imaginative and delightful as the whims of Mrs. Fluke it would be an endless paradox of pleasures. But it isn't. The play is just a series of meetings and conversations and separations. There is almost no story.—Herald.

In frankness was the chief cleverness of Mr. Moeller's dramatic work. The lines that made the laughs in his play were those speaking the laxness and the pervading immorality of the times in which they were ostensibly placed. The play itself reeked of those times and those customs. This is to say that it was true. But the value of such truth for the purposes and the literature of the open stage may be a just subject of debate.—World.

ODDS AND ENDS.

A revue in two parts. Book and lyrics by Bide Dudley and John Godfrey; music by James Byrnes, at the Bijou, Nov. 19.

An intimate revue fashioned after the patternless patterns of "Hitchy-Koo," and which, if anything, improves upon the model; an entertainment which possesses tunefulness, humor, sparkle, smartness, and more real ideas than it is customary to find in a dozen musical shows—this is "Odds and Ends of 1917."—Times.

In originality and cleverness "Odds and Ends," an "intimate" musical review, touches a high mark. The humor in its book and lyrics, as well as in the specialties of one or two of its performers, offers an agreeable contrast to the dullness of the average musical comedy jokes. It is a lively piece.—World.

THE KING.

A comedy in three acts by G. A. de Calliavet, Robert de Flers and Emmanuel Arène, at the George M. Cohan, Nov. 20.

The whole comedy is rich in political satire, varied by the amusing amours of the King, for Mr. Dietrichstein is still "the great lover."—Herald.

JUDGMENTS.

Judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of judgment.

Jack Norworth—W. Klein, \$2,210.98.
Samuel Ehrlich—Bank of Washington Heights, \$1,040.41.
Nat. Allied Amusement Corp. and Robert I. Henderson—Morris Gest, Inc., \$2,622.10.
Emmet Corrigan—E. M. F. Producing Corp. (costs), \$244.50.
Lee Shubert—West End Theatre Syndicate, Ltd., \$3,157.70.

SATISFIED JUDGMENTS.

Bayard Veller—Underwood Typewriter Co., \$70.91 (April 25, 1917).

ENGAGEMENTS.

Charles Trowbridge ("Leave It to Jane").
Sidonie Espero ("The Star Gazer").

ELIOT, JR., RESIGNS.

Cincinnati, Nov. 21.
Samuel Eliot, Jr., has resigned as director of the New Art theatre and in a statement made before leaving for New York charged "he had no liberty or authority in the theatre."

Ruth Allen, of Cincinnati, who organized the Cincinnati Players, declared performances will be given Dec. 19-20 as announced.

Percy Shostag, stage manager, and Edward Ballantyne, leading man, are in New York trying to engage a successor.

Miss Allen stated that Eliot was requested to release the theatre from his contract Dec. 1, but resigned at once. She added that the company considered Eliot unsuited for the work.

Eliot is a grandson of President Emeritus Charles Eliot, of Harvard. His wife went east with him. Marie Baer, leading woman, refused to go on a half hour previous to the last performance, it is claimed, until given her fare to New York. Miss Allen claims Miss Baer's contract did not call for fare.

This is the second rumpus in the history of local theatres. Last year Karl Dietz, director of Mrs. Schuster Martin's Little Playhouse, quit town suddenly, leaving his financial affairs badly tangled. The company went in for "high brow stuff" while Eliot wanted to cater to the general public.

Combinations in Loew's Globe.

Boston, Nov. 21.
Loew's Globe, which closed with stock following an unsuccessful try with that policy, reopened Monday after a week of darkness with "Her Unborn Child" at pop prices.

TATE BUYS THREE.

"Adele," "The Invisible Foe" and "Old Lady 31" have been secured by Edward J. Tate for Australia. He has engaged Zola Cerrell, a dancer, who sailed from San Francisco Monday for Australia.



WALTER REGAN

Recently with Arthur Hopkins' production of "THE RESCUING ANGEL" with Billie Hurke. MR. REGAN has signed with CHAMBERLAIN BROWN as his exclusive manager.

SHOWS OPENING.

Atlantic City, Nov. 22.
"The Golden Goose," a new musical play, will open at the Apollo Thanksgiving; presented by the Slade Producing Co.

It is the play tried out under the name of "The Red Clock."

The book has been entirely rewritten by Edgar Smith.

"Furs and Frills" reopens in Syracuse Monday.

John Cort's production, "Flo Flo," an elaboration of "The Bride Shop," will open in Ithaca, N. Y., Monday. The piece is slated for the Cort, New York, about Christmas.

Another company of "Mary's Ankle," to tour the South, will open at Paterson, N. J., Nov. 29. Ileen Poe is to head the cast.

Earl D. Sipe has acquired one of the "Mary's Ankle" companies. Winifred St. Claire is to have the feature role of Mary, opening Thanksgiving.

George Choos, best known along Broadway for the "girl acts" he produces, plans to delve into the production stuff around the holidays and will put on a big musical comedy, entitled "The Three Jacks." This name may be changed.

Lou Tellegen, under his own management, will present "Blind Youth," a play written by Tellegen and Willard Mack, at Scranton, Saturday, Nov. 24. The cast includes Grace Carlyle, Jennie Eustice, Marie Chambers, Hazel Turney, Mabel Carruthers, Mark Smith, William Courtleigh, Jr., Paul Porcasi, Howard Lange and John Davis.

Arrangements in the John Cort office this week provided for "Mother Carey's Chickens" to play Pittsburgh next week and continue out playing "city time," the "Johnny Get Your Gun" show to open in Chicago Dec. 3 (with Louis Bannison featured), and the renamed "Bride Shop" production, "Flo Flo," to make its New York premiere Dec. 3 at the Cort. "Flo Flo" opened in Syracuse Thursday night.

SHOWS CLOSING.

"The Old Homestead" has failed to make much of a revival hit and its backers from Boston are taking it off.

"Captain Kidd, Jr.," closes next week at Hartford. Its road tour at first showed considerable promise, but even over the Subway circuit recently business was off. It is possible Cohan & Harris will send the show out later with a less expensive cast.

A. E. A.'S WARNING.

The Actors' Equity Association is urging its members to safeguard their interests when about to accept contracts with divers incorporated amusement companies throughout the country "that operate upon a small capital and rely on legal limitations to evade final responsibilities for contracts on the ground they have exhausted their available capital."

'Tis reported that there are many cases where thespians have taken theatrical engagements with such corporations and not only submit to sudden and unexpected short engagements, but suffer from non-payment of salaries.

It is believed among the A. E. A. officials that the war tax effect in all its branches as well as the transportation problem will force numerous small companies out of existence.

The Equity is not going on record as working for any restraint against the production of plays, but it believes every theatrical corporation should have in the bank a sum at least sufficient to pay two weeks' salary to the actors it may engage.

The A. H. Woods' in Frisco.

A. H. Woods left Sunday for the west, first stopping at Chicago, with San Francisco as his objective. Mrs. Woods leaves New York this week.

HER REGIMENT.

Donald Brian is now a sole star whose name glimmers above the fact that he is appearing in "Her Regiment." Joseph Weber is the managing producer, Victor Herbert furnished the score, William Le Baron book and lyrics, and Fred G. Ladd, the English stage manager, mounted the production. That is all the old news there is to the reudent on Broadway in musical comedy of Mr. Brian. "Her Regiment" is at the Broadhurst.

"Her Regiment," at first glance, is just another of those semi-military operettas along the type of "Mlle. Modiste" and "The Spring Maid." As an automobile is an automobile, so is this operetta an operetta. The models change in automobiles, but in operettas? Never!

Mr. Weber had a commonplace book and set of lyrics handed to him. Mr. Herbert constructed the score without a melody remembered after the performance. Nothing even faintly resembles his "Kiss Me Again" or "Sweethearts." In addition Mr. Weber, in producing the piece, was unfortunate in the cast.

Carolina White was to have been co-starred with the limble-footed Donnie Brian, but after the show opened on the road it was discovered Miss White was not quite suited to the role. In her stead Audrey Maple was engaged. Another change was in the comedy role, Frank Moulan succeeding Dallas Welford. What improvement, if any, was made is safe to no one could have done better than Moulan, although the part does not give him all that it might. Miss Maple hardly fills the requirements. Joe Weber may have missed his opportunity with this piece. It could have stood a tri-star combination. The name of Brian does not seem sufficient draw to put "Her Regiment" on a winning basis.

The piece has three sets fully adequate and a selected chorus of 32, divided equally between boys and girls that are capable of singing to say the least. The male chorus is especially good. As for the costumes, the girls wear but three sets of gowns, one for each act. They are peasant girls in the first act and dressed becoming their station; evening gowns in the second act, and the third finds them in afternoon frocks, the most becoming.

Whoever was responsible for the drilling of the chorus in the lyrics should be handed a medal, for it is the first chorus on Broadway this season that can be understood. They are not much on looks or dancing, but they can and do sing.

The light book says a son of a wealthy Parisian father has his allowance cut off and runs to Normandy, enlists in the army as private. That is Mr. Brian. A girl of French parentage, who has visited America, returns to her native heath with ideas of her own regarding marriage. Her family has betrothed her to a fiery old colonel of the self-same regiment in which the youth enlisted. She visits the general in the guise of a fortune teller to get the line on her husband-to-be. She and the young private meet, fall in love, pass through various complications and finally win consent to their marriage.

The comedy relief is furnished by the orderly of the colonel and the widowed innkeeper carrying on an affair of their own. The orderly is played by Moulan, while the widow is then by Josie Intropidi.

Five additional principal characters, the Colonel, played very well indeed by Hugh Chivers; Eugene de Marriame, a friend of the young private, played badly by Sidney Jarvis; one Frederick Manatt is a sergeant, and two minor women parts are by Paulina French and Norma Brown.

There are 13 numbers, exclusive of the opening ensemble and the finales of the first and second act. Miss Maple, as Estelle, has six of the songs, but fails to do most of them justice. In Mr. Herbert's scores, waltz numbers are all important. Mr. Brian has several songs. With "Oh, My" in the first act he fared well, and in the same act he managed well with "Twixt Love and Duty"; in the second act he does a dance specialty with one of the girls that brought the first real applause of the performance. A love duet on a slight comedy sort in the last act with him and Miss Maple as the principals earned repeated encores through the introduction of Moulan on the second chorus.

The applause hit of the show went to Mr. Moulan in this same act for a topical number of Innumerable choruses.

At the opening of the second act there is a number entitled "American Serenade," a sort of ruse.

In the staging of the chorus numbers Mr. Latham did some clever work. He keeps that portion of the company in constant action while on the stage. He drilled the male chorus especially well in some military evolutions.

"Her Regiment," considering cast, costuming and production, is unusual for a musical comedy from one standpoint, and that is that it appears to be able to hold on in New York as long as it can play to \$7,500 weeks, and at that rate it looks as though the producer will get his production back in about ten weeks. At the best the piece is wishy-washy. It remains until the first of the year. It will have had more than its share of New York patronage. Fred.

L'ELEVATION.

Grace George is offering "L'Elevation," by Henri Bernstein, as the second production of the current season of her Playhouse company. It is doubtful if "L'Elevation" will attract sufficient night business in New York at this time to warrant being staged for any considerable length of time. It is a play that will attract women and will pull

big matinee audiences, but at that it is rather too morbid a topic for the American theatregoer at this period when they are in reality just getting their first taste of the toll that war exacts.

The piece is said to be tremendously successful in Paris, but the French always did cherish a Theatre Antoine atmosphere served with their drama. Mena. Bernstein has taken the ever present French theme of wife, husband and lover for his plot, and the action revolves about the set of principals, with some added starters to help general. The first act is all drama, the second has had a touch of comedy injected (this looks entirely too American not to suspect the interpolation was made on this side of the Atlantic), otherwise this act is also all drama, and the last act (base hospital near the fighting front) is practically a duologue between the wife and the lover, the finish leaving the audience somewhat up in the air as to the actual fate of the heroine.

The opening takes place in Paris a few days prior to the first action the French troops saw. The scene is the home of a noted surgeon. His wife is 23 years of age, the daughter of an old friend, and he married her at the request of the friend made on his death bed. They have lived together for six years until the wife has begun an affair with a man met at a dinner. Then the order for mobilization is posted and he is ordered to the colors. It is her fear for his safety that leads to her discovery, and the husband has the big scheme at the curtain of the first act. He makes an agreement with his wife to live with her as companions for the sake of appearances.

In the second act word comes from the lover he has been wounded and asks that she come to him. Her husband draws the line. He has discovered the lover had during the time that he was carrying on his affair with his wife been maintaining a mistress, and was not in love with the wife at all. He has purchased the letter of his wife from the mistress and is torn between his duty and his desire to let his wife go. His younger years have the love which he deems is her just due in life, but he does not want the world to know she has responded to her lover's call in the event the latter should spurn her finally. But after hearing the wife's version of what the war has done in morally making over those of France in the baptism of fire, he consents to permit her to go to her lover's side, but she cannot return to him once leaving the house.

In the hospital she and the lover profess their love for each other, but he has been so badly wounded that he knows he cannot recover and has sent for her because she at the outbreak of the war had threatened self-destruction in the event anything befell him. It is to have her retract this threat and to make her promise to live out her life at the side of her husband he has called for her presence. She promises, and with that the curtain falls. Whether the husband took her back or not is left to conjecture, but judging from the final part of the drama it was the dramatist's evident intention to impress the audience that such would be the case.

Miss George receives splendid support from Holbrook Blinn as the husband, he entirely overshadowing her work through having the big scenes in the first and second act, in the last act she and Lionel Atwill practically have the stage alone during the entire time that this scene consumes. The remainder of the company are well chosen, with English accents prevailing throughout, even though the action is laid in Paris and all of the characters are Parisians. One could not expect them to play the piece in French, but why the English, especially when occasionally what might almost be termed cockney creeps in?

"L'Elevation" seems to be a rather untimely production with its references to living in the trenches for day after day, eating bread soaked in blood, etc. Granted that that may be the case, but this is not the time to cast it in the faces of the mothers, fathers and wives of those at or going to the front. The parting is enough as it is. Fred.

"SKY PILOT'S" DRESS REHEARSAL.

The wisdom of showing new plays at dress rehearsals to friendly critics is yet to be proved. "Sky Pilot" was played that way Sunday night at the Garden theatre with a full house present. Hardly anyone appeared to leave the theatre with a favorable impression.

"Sky Pilot" was on the road for a while with Brandon Tynan starred. Tynan is now going out with Liebler & Co.'s "Success," the title "Success" being that of the play. Jess Dandy is with it. That piece was also shown at the Garden in a dress rehearsal. It goes on the road.

Several changes have been made in the cast of "The Sky Pilot" since it first started out.

SELECTING ALCAZAR CO.

Matt Grau in New York is framing the company to present musical stock at the Alcazar, San Francisco, opening Christmas with "The Gingerbread Man." Fred Nice, Roger Gray, Harry Bond and Tom Burton have been engaged.

PITTSBURGH RUN RECORD.

Pittsburgh, Nov. 21.

Local run records have been smashed by "The Man Who Stayed at Home," now in its seventh week at the Fort Pitt theatre, controlled by William Moore Patch and managed by Jos. W. Gaites. At \$1.50 top, last Saturday's takings exceeded \$2,300. Tickets are on sale until New Year's. The play is really "The White Feather," which failed in New York several years ago. Early this season Henry Jewett bought the rights for Boston from W. A. Brady and the show is now running at the Copley there in its 28th week. Mr. Patch owns the rights for the rest of the country. It is his intention to take the play back to New York.

The plot is one of German intrigue. When first presented the public did not then accept it as possible.

The Pittsburgh cast has Dorothy Dorr, Edith Lattimer, George Giddens, Alexander Onslow, Harold Vosburgh, Reggie Sheffield, Mabel Reid, Eleanor Scott Lestelle, Mabel Archdell and Gordon Ruffin.

Mr. Patch has established New York offices. It is his intention to make Pittsburgh a try-out center. Mr. Patch has several shows for production early next year. It was Patch who first brought into New York (44th St.) the Italian War Pictures, reaping a harvest during the film's four weeks there.

TOUGH GUY, THAT SAMMY!

An offer of \$3,000 for "The Target" confronts A. H. Woods, who accepted the piece written by Samuel Shipman for production. The manager and the author, after seeing the play in rehearsal, were as near agreeing as a couple of acrobats.

Without the author's consent in writing, Mr. Woods called in Max Marcini to revise "The Target" according to the A. H. Woods plan of action. That made young Mr. Shipman about as happy as though he had swallowed carbolic acid by mistake, and the greatest left-handed run player of the Friars notified the Woods office it could only stage the rewritten "Target" after his funeral.

Now the house of Woods finds itself with a play that will bring \$3,000 by passing a receipt, but it's up against an author who appears to have an active bank account, without any sign in the offing the Shipman boy will alter his decision.

ANNULLING MARRIAGE.

Chicago, Nov. 21.

Edna Felheimer, professionally known as "Babe" White, upon discovering her husband had procured an annulment of their marriage, began action this week to have the decree set aside.

Her husband is said to have inherited a large sum of money through the death of his father in August.

NEW 4TH STREET.

In the period of time that will intervene between the closing of "Hitchy Koo" at the 44th Street theatre and the opening of "Words and Music," the new Hitchcock-Goetz revue (premiere slated for New Year's Eve), the house will be entirely remodeled. The second balcony will be done away with and a promenade substituted with a small dance floor and a bar and cafe. The idea of a continental music hall will be carried out as much as possible.

Hitchcock will not appear personally in the new revue, but will go on tour with "Hitchy Koo," opening in Philadelphia Christmas week. The completed cast for "Words and Music" at present contains Sam Bernard, Dolly Sisters, Richard Carle, William Ray and Gordon Dooley, Edna Aug, Harry and Anna Seymour, Dorothy Harmon, Frank Mayne, Ben Hendricks, Wellington Cross, Martell, Jay Wilson, Louise Orth, Gick Watson.

MOROSCO'S QUARTET.

Several plays are being prepared for production by Oliver Morosco, to reach the boards in January and February.

One of the first will be "The Madonna of the Future," a new starring vehicle for Emily Stevens. Its theme attracted Mr. Morosco's attention because it touched on a topic he had worked on personally five years ago, a play he planned to call "The Woman of Tomorrow."

To appear about that time too will be "One of Us," written by Jack Lait. Later "The Walk Offs," a comedy by Frederic and Fanny Hatton will be put on. Like other plays of the Hattons, it deals with society in a satirical vein. The title is obtained from a darky character's description of how the Creator fashioned the first man and woman, making them of mud "and then they walked off."

A fourth new play is "Mary's Way Out," by Ashton Stevens, really to be staged first, as it will be tried out in Los Angeles within three weeks. Bertha Mann will be in the leading role. The coast try-out is being made because of a daring punch in the show and the manner in which the scene is accepted will depend whether it will be offered to Broadway.

LITHO TAX SHORTAGE.

One of the first cases of infraction of the War Tax will be based on lithographic passes issued for "Oh, Boy" at the Casino.

Monday night Government watchers discovered the house was only charging tax on the amount paid into the box office with a lithograph ticket.

The purchaser of the ticket received a \$2 seat by presenting the ticket and \$1, paying ten cents tax. The Government collectors maintain tax should have been paid on \$2, as the theatre was receiving the value of the other dollar in advertising.

A NO. 1 "BIRD" PROFIT.

Chicago, Nov. 21.

Bert Glickauf, agent of the No. 1 "Bird of Paradise," passed through Chicago, and while here stated that his troupe has cleared more than \$40,000 profit on the 12 weeks so far of this season, playing the Middle West week stands and choice one-nighters. This is the seventh year of the "Bird" on the road, and it is said to have netted Morosco about \$1,000,000.

"FOLLIES" SALES.

Washington, D. C., Nov. 21.

"The Follies" opened here to \$3,112 Monday night. The show will do about \$23,000 on the week.

Pittsburgh, Nov. 21.

The advance sale for "The Follies" is \$10,000. The show plays here next week and with the holiday performance Thanksgiving day it looks as though the gross will reach \$30,000.

PRINCESS WAITING.

The Princess minus an attraction through the moving of "Oh Boy" to the Casino will probably remain dark until Comstock, Elliott & Gest are ready with a new Kern-Wodehouse "intimate" musical show which starts rehearsals next week.

Rock and White are to be in it. A title of the snappy sort is being sought.

SETTLING ON LEAD.

"The Assassin" of Eugene Walters may have either Harry Mestayer or Cyril Keightley in the lead. It had not been settled up to Wednesday.

Andrews Will Run House Himself.

Lyle Andrews denies he will lease the new Vanderbilt theatre to Oliver Morosco or any other manager. Andrews intends to run the playhouse himself and the opening date at present is during next month. There are three attractions under consideration for the house.

BILLS NEXT WEEK (NOVEMBER 26)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.) Theatres listed as "Orpheum" without any further distinguishing description are the Orpheum Circuit. Agencies booking the houses are noted by single name or initials, such as "Orph," Orpheum Circuit; "U B O," United Booking Offices; "W V M A," Western Vaudeville Managers' Association (Chicago); "P," Pantages Circuit; "Loew," Marcus Loew Circuit; "Inter," Interstate Circuit (booking through W. V. M. A.); "Sun," Sun Circuit; "A H," Ackerman & Harris (San Francisco). SPECIAL NOTICE—The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions.

New York PALACE (orph) Wm H Crane Co Beatie Clayton Co Adele Rowland May Worth Co Bennett & Richards A & F Stedman Cal's Bros Lucy Gillette (One to fill) ALHAMBRA (ubo) Sam Bernard Camerote Sisters Mr & Mrs J Barry Lightners & Alex Marguerite Farrell Fred Allen Phina & Pix Winton Bros Albee & Reed COLONIAL (ubo) Harry Fox Hale & Paterson Co H Shone Co Juliet Dix Ed & Lew Miller Ed & Russell & D Ed Morton Masie King Co Mankley Troupe RIVERSIDE (ubo) Maurice & Walton Connor & Leanne Lambert & Ball Bailey & Cowan Paul Dickey Co Morin Sisters (One to fill) ROYAL (ubo) "Bonnie of Old Emp" B Sealey Co Felix Adler Miss Juliet Chas Grapevin Co McMahon D & C Madhan's Dogs Edmunds Leodum 8 Missuna AMERICAN (loew) Brown & Carstens Dorothy Roy Frear Baggett-Frear Harris & Lyman "Red" Breschlym Mel Eastman "Diamond Necklace" Herbert & Dennis Woolford's Dogs 2d half Chadwick & Taylor Hobson & Beatty Wm Morris Chase & LaTour Beatrice Morelle 6 Art Smith "Regular Bus Man" Low Cooper Co (One to fill) VICTORIA (loew) J & O Vannis Bennington & Scott Bob Carlin "Regular Bus Man" Low Cooper Co Beatrice Morelle 2d half Helene Trio Maude Tiffany C & M Cleveland Middleton & Spellmyr Andy Rice "In Jazland" LINCOLN (loew) Commodore Tom Miller & Green Jean Sothorn Middleton & Spellmyr Andy Rice Piccolo Midgote 2d half Alexander & Swain 3 Morarity Sisters El Cota "Diamond Necklace" Lane & Smith The Norvelles GREELEY (loew) Howard & Symonds Jeanette Childs Hinkel & May "Lincoln of U S A" Geo Jessell Raskin's Russians 2d half Miller & Green Nick Verga Billy Hall Co Laurie Ordway American Minn Maids DELANCEY (loew) Stevens & Falke Howard & Hurst Wm Morris Lane & Smith Dixie & Russell Tommy Hayden Co Lowande's Circus 2d half The Arleys "Have a Heart" Harvey DeVora 8

Arturo Bernardi Belle & Mayo Bob TIP Co NATIONAL (loew) Howard Sisters hi Cota "Lulu's Friend" Belle & Mayo Norvelles 2d half Howar- & Symonds Manning & Hall "Dixie" John & Mae Burke Picolo Midgote ORPHEUM (loew) Gold & Seal Long & Green American Minn Maids A Hanson & Markee John & Mae Burke Carro Hall & Sulida 2d half Brown & Green Bonington & Scott Woolford's Dogs Mel Eastman Masie King Co "Redheads" BOULEVARD (loew) Conlee Sisters Maud Tiffany "The Right Man" Chase & LaTour Asaki Duo 2d half Flying Keelers Long & Green Rawles & V Kaufman Geo Jessell Raskin's Russians AVE B (loew) Murphy & Klein "When Women Rule" Chong & Moey (Two to fill) 2d half G V Van Dyck Hyman Adler Co Wells & Sidlow 3 Bolger Sisters (One to fill) Breschlym ORPHEUM (ubo) Dorothy Jardon Randall & Meyers Harry Cooper Co Bendle & Bert Browning & Denny Helene & Beatty Margaret Young Herman & Shirley Makers of History BUSHWICK (ubo) Belle Baker Santley & Millership Rooney & Ben "Mrs Ritter Appears" Kenny & Hollis Columbia & Victor Jennie Middleton Sterling & Marguerite Brenxy's Models BIJOU (loew) Alexander & Swain Nick Verga Scott & Christy Billy Hall Co Mabel Harper Co The Arleys 2d half Dorothy Roy Harris & Lyman "Lincoln of U S A" Cervo J & O Vannis Flying Keelers (loew) Flying Keelers Manning & Hall Art Smith Rawles & V Kaufman Laurie Ordway "In Jazland" Conlee Sisters Hinkel & May A Hanson & Markee Dorothy Burton Co Tommy Hayden Co Frear Baggett-Frear PALACE (loew) Hyman Adler Co 3 Bolger Sisters (One to fill) Jerome & Carson "Helr for a Night" Collins & Lee Burke & Harris (One to fill) Augustus, Ga. GRAND (ubo) (Macon split) 1st half The Hennings Neta Johnson Alice Nelson Co

The Professionals' Original Home CONTINENTAL HOTEL LOS ANGELES and SAN FRANCISCO Shanley and Farness ("Fifty-Fifty")

Altoona, Pa. ORPHEUM (ubo) Pierlot & Scofield Fox & Ingraham Brown & Fields Sherkertown (One to fill) 2d half Van & Etta Gershon Lewis & Chapin "Ragtime Dining Car" Oriental Singers (One to fill) Anacostia, Mont. BLUEBIRD (sh-wva) (25) (Same bill playing Hip, Spokane, 28) Hicks & Hart 2 Brownies Paul Earls Sorrento Quintet Jones & Jones The Brads Ann Arbor, Mich. MAJESTIC (ubo) (JACKSON split) 1st half Florence Duo Barbour & Jackson American Girl Rev Hilton & LaZar The Riels Atlanta, Ga. LYRIC (ubo) (Birmingham split) 1st half Aubrey & Rich Brown Harris & B Cameron DeVitt Co Sam Hearn Choy Ling Hee Co GRAND (loew) Wm McKay Co Walthour Trio Frank Terry Curry & Graham Gardner's Maniacs 2d half Jerome & Carson "Helr for a Night" Collins & Lee Burke & Harris (One to fill) Augusta, Ga. GRAND (ubo) (Macon split) 1st half The Hennings Neta Johnson Alice Nelson Co

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Boston KEITH'S (ubo) Florina Tampest Maud Earle Co Morton & Glass Milt Collins "In the Dark" 3 1st half Lemaire & Gallagher Ford & Houghton The Littlejohns ORPHEUM (loew) Piquo Hickey & Cooper Elmore & Carlton O'Brien Havatco Cook & Stevens Cal Orange Packers 2d half Monroe & Grant 3 Roselias Elizabeth Mayne "The Job" Al Fields Co The Skatelles (One to fill) ST JAMES (loew) Monroe & Grant Elmore & Henley Bertha Craigton Co Weber & Elliott Chandler & Rose Sis 2d half Marcella Johnson Co "On Edge of Things" Dale & Burch Bell & Bros (One to fill) Bridgeport, Conn. POLLS (ubo) Gorgalis Trio Francis Dougherty Yvette & Saraoff Corcoran & Mack Kitty Francis Co 2d half Bud & Jessie Gray Morgan & Parker McNally-Dinus & D May Ward "Mammy's Dream" PLAZA (ubo) Jarvis Trio Conway & Day Guild & Ross Russian Pastime 2d half Lohse & Sterling Adel & Eva Mason & Gwynne Flynn's Minstrels

Buffale SHIA'S (ubo) Lucille Cananugh Co Duffy Ingils Dooly & Sales Alfred Bergen Ronald & Ward Mosher H & M (Two to fill) CLYDE (sun) Barton & Josephine Crazy Quills Hirst & Lamont Misspah Selhini "Liberty Belles" LYRIC (sun) Azalia & DeLora Stone & Girard Rosario Masloff Gypales Batts, Mont. PANTAGES (p) (28-5) Hill & Ackerman Marie LaVarre Burns & Lynn Shauency Monroe Co Johnson & White "Courtroom Girls" PEOPLES (sh-wva) (25) (Same bill playing Bluebird, Anacoona, Mont, 28; Grand, Wal-lace, Ind., 30) Chester & Johnson Fox & Evans Xylo Phlends Develin & Miller Pearl Bros & Burne The Riva-Larson Tr Calgary ORPHEUM Scotch Lads & Las "For Pity's Sake" Edwin George The LeVolos Herbert's Dogs Herbert Clifton Co J & B Morgan PANTAGES (p) Wilson's Lions Bert Touber Co Lewis & Lake Grindell & Esther Arno Antonio 3 Camden, N. J. TOWER'S (ubo) (22-24) 2d half Gertie Falls Kelo & Arline Brown's Highlanders Kerslake's Pigs Gianinni Cedar Rapids, Ia. MAJESTIC (wa) Kariton & Klifford Boothby & Everdeen Frank Gabby Co "Honor Thy Children" Ed & Jack Smith Maxime Bros & Bob Torcat's Roosters Geo Schindler "20th Century Whirl"

Champaign, Ill. ORPHEUM (wva) Ray Snow (Three to fill) WILSON (wva) Warren & Conley Earl Dealey Co 3 Kansas (Two to fill) Jim McWilliams Hayland & Thornton Hippodrome 4 (Two to fill) MAJESTIC (loew) Randall's Maurice Wood Phunphlands Clarence Wilbur "Holiday in Dixie" Peggy Brooks Storm & Marsden Lillian Fitzgerald Co L & G Harvey (One to fill) Olmedanni KEITH'S (ubo) Beeman & Anderson Leavitt & Lockwood Jack La Vier Mily & Lytle Hank & Holman Eva Tanguay Fink's Mules EMPRESS (abc) Francis & Nord Wm Schilling Co The Napanee Seabury & Price Reba Delbridge Lee & Cranston Cleveland KEITH'S (ubo) Russell Ward Co McConnell & Simpson Guirau & Newell Jimmy Lucas Co Gyal Vadi Bonita & Hearn Ed Leonard Co Merian's Dogs (Two to fill) PRISILLA (sun) Wolf & Wilton Monarcha Dancing 4 Nainoa Norrie's Baboons Tommy Dayton Marie Bline Co MILES (miles) Togan & Geneva Four Harmony Kings

HOTEL APPLETON SAN FRANCISCO (Next to Alcazar Theatre) The new home of the theatrical profession

Mary Norman Hal & Francis Mystic Bird Gordon & Gordon GRAND (miles) Olive & Seale Al Solder Fiddlers Florence Timponi Regal & Mack Force & Williams Columbia, S. C. PASTIME (ubo) (Charleston split) 1st half Hayden & Cardownie Green & Parker Mr Mrs Phillippe Shaw & Campbell John Le Clair Columbu KEITH'S (ubo) Potter & Hartwell Lewis & White Nevins & Erwood Earl & King Isabel D'Armond Co The Gaudamids Ziegler Twins & Band GRAND (wva) (Same first half bill playing Orpheum, Ft Williams, Ga., 24-27; Strand, Winnipeg 28-29) 2d half Kariton & Klifford Frank Ward Silver & Dual "Honor thy Children" Orth & Cody Maxime Bros & Bob Danlath ORPHEUM (Sunday opening) Leona LaMar Harry Green Co Joe Towle & King Isabel D'Armond Co The Gaudamids Ziegler Twins & Band GRAND (wva) (Same first half bill playing Orpheum, Ft Williams, Ga., 24-27; Strand, Winnipeg 28-29) 2d half E. Liverpool, O. AMERICAN (sun) Clark Hawaiians Lee Barth 3 Ambler Bros 2d half Fulton Mack & F John A West McDonald & Rowland F Bowler, Ga. "AH Girl Revue" Marie Stoddard 2d half Ed & Jack Smith Lawrence & Edwards Art Ryberg Zig Zag Revue (One to fill) Dayton, O. KEITH'S (ubo) McClure & Dolly Stone & Hayes E Welch Minstrel

Wright & Dietrich Glass Mason Malles & Coogan Frevost & Brown Deontan, Ill. EMPRESS (wva) (Sunday opening) Odono Fiske & Fallon Hayland & Thornton Madison & Winchester "Oh Please Mr Detec" 2d half "Mimic World" Denver ORPHEUM Merceda Williams Kiterer Hawk & Mc Chas Wilson "Night Boat" Fern Bigelow & M Saunders's Birds Lillian Fitzgerald Co L & G Harvey (One to fill) Olmedanni KEITH'S (ubo) Beeman & Anderson Leavitt & Lockwood Jack La Vier Mily & Lytle Hank & Holman Eva Tanguay Fink's Mules EMPRESS (abc) Francis & Nord Wm Schilling Co The Napanee Seabury & Price Reba Delbridge Lee & Cranston Cleveland KEITH'S (ubo) Russell Ward Co McConnell & Simpson Guirau & Newell Jimmy Lucas Co Gyal Vadi Bonita & Hearn Ed Leonard Co Merian's Dogs (Two to fill) PRISILLA (sun) Wolf & Wilton Monarcha Dancing 4 Nainoa Norrie's Baboons Tommy Dayton Marie Bline Co MILES (miles) Togan & Geneva Four Harmony Kings

Edmonton, Can.
PANTAGES (p)
 "Bingo Shop"
 F & O Wakers
 Senator Murphy
 Jack Kennedy Co
 Rodrigues

Eric, Pa.
 COLONIAL (ubo)
 Hubert Dyer Co
 Aliman & Syles
 Reed & Wright Sis
 DeMambo Co
 Morris & Campbell
 Great Leon
 3 Southerners
 Evansville, Ind.
 GRAND (wva)
 (Terre Haute split)
 1st half
 Billy Kinkaid
 Owen & Moore
 Veterans
 Moanalia Sextet
 (One to fill)
 Fall River, N. Y.
 ACADEMY (low)
 The Skatelles
 Elizabeth Mayne
 "The Job"
 Al Fields Co
 3 Rosellas
 2d half
 Hickey & Cooper
 Cook & Stevens
 O'Brien Havel Co
 Ellmore & Carleton
 Cal Orange Packers
 Fargo, N. D.
 GRAND (abc)
 Selbie & Lillie
 9 Ruebens
 Marie Russell
 Etta Bergon
 2d half
 Linnes Dancers
 Brooks & Lorella
 Dale & Weber
 Harrison West 8
 Filmt, Mich.
 PALACE (ubo)
 (Sunday opening)
 (Lansing split)
 1st half
 Hayes & Rives
 Valida & Braz Nuts
 Al White Co
 "A Real Pal"
 Casting Lamys
 Ft. Wayne, Ind.
 PALACE (ubo)
 (Sunday opening)
 Aerial Mitchells
 Clover Leaf Trio
 Freemont Benton Play
 O'Connor & Dixon
 American Comedy 4
 Astoria
 2d half
 Kremka Bros
 Davis & Moore
 Leipzig
 Chief Little Elk Co
 "Camoufage"
 "Fascinating Flirts"
 Ft. Williams, Can.
 ORPHEUM (wva)
 (28-27)
 Morton Bros
 Minerva Courtney Co
 Dave Thuraby
 Wandell Sisters
 Fort Worth, Tex.
 MAJESTIC (inter)
 Jack & Foris
 Amanda Gray Co
 Ed Lee Wrothe Co
 Hedges & Hedges
 R Maria Orchestra
 Hunting & Frances
 Asblou Troupe
 Galveston, Tex.
 MAJESTIC (inter)
 (25-26)
 (Same bill playing
 Beaumont 27-28;
 Austin 30-1)
 Paul Levan & Dobbs
 Haruko Onuki
 "Motor Boating"
 Piel & Cushing
 Edwin Arden Co
 Ruth Roye
 Valnova's Gypsies
 Grand Forks, N. D.
 GRAND (wva)
 (20-1)
 Millard Bros
 Walman & Berry
 DeForest & Falko
 Grand Rapids,
 Mich.
 EMPRESS (ubo)
 Wartenburg Bros
 Abbott & White
 Mr & Mrs G. Wilde
 Kennedy & Burt
 Jas Morton Co
 LaFrance & Kennedy
 "Futuristic Revue"
 Great Falls, Mont.
 PANTAGES (p)
 (Same bill playing
 Anconada 29)
 Primrose Minstrels
 Barton & Hill
 "Well Well Well"
 Marlette's Marionettes
 Alice Hamilton
 Jan Rubini
 PALACE (ah-wva)
 (Nov. 24)
 (Same bill playing
 Hipp., Butt, Mont.,
 28)
 Loraine & Mitchell
 Leaver & L'Atoy

Jackson, Mich.
 ORPHEUM (ubo)
 (Ann Arbor split)
 1st half
 "Naughty Princess"
 BIJOU (abc)
 Wright & Davis
 3 Symphony Maids
 (Three to fill)
 2d half
 Southern Serenaders
 Maybelle Phillips
 (Three to fill)
 Jacksonville, Fla.
 ARCADE (ubo)
 (Savannah split)
 1st half
 Allen Clifford & Barry
 Raymond & O'Connor
 Howard & White
 Francis Kennedy
 Kinzo

Johnstown, Pa.
 MAJESTIC (ubo)
 (Pittsburgh split)
 Dorothy Southern 3
 Ditzel & Carroll
 "Tango Shoes"
 Nelson & Castle
 Cavana Duo

Kalamazoo, Mich.
 MAJESTIC (ubo)
 (Sunday opening)
 (Battle Creek split)
 1st half
 Geo & May LeFevre
 Duval & Simonds
 Linton & Lawrence
 Wheeler Trio

Lowell, Mass.
 KEITH'S (ubo)
 Everet's Monks
 John Geiger
 Violet Benson Co
 Knapp & Cornalia
 Carmen Minstrels
 Bernard & Scaria
 Lynchburg,
 TRENTON (ubo)
 (Raleigh split)
 1st half
 Harry Ellis
 Redding & Grant
 (Three to fill)

Macon, Ga.
 GRAND (ubo)
 (Augusta split)
 1st half
 Edward Marshall
 Bierre & King

Kansas City, Mo.
 ORPHEUM (ubo)
 (Broken Mirror)
 "Rox & Ingraham"
 "Quakertown"
 (One to fill)
 Hartford, Conn.
 POLI'S (ubo)
 Bud & Jessie Gray
 Linondi
 Earl Curtis Co
 Fitzsimmons & Cameron
 "Forest Fire"
 2d half
 Turner & Grace
 Frances Dougherty
 Keane & Williams
 Kelly & Morello
 "Forest Fire"
 PALACE (ubo)
 Dolon Co
 Tice & Francis
 Paul Decker Co
 Mayo & Tally
 "Mammy's Dream"
 2d half
 "The Farreads"
 Guild Ross
 Bob Hall
 Russian Pastime
 Hattiesburg, Miss.
 STRAND (ubo)
 Gretchen Spencer
 Thomas & Hall
 Embs & Alton
 Vim Beauty & Health
 2d half
 Sclino
 Nellie Allen
 Walters & Walters
 Bernard & Janis
 Princess Mapilla Co
 CANTONMENT (low)
 Rose & Ellis
 Julia Rose
 Denkins Everett Co
 Burns & Foran
 Musical Chrystles
 2d half
 Takita Japs
 Penton & Green
 Dolce Sisters
 Leonard & Dempsey
 Ryan & Juliette

Hawteton, Pa.
 FEELEY'S (ubo)
 (22-24)
 2d half
 Frawley & West
 Hall's Players
 Cook & Robert
 Dore Singers

Hoboken, N. J.
 LYRIC (low)
 Helen Jackley
 Gertrude Cogert
 Bob O'Connor Co
 Lander Bros
 Princess Whitedeer
 2d half
 Marshall & Welton
 Geo Yeoman
 Gordon Eldred Co
 "Steam Fitter"
 (One to fill)

Houston, Tex.
 MAJESTIC (inter)
 Musical Hunters
 Clark & Lawler
 Willmos Weston
 Kosloff Ballet
 Gould & Lewis
 Regal & Bender

Indianapolis
 KEITH'S (ubo)
 Lamb & Morton
 Edna Stowater Co
 3 Chums
 DeLeon & Davies
 "The Cure"
 Walter Kelly
 Danzig (Bill of Delhi)
 LYRIC (ubo)
 The Gladiators
 Chas & Mad Dunbar
 McCormack & Wallace
 Hahn Weller & Martz
 Paul Klelat

Kelly Wilder Co
 Jere Sanford
 8 Regals
 Los Angeles
 ORPHEUM
 "Submarine F-7"
 Brown & Spencer
 Act Beautiful
 Nina Payne
 Wood & Wyde
 Mllo
 Ed Foy Family
 Libonati

PANTAGES (p)
 4 Earls
 George Howard
 Silver & North
 Tom Edwards Co
 Elean Stanley
 "Count & Maid"
 HIPP (ash)
 Salesman & Model
 "Mountain Love"
 Vira Horn & Amber
 Prince & Crest
 Marcella White
 Gallon
 3 Melvins

Louisville
 KEITH'S (ubo)
 (Nashville split)
 1st half
 Chlyo & Chlyo
 Wood Mel & Phil
 Archer & Belford
 Linton & Lawrence
 Wheeler Trio

Lowell, Mass.
 KEITH'S (ubo)
 Everet's Monks
 John Geiger
 Violet Benson Co
 Knapp & Cornalia
 Carmen Minstrels
 Bernard & Scaria
 Lynchburg,
 TRENTON (ubo)
 (Raleigh split)
 1st half
 Harry Ellis
 Redding & Grant
 (Three to fill)

Macon, Ga.
 GRAND (ubo)
 (Augusta split)
 1st half
 Edward Marshall
 Bierre & King

Marshalltown, Ia.
 CASINO (abc)
 2d half
 Levy & Cooper
 Walters & Cliff Sis
 "Exploits of Africa"
 Anita Arliss Co
 Martz & Evans

Mason City, Ia.
 CECIL (abc)
 Smith & King
 Clipper Trio
 Jack Reddy
 2d half
 Caine & Oden
 6 Colonial Belles
 Reckless Trio

McKeesport, Pa.
 WHITE O H (ubo)
 Garrison Sisters
 Cahill & Romaine
 "Ragtime Dining Car"
 Geo Armstrong
 Doree's Singers
 2d half
 Norton & Norton
 Bernard & Lloyd
 Brown & Fields
 John Ransome
 Ollie Young & April

Memphis
 ORPHEUM
 "Rubeville"
 Stuart Barnes
 "Hit the Trail"
 Dorothy Brenner
 Patricola & Meyers
 Santi
 (One to fill)
 LYCEUM (low)
 Lee Walton & Henry
 Chas L. Fletcher
 Five Melody Maids
 Leonard & Louie
 2d half
 Brusius & Brown
 Florence Rayfield
 Baseball Four
 Savannah & Georgia

Meriden, Conn.
 POLI'S (ubo)
 Elrey Sisters

Joe Taylor
 Gordon & Rica
 Dorothy Earle
 Eddie Carr Co
 Norton & Melnotte
 Flynn's Minstrels
 2d half
 Walter Hayes
 Conway & Day
 Yvette & Saranof
 Davis & Stafford
 "Wedding Shells"
 Eddie Dowling
 Five Williams

Miles City, Mont.
 EMPRESS (ah-wva)
 (28)

D Bennett & Young
 Violet & Charles
 Cliff Dean Players
 Euhn & Dries
 Swain's Cockatoos

Milwaukee, Wis.
 MAJESTIC (orp)
 Sarah Madden Co
 Rae Samuels Co
 Billie Keaves Co
 Chas Oloot
 Collins & Hart
 Hurd & Chain
 F & Bruch
 Darto & Riatio
 PALACE (wva)
 (Sunday opening)
 Irving Gosler
 Daniels & Walters
 Frank Gardner Co
 Azard Bros
 Schoen & Walton
 Ragapation Six
 2d half
 Rexo
 Nethercutt & Wharton
 Fields Koss & W
 Ed Blondell Co
 Ward & Raymond
 Gruber's Animals
 Minneapolis
 ORPHEUM
 Jqa Howard's Revue
 Moore & Haager
 Frank Grunit
 Rice & Werner
 The LeGrohs
 Three Bobs
 Conell & Craven
 PANTAGES (p)
 Lottie Mayer & Girls

New Haven, Conn.
 POLI'S (ubo)
 Lohse & Sterling
 Adel & Eva
 McNally Dinus & D
 Eddie Lowman
 "Mimic World"
 2d half
 Gorgalis Trio
 Corcoran & Mack
 Pereira Sextet
 Norton & Meinotte
 Four Entertainers
 "Six Imps & Girl"
 BIJOU (ubo)
 Clause Kauf
 Maud Rockwell
 Mason & Gwynne
 "Down Home Ten"
 2d half
 Harms Trio
 Jewett & Pendleton
 Baby Kathryn
 "Modiste Shop"
 New Orleans
 ORPHEUM
 G Holmann Co
 Stan Stanley & J
 Comfort & King
 Gary R. Gorman
 Milton & DeLoux
 Marcie & Clegg
 PALACE (ubo)
 (Montgomery split)
 1st half
 The Dooleys
 Ford & Goodrich
 8 Lyles
 Dorothy Granville Co
 Foozman Arabs
 CRESCENT (low)
 Takita Japs
 Penton & Green
 Dolce Sisters
 Ryan & Juliette
 Leonard & Dempsey
 2d half
 Forrest & Church
 Loe Walton & H
 Five Melody Maids
 Chas L. Fletcher
 Leonard & Louis
 New Rochelle, N. Y.
 LOEW (low)
 Lane Plant Timmons
 The Precotts
 (One to fill)
 2d half
 Lillian Watson
 Illis Trio
 (One to fill)

Norfolk, Va.
 ACADEMY (ubo)
 (Richmond split)
 1st half
 Jackson & Bailey
 Novelty Minstrels
 Lewis Barlowe Co
 John Clark Co
 (One to fill)

N. Yakima, Wash.
 EMPRESS (ah-wva)
 (25)
 (Same bill playing
 Regent, Tacoma, 29)
 Buster & Eddy
 Frank & Waters
 Thornton & Thornton
 Corty Sisters
 Fred Rogers
 3 Trianos

Oakland
 ORPHEUM
 (Sunday opening)
 Jean Adair Co
 Kouns Sisters
 Harold Dukane Co
 Tower & Dairrell
 McCarthy & Faye
 Arthur Burton

PANTAGES (p)
 Goldberg & Wayne
 Mercedes
 4 Holloways
 Cook & Lorenz

Van Cello
 Julia Curtis
 HIPP (ash)
 (Sunday opening)
 Francis & Wilcox
 Kennedy & Fitzpatrick
 Williams & Culver
 Kato Trio
 (Two to fill)
 Ogden, Utah
 PANTAGES (p)
 (20-1)
 Dumitrescu Dunham Tr
 Lane & Harper
 "Friendly Call"
 Neal McKinn
 "Oh You Devil"
 Maxine Parrish

Nashville, Tenn.
 PALACE (ubo)
 (Louisville split)
 1st half
 3 Romanos
 Fred Weber Co
 Frank Rae Co
 Hudier Steln & P
 Aus Woodcoopers

Newark, N. J.
 PALACE (ubo)
 (22-25)
 2d half
 Harry Tighe Co
 Bennett Sisters
 Wilfred Clark Co
 MAJESTIC (low)
 Kramer & Cross
 Chadwick & Taylor
 O'Connell & Dixon
 Dorothy Burton Co
 Demarest & Doll
 Arturo Bernardi
 2d half
 Gold & Seal
 Howard & Hurst
 "The Right Man"
 Fox & Cross
 Asaki Duo

New Haven, Conn.
 POLI'S (ubo)
 Lohse & Sterling
 Adel & Eva
 McNally Dinus & D
 Eddie Lowman
 "Mimic World"
 2d half
 Gorgalis Trio
 Corcoran & Mack
 Pereira Sextet
 Norton & Meinotte
 Four Entertainers
 "Six Imps & Girl"
 BIJOU (ubo)
 Clause Kauf
 Maud Rockwell
 Mason & Gwynne
 "Down Home Ten"
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 Leonard & Louis
 New Rochelle, N. Y.
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 Lane Plant Timmons
 The Precotts
 (One to fill)
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 Illis Trio
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Norfolk, Va.
 ACADEMY (ubo)
 (Richmond split)
 1st half
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 Novelty Minstrels
 Lewis Barlowe Co
 John Clark Co
 (One to fill)

N. Yakima, Wash.
 EMPRESS (ah-wva)
 (25)
 (Same bill playing
 Regent, Tacoma, 29)
 Buster & Eddy
 Frank & Waters
 Thornton & Thornton
 Corty Sisters
 Fred Rogers
 3 Trianos

Oakland
 ORPHEUM
 (Sunday opening)
 Jean Adair Co
 Kouns Sisters
 Harold Dukane Co
 Tower & Dairrell
 McCarthy & Faye
 Arthur Burton

PANTAGES (p)
 Goldberg & Wayne
 Mercedes
 4 Holloways
 Cook & Lorenz

Raymond Wilbert
 Goleit Harris & M
 Mr & Mrs Melbourne
 Bert Hughes Co
 Allen & Francis
 Hughes Musical 3
 PANTAGES (p)
 Laraine & Wilson
 Rigoletto Bros
 6 Serenaders
 W
 Ash & Shaw
 Riggs & Ryan

Portland, Ore.
 HIPP (ah-wva)
 (29)
 (Same bill playing
 Palace-Hipp, Seat-
 tie, 25)
 Artane
 Garnella Duo
 Foster & Foster
 Ten Dark Knights
 Fish Howard & T
 Rowford Trio

Providence, R. I.
 KEITH'S (ubo)
 "Naughty Princess"
 Claire Vincent Co
 Burns & Frabito
 Dave Roth
 Carlisle & Romer
 Alex O'Neill & S
 Watson's Dogs
 (Two to fill)
 EMERY (low)
 Bell Thayer Bros
 Dow & Dale
 Marcella Johnson Co
 "On Edge of Things"
 Dale & Burch
 Conroy's Models
 2d half
 Pique
 Herman & Henley
 Chandler & Rose Sis
 Bertha Creighton Co
 Weber & Elliott
 Conroy

Raleigh, N. C.
 STAKA (ubo)
 (Lynchburg split)
 1st half
 Gertrude DeMitt
 Wm Sisto
 Gypsy Songsters
 (Two to fill)

Reading, Pa.
 HIL (ubo)
 Bedford Gardner
 "Broken Mirror"
 Gallerini & Son
 Hoyt's Minstrels
 (One to fill)
 2d half
 Cavana Duo
 Dick Williams
 Arthur Sullivan Co
 Regan & Raymond

Reno, Nev.
 MAJESTIC (ash)
 (25-27)
 The Halkings
 Fiddes & Swain
 Peggy Worth
 (28-29)
 3 Melvins
 Kennedy & Fitzpatrick
 Marr & Evans
 (30-1)
 Elva
 Karika Trio
 (One to fill)

Richmond
 LYRIC (ubo)
 (Norfolk split)
 1st half
 Texas Comedy 4
 "Garden Belles"
 Bert Kenny
 The McIntyre
 (One to fill)

Rosemead
 KEITH'S (ubo)
 (Norfolk split)
 1st half
 Alfred Farrell Co
 Leonard & Willard
 Emma Stephens
 4 Mill Sisters
 (One to fill)

Rochester, N. Y.
 TEMPLE (ubo)
 LeRoy Talma & Bosco
 Elinore & Williams
 Bert Melrose
 Helen Trix & Sis
 Fisher & Hawley
 Mabel Bonnell
 Burns & Kleson
 Sevan & Sevan
 Princess Bluefeather
 Wendell & Day
 "Girls & Whirls"
 Guy Bartlett 3
 La Bell Carson 3

Rockford, Ill.
 PALACE
 (Sunday opening)
 W S Harvey Co
 Jas A Dunn
 "Whirl of Girls"
 Orth & Cody
 Lono's Hawaiians
 2d half
 Haystacke Bros
 Bill & Allen
 (Two to fill)
 Sacramento, Cal.
 ORPHEUM
 (25-26)
 (Same bill playing
 Stockton 27-28;
 Fresno 29-30)
 Trilix Frizanza Co
 Delro

BRADY and MAHONEY
 "The Cruise of the Doughnut"
 Pantages Circuit TOM JONES

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in or Around

New York

William H. Crane and Co., Palace.
Hale and Paterson and Co., Colonial.
Fred Allen, Alhambra.

Miss Juliet (formerly Juliet?),
Royal.
Three Mizunas, Royal.

"On the High Seas" (8).

Spectacle (Special Sets).

30 Mins.; Full stage.

Royal.

Whether Langdon McCormick writes the "books" that accompany his spectacular effects is a problem, but if he wrote drama as well as he constructed effects he sure would have something. It is possible the drama in "On the High Seas" is a bit better than that in McCormick's "The Forest Fire," but certainly not appreciably so. But in staging in vaudeville the pippin naval effect he supplied Flo Zeigfeld's "Follies" for this year, he had to have a story. The opening scene shows the wireless room of a merchant vessel "Centurian," a vessel that in spite of its American register and crew is acting as a supply ship for enemy submarines. This happens because of the presence aboard of a villainous individual who gives orders and appears to "have something" on the captain. The regular wireless operator has been severely beaten for disobeying orders. Thus the appearance of a youth who is an operator and who has been taken aboard from an open skiff is not unwelcome. The man had been running a wireless outfit on an island some miles away and had started off in a small boat in an effort to board a trader, which in turn would take him home where he could join the American fighting forces. When he learns of the "Centurian's" mission he attempts to flash the American warships in the vicinity, but is caught by the civilian captain who orders him shot. A fire breaks out and the tables are turned, for the youth is begged to send out the S. O. S. In this manner the American ships are told of the vessel and race to the rescue. Two drops in "one" follow the dramatics, one just blue water with none of the cast in evidence and the second picturing the deck of a battleship with the officers supposed to be watching the burning craft dead ahead. This leads to the final set scene and the punch of the act in which is depicted the American fleet in action, a battleship in the foreground and moving forward. The flash of lamps in the rigging the boom of guns and the cinema water in the foreground furnish a splendid "flash." That so many ships would be so closely massed for such a situation leading up to it is most improbable, but it is an effect especially interesting at this time.

Ibec

Adroit Brothers (2).

Acrobatic.

9 Mins.; Full Stage (Parlor).

Fifth Ave.

The Adroit Brothers open in what has become a common manner among lifting acts, a parlor set that gives indication of a sketch, but turns out to be acrobatic. In this instance one of the Adroits first plays a violin. After a few conventional lifts, the final trick just before the curtain is done. The understander holding the lighter man by one hand plays a piano (while seated before it), with the other the man above playing a violin. For an encore both played violins, while in or on a balance. One of the best tricks was a head-to-head balance without a pad. The Adroits talk a bit, very little, but plenty. For an opening turn in that class they should do.

Sime.

Vlasta Maslova and Co. (3).

Russian Dancing.

18 Mins., Full Stage (Special Set).
Palace.

Maslova, the Russian ballerina, recently introduced to American vaudeville patrons as the premiere danseuse with Theodore Kosloff, has her own dancing offering now, assisted by Messrs. Kshesinsky and Romeo, the former soloing, while Angelo is merely delegated to assist in the double and trio numbers. Maslova is the feature and incidentally the attraction, but Kshesinsky, unheralded, did much to carry the specialty to the success it attained before one of the season's lightest audiences Tuesday evening at the Palace. Maslova has all the essentials of a successful Russian ballerina, beauty, grace, form and ability. And she has constructed her offering along a pretentious base line, accompanying it with a decidedly attractive setting, some equally attractive gowns and some catchy musical scores. The repertoire consists of the conventional solo, double and trio dances, the expected revolution dances, and a classically arranged affair by Kshesinsky that reaped an individual hit. A detailed explanation of the routine would be superfluous. It's the typical routine followed by all Russian productions with all the accompanying Petrogradian recommendations and all the Imperial theatre esignias of approval. It's a good dancing act, artistically arranged and equipped with a scenic production that gives it the required touch of class. It held them in at the Palace in the closing spot. That should be sufficient recommendation to carry them along a big time route.

Wynn.

Carl Randall and Ernestine Myers.

Songs and Dances.

17 Mins.; One (6); Full (11).

Riverside.

That Carl Randall boy is something akin to a marvel, and his partner, the brunet Ernestine Myers, isn't far behind him in dancing. But Randall has more than dancing. He displays great possibility of becoming a corking light comedy juvenile in two songs that he does at the opening of the act in "one." The team present one dance, however, that does not seem to appeal. The two opening numbers alone were sufficient to place the act in the hit class. The first is "I'm Not a Ladies' Man," with Randall doing all the singing and Miss Myers filling in the picture and dancing with him at the finish. The second is done by Randall alone and followed with a dance that was sure fire. After this the act goes to full stage and Miss Myers offers a snake dance that is a pippin. Randall in a ballet skirt, violet trunks, follows it with a classical dance bit, not expected by the audience, and which did not receive much in the way of applause. A ballet duet followed which brought sufficient applause for a burlesque fox trot, as the Egyptians would have done it in the shadow of the Sphinx. This was a riot and stopped the show. As a team Carl Randall and Ernestine Myers have nothing to fear from any other turn in vaudeville.

Fred.

Fantino Troupe (4).

Acrobatics.

7 Mins.; Full Stage.

Twenty-third Street.

The Fantino Troupe (two men and two women) have acrobatics closely bordering on the sensational, but do not bring the expected results. The formations are rather good looking and strenuous. There is something lacking, for in the present arrangement they will undoubtedly continue to hold attention without deriving much from it. The work mostly consists of teeth holds, bar and ring work, with the quartet often combining in one trick. It is a good looking turn with a new outlay of wardrobe.

Una Clayton and Co. (1).

"Keep Smilin'" (Comedy).

23 Mins.; Full Stage (Special Set).
Fifth Avenue.

Una Clayton has done two things worthy of note in this latest sketch likely written by herself and called "Keep Smilin'" on the outside billing at the Fifth Avenue. She has provided a comedy playlet of some value for two people. Good comedy playlets for two people are rare. "Keep Smilin'" is comedy. And Miss Clayton is excellently playing a slavey. It's the story of a scrub woman who fell in love with an author at the theatre. The author at a rehearsal receiving her well wishes and noticing her good nature, replied, "I would like to have a funny little thing like you around me all the time." So the scrub lady left her job at the theatre, engaging as chambermaid at the rooming house where her idol lived, on the top floor in a rather well set ceilinged semi-studio, where she again met him as the playlet started. The author is in despair. His play, lacking a finish, has had its rehearsals abandoned, with the producing management informing him unless a suitable ending is immediately secured, they will call it all off. He tells it to the slavey, who is very sympathetic and also a song writer in her way. Her favorite piece of music is of her own writing, words and music. She sings it all the time. It is:

"Cheer up, cheer up,
The worst is yet to come—
Keep smiling, keep smiling,
Even if you're on the bum."

She preaches it to the author as well as singing it and restores him to good nature. Learning the slavey likes fairy stories, he tells her one. It is the tale of his misfit play with an unhappy ending. The story of the play is very conventional and the finale given it by the slavey is the same, although the author enthuses over it. Through this arises the query, Why should Miss Clayton if she had other than a conventional plot and finish waste it in a vaudeville playlet that needs a better finale for itself? Though the finish of the sketch itself may do. There are some solid laughs and it is also a question whether Miss Clayton herself has ever done anything better in vaudeville. Surely not in character work. Her support, a young and good actor with a voice, nicely balanced with her. Until a knock-out finish is found if that may be discovered, this playlet will do in the first part of a big time show. It is now certain for laughs, to an extent.

Sime.

Stewart and Lewis.

Singing and Talking.

13 Mins.; One.

City.

Stewart and Lewis, conventional double mixed team, employing some rather passe English comedy bits. The Chappie is splendidly handled by a rather tall fellow, and he is compelled to combat with a light outlay of material. As he appeared to possess quite some knowledge in that respect there is no telling what he might do with some regular material. The woman works as though she formerly did a single, denoting anger during the talk by pushing the Englishman all over the stage. If the act works steadily for any amount of time, she may have the front of his coat worn off in a short time. She looks neat in a couple of costumes, and gets a laugh by working in the lower box during a monkey number, during which she extracts a small animal from her bag. The combination may have been arranged for comedy, for she is rather short in comparison with her tall partner. They had them laughing at the City in a hard spot, and should be able to do likewise on similar bills.

NEW SHOWS NEXT WEEK

French Players, Theatre du Vien
Columbier (Nov. 27).

"Over the Top," 4th Street Roof
(Nov. 28).

"Art and Opportunity," Knicker-
bocker (Nov. 28).

Maud Earl and Co. (1).

"The Vocal Verdict."

21 Mins.; One (4); Three (17).

Riverside.

Maud Earl and her company of one are presenting a novelty in the nature of a singing act. Miss Earl has a voice but it is rather the manner of presentation that makes the act worthy of feature or even headline honors. The idea was conceived and written by Miss Earl and Neville Fleeson, with music by the latter and Oscar Frederickson. The opening is blank verse introduction by a Jester, representing vaudeville, who tells of his constant search for novelty. Then a voice is heard singing off stage and Miss Earl appears, dressed in medieval costume and when approached by Vaudeville claims to be Novelty. He states she will have to appear in the Court of Vaudeville and stand trial, pleading her case by a display of her abilities. She does this and Vaudeville becomes the judge while the audience is the Jury. Three numbers are sung. They are all of an operatic and classical nature and her top notes gain applause. Finally she is adjudged guilty and sentenced to be imprisoned in vaudeville. Her jail is the final scene, she coming through the gates to offer a light number of a rather raggy tempo. This lends a snappy finish to the act, which proved to be the applause hit of the opening section of the bill. There is decided showmanship in this act. The trial scene is especially clever inasmuch as all of the numbers are explained prior to being sung by the judge calling the attention of the jury (audience) to them. It is well thought out and productive of applause. The act stands as a novelty that is well worth while.

Fred.

Mehlinger and Meyer.

Piano and Songs.

15 Mins.; One.

Palace.

This combination of Artie Mehlinger and George Meyer can be safely recorded as the best of its kind in modern vaudeville, carrying, as it does, the ability and personality of Mr. Mehlinger and the well-earned reputation of Mr. Meyer (for Meyer has provided the music market with a large number of its greatest popular hits). They have constructed a sensible vehicle for the vaudeville plunge, connecting up a lyrical story in proper fashion, Mehlinger attending to its rendition while Meyer supervises the musical accompaniment at the piano. Mehlinger enters and begins with an introductory number, paving a bright entrance for the composer. Through a quartet of songs (authorship credited to Meyers) and thereafter they consume the time with a cleverly arranged string of choruses of some of the former compositions of the writer, the arrangement allowing for explanatory dialog between titles. It insured their success beyond a doubt, carrying as it does such titles as "Mother's Rosary," "Me and My Gal," "Iowa," etc. It forced a half dozen bows and finally a speech from Mr. Mehlinger. Although the boys followed Elsie Janis (who stopped proceedings), their 15-minute routine never became tiresome, nor did the string of numbers interfere with the smoothness of the turn. Mehlinger, always a good stage worker, never appeared to better advantage. He shouldered the heavy work and made it soft for the retiring Meyer. As it stands now they have a corking vehicle, one that should command plenty of big time routing.

Wynn.

Murphy, Van and Kenyon.

Songs.
12 Mins.; One.
Palace.

Individually capable as vocalists, this trio (two of whom have held prominent positions in the land of song. Tom Murphy was of the original Primrose Four. Eddie Van established himself when a member of the Sherman, Van and Hyman trio—among other well known singing combinations) should never have stepped into the Palace, directly under the gaze of the booking fraternity, until thoroughly able to qualify. Monday evening, before a light house, they couldn't get started in the difficult second position. They didn't begin to properly harmonize until they reached "Emalina, My Gal," the fourth number in their repertoire. Physically large, they are naturally endowed with a vocal volume that should develop into a valuable asset when they become accustomed to one another, but the efforts at harmony fall far short of the expected mark. They should at least equip the act with harmonizing wardrobe as well. Murphy and Kenyon followed a style in dress, but Van wore an "odd" costume, throwing the appearance mark out of gear. They did five numbers, every one suitable, but none properly handled or arranged. The Palace engagement should not be accepted as a trial for this trio, for they have the ability and lack only the proper attention in the construction of their offering. Were it not for their established reputations and their equally well established prowess as songsters, one could register them as suitable only for small time on the Palace showing. At least their present turn deserves no better rating. One can suggest several weeks' work, a general rearrangement of the turn, some harmony practice and a return engagement. *Wynn.*

Crossman's Entertainers (7).

Music and Singing.
14 Mins.; Full Stage (Special Set).
Columbia (Nov. 14).

Charles Crossman has arranged a new routine of music and song with his sextet of musicians, five women and a male drummer aside from Crossman himself, who handles the banjo. After an ensemble medley two of the women offer a piano and violin duet, the pianiste following with a number, after which comes a cornet solo and more ensemble work. The affair is set in an interior of artistic design, the costuming and general scenic effects proving a valuable asset. The music has been well selected and as handled by this organization is thoroughly entertaining. It's a genuinely good act and with the present lack of good musical turns of this specie it should have little trouble in connecting. *Wynn.*

Boyle and Patsy.

Talk and Songs.
One.
Fifth Ave.

Boyle and Patsy are man and woman, new to New York. It looks as though New York was also new to them. Else they would not have ventured in here with dusty dialog that rung in an invitation for the girls to come up and kiss the fellow. One is "So Long Mother," a sort of a war number with a son bidding his mother a cheery farewell. The couple dressed in uniform for it. Another was a war written parody on "River Shannon," about what the Irish will do when they capture Germany. This appeared to be liked notwithstanding the complex idea involved in the theme. The turn isn't there for big time. It could move along in a spot on the small time hereabouts. At the Fifth Avenue it was No. 2. *Simé.*

Corse Payton and Edna May Spooner and Co. (3).

"A Great Life if You Don't Weaken."
Dramatic.
15 Mins.; Full Stage.
Logan Square, Chicago.

For years Corse Payton played (and played, and played, and played) in the twenty-third houses. Now, on account of the war, Corse has generously lopped his box office speed in half, and last week he blossomed out in a 10-15 house. Into his venture he has inveigled his stage partner of the halcyon days, before the cur-r-rsed movies blighted the business, Edna May Spooner, who will be remembered— But to the business. The sketch is nominated "It's a Great Life if You Don't Weaken." It is a great title for a Payton vehicle, because the entire German army couldn't make Corse weaken as long as there were footlights to scowl over and boards to tread. In reality the sketch is a sadly emaciated and anemic edition of Willard Mack's gutful piece "The Getaway," from which was made his play, "Kick In." Payton delineates the crook. The old "Hearts and Flowers," made virile for the heavy scenes, is used by Corse throughout the performances, and the orchestra performs nobly. In the struggle scene the second violin nearly tore the E string off. Miss Spooner gives a straight performance in the other crook role. Try as she may, she is unable to get away from the injured-wife-is-there - no - manhood - in - your-boozim business. The detective and the dope are admirably played, particularly the dope. He gives a truly wonderful interpretation. Nobody seems to know his name, but he is there. All in all, the work was Corse. *Swing.*

Minnie Harrison.

Songs.
13 Mins.; One.
Fifth Avenue.

Minnie Harrison lacks something. She's doing a single singing turn, with first rate songs and a neat opening. Miss Harrison appears upon the stage in a barrel, singing "Huckleberry Finn" as she emerges from it. To end this opening and while on the stage, she does "Mr. Jazz Himself," then with a change of costume, "San Domingo," with "I'm Used to You Now" next, and "Dixie Volunteers" to conclude. What Miss Harrison seems to lack is personality. While this may hold her off the big time as a singing single, she no doubt can make the small time with these numbers. *Simé.*

Cole, Russell and Davis.

Talking Skit.
17 Mins.; Two (Special Drop).
Fifth Avenue.

Cole, Russell and Davis, two boys and a girl, have a talking skit. It is before a drop of the "Gem Restaurant," with the two boys as street car conductor and motorman. They have just escaped the cops through the conductor having cleaned up via the nickel route on the company. Running away (they run across the stage before the act commences) they land in a town where they worked three years before. Admitted crooks, there is some tangled talk arising from attempted descriptions made to the girl to explain their reappearance, and she in turn delivers some slangy remarks. For the finale a comedy cop in looks arrests one of the crooks for stealing spoons. The spoon business is the only aged bit in the act, but it is necessary here for the following business and dialog. The other crook who professes honesty escapes through showing a phony badge, taking with him a lapel pin stolen from the girl. The act can take an early position. There are some good laughs during the running. The turn might be cut two or three minutes to its advantage, with the time taken out of the early section. *Simé.*

PALACE.

For some reason the Palace attendance suffered a noticeable slump Monday night, the several couples rows being unusual for current times at that house. Along with the attendance came a slump in the calibre of show provided. The first section of the program ran far below Palace grade, none of the turns in that part gathering more than passing interest. All Loyal and his dog were placed in the opening spot following the customary pictorial, and with the few present at that early hour gained favor. It particularly pleased the upper portion of the house, and with the closing stunts was rapidly reaching the hit class.

In this part of the bill were two new turns, Murphy and Kenyon (New Act), holding second position, and Mr. and Mrs. Jimmie Barry (New Act), delegated to fourth spot with their new Rube specialty. Between the two came Nat Nazarro and Co., held over from last week, when they reaped an applause harvest in the opening position. The turn is a thingy smothery, though a slight cut in the line showed up much better. The boy took a short encore in "one" at the finale to allow the arrangement of Barry's set.

Margaret Young, greatly improved since last seen, has a repertoire of mixed numbers, opening with "Ballin' Away" on the Henry Clay that though a few comedy songs with a "fliver" turns getting the best returns. It should close the act. The succeeding number, a comedy composition, couldn't follow, and it gave Miss Young a setback. With a fairly good voice for "ragging" this girl doesn't possess capabilities to warrant such a late spot on a Palace bill. In second spot this young lady, Hyman and McIntyre in their light comedy skit, "Maybloom," gave the show a much needed lift, closing the first part. The pair started off slowly, but the dialog and situations soon accumulated a string of laughs and the latter portion of their turn found the house decidedly favorable.

Felix Adler, opening intermission, surprised even his greatest admirers. Mr. Adler has a unique brand of nut comedy with several novel "bits" sandwiched in between his routine of gag. He broke the ice and softened things up for the balance of the bill. Considering the admitted scarcity of good single comedy turns Adler's offering should find ready demand.

Elsie Janis came next and lived up to all expectations of a headline act. Miss Janis has added a Bessie McCoy "Yama" imitation to her repertoire, and it makes an ideal finish for the preceding impressions. For this Miss Janis carries a Yama costume and does a chorus dance that nicely registers her versatility.

The two following acts, Mehlinger and Meyer and Maslova and Co. (New Act), held them in for the exit march. *Wynn.*

BUSHWICK.

There doesn't seem to be any doubt but that the Bushwickites of the war is on, for they applaud war songs as quickly as they applaud everything else. Probably if it weren't for their hurry to get into the theatre to see the show they would applaud Ben Blatt, the Bushwick manager, who is always in front of the house when the rush is on, something some other house managers might keep in mind for that is the place to be. That Bushwick section is strictly and exclusively composed of families. The only town in the state that has anything on it for being purely social is Amsterdam. In Amsterdam they talk over the back fence and forget to hang up the washing. They are that social, at least that's what they say in Fonda, a jealous rival without fence.

The Bushwick crowd must have as great an ear for music as they have for local scandal. This week there are 31 songs on the bill. Three of the nine acts neglect to warble. Two are "dumb" acts at either end of the bill, so they shouldn't count.

The singing acts, or acts with songs contributed as follows: Belle Baker, 8; Bailey and Cowan, 5; Morton and Glass, 3; Marguerite Farrell, 5; Low Madden and Co., 2; Ed Morton, 8. Some of the turns did other things besides singing, even if it doesn't look that way.

The bushers liked the songs, more or less, and they don't appear to mind "conditions," for the house was all filled in, from bottom to top, with the only vacancies in the gallery boxes, placed there probably so the management could count up the house from those spots if it wanted to.

Miss Baker is the headline and came on next to closing, singing her double octet of numbers after there had been 23 songs ahead of her. She is a single woman act. So is Marguerite Farrell, and Ed Morton is a single man turn, while Bailey and Cowan are a double male act. In the old days they would have been enough for the headliner to take to the woods or have some of the conflicting turns go there first. It neither hurt Miss Baker, however, nor affected the applause. After her sixth song she became an applause riot, having to sing two more by request, the first of the inviter being "Sweetie," and the Baker act concluding toward 11 o'clock with W. J. Reilly, the sailor-singer, doing "Over There" from a stake box upon Miss Baker discovering him there.

sounds like the best war ballad of the year, one of those quick hits. Miss Baker sang another war number ahead of it, about "One Million Heroes," and started off, exceeding the usual limit through her first three numbers, each a corker, written by Blanche Merrill. Miss Baker is always improving in her delivery of songs. That is rather remarkable, since her delivery has always commenced where most of the others left off.

Another song singing furor was Mr. Morton, No. 2, likely creating a bare stir for Bushwick for that position. He knew his audience and they knew him. His songs were "Meet Me at the Station," "Regretful Blues" (with the tempo taken too fast), "Dooley's Beauty Shop" (comic and a scream as Morton did it for them) "Homeward Bound," a sort of war ballad of the usual kind, "Glooms March Round" (comic and another comedy hit for the singer), then "Let Me Join the Army," also comedy, with "Wild Over Me" for the finish that obliged Mr. Morton to inform the house he had no other songs rehearsed.

That came, Low Madden and Co. in "Monday Morning," a bare stage skit, the opening merely used as a prelude to Madden's piano playing in "one," with (Miss) Gene Ford singing two numbers to his accompaniment. The forepart of the Madden turn would do much better if the intense hickiness of the vaudeville actor Madden takes were made less pronounced. Miss Madden goes into "one" it is surefire, and he gets comedy also there. Miss Ford sang "For You a Rose," an extremely pretty rose song, and Bailey and Cowan also used the same number as an instrumental later. Miss Ford has a first rate singing voice without any tricks. Miss Ford looked too heavily made up facially.

Opening with "Arkansas" Miss Farrell looked quite charming in a fur-lined cloak and beaming hat. She sang in succession a French, English, Irish and rag, the Irish was the poorest, although Miss Farrell did that number better than any of the rest, though getting to the house best with the French ditty she handled quite nicely as far as accent was concerned. Her score in gross count was a good one.

The first part was closed with a wallop by Morton and Glass, who have a new opening to their "1917-1950." It is a special rag and seemingly a special song, an alphabetical one, with the letters of the lyric displayed on a transparency during the first chorus. They should have been held lighted up for the second chorus as well. It is not every audience that can read them at first glance. It is an excellent number of the novelty kind. They got along as well also when going into the cottage set, with this personable and pleasing pair being now very well balanced, and they went to a big finish. Opening after the intermission Bailey and Cowan, with their instrumental and vocal number, got all they could have wished for. Bill Bailey is an inherent ragger. Even while playing the cello for a classical number he kept doing a rag movement with his body. They are a clean-cut pair of entertainers. The comedy sketch was provided by Grapevine and Chance in "Poughkeepsie" that just hit right this home-loving band of East New Yorkers.

After Miss Baker was "The Makers of History," a neat scheme of living staturary impersonations of America's greatest men for these days. It is well done, and during the war is a number that may be used. The Four Kings on the wire opened, doing a fast and a slow turn, the act looking well in people and dress. *Simé.*

AMERICAN ROOF.

The bill on the Roof for the first half dragged itself along, not being over until 10:50. Before intermission the show ran slowly, as two of the acts used unnecessary time. Three women in an upper box brought more laughter than anything on the bill.

Du Rocher and De Lee opened. Fanny Brice may have gotten her idea for her "soprano" number from the girl in the act. Outside of the woman's singing it's not a bad turn to open a show with. Du Rocher and Brice mixed in two songs about the war, of the three numbers they did. The girl dresses badly and they'll never pin any medals on the fellow for making them laugh.

The Piccolo Midgets did fairly well finishing with their old boxing match. As long as they keep down to about 12 minutes, they are safe, but if longer, they're not. Alic Hanson followed, and after doing four numbers stalled until she stole an encore. She is carrying a leader in the orchestra who plays a saxophone and cornet for two of her numbers, and does fairly well with both instruments. The "ghost" song might be done away with nicely. It got along nicely otherwise.

Rawls and Von Kaufman could cut a lot and not lose anything. When they finally do get into "one" the woman sings a ballad, which means nothing and got them as much. Cooper and Lacey opened after intermission and look as though they should be able to do things if changing around a bit. The girl could be made into a corking dancer and the fellow is all right on his feet now, but could use some new steps here and there. They did fairly.

Minna Phillips presented a nice sketch that didn't go on and on forever. Both women play well, with the man a stage and as the plays has more of a story than the general run of sketches it should have no trouble passing. Lane and Smith next to closing. It seems as if that is the best spot for an act on the Roof. The two boys just about walked in with the show. The Arleys closed the show that is running true to the form of it previous American Roof bills.

COLONIAL.

The Colonial show started shortly after eight o'clock Monday night and did not finish until after eleven. A goodly portion of the time was consumed in taking bows and encores and in the necessary waiting for applause and laughter to subside. While not a capacity audience, they were appreciatively demonstrative, even to the verge of resorting to the "clap-clap-clap" with hands and feet whenever they insisted on additional encores.

Pathe Weekly opened, with Herman and Shirley the first act. George Herman's contortions and dancing went very well. Alexander O'Neill and Saxton, three blackfaced singers and dancers, fared only moderately well. One is made up as a mulatto woman in evening gowns, designed to deceive the audience and pull a surprise by removing the wig at the finish. The surprise wasn't as big as intended.

The phonograph act presented by Barto and Clark is a novelty. It is billed as "Columbia and Victor with Eddie Barto and Florence Clark." The stage is set to represent the interior of a talking machine emporium. Piled about are several huge Victor cabinets. From two is heard a conversation, which consists of smart crossfire between the machines bewailing their respective lots, reciting their grievances and the "clap-clap" which they are sent. After awhile the fronts of the cabinets open and Mr. Barto and Miss Clark emerge, do some clever singing, dancing and more talk, and at the finish return to the cabinets. Cleverly conceived, smartly written and artistically produced.

Kenny and Henshaw succeeded to open the second half. Here switched with Browning and Denny and came fourth. They have their own drop and go through a new bunch of their well known routine of straight and "nut" material. Jack Kenny as the "nut" waves a different colored handkerchief after each joke with the same employed by Kate Blinore a few years ago. He varies this by asking for applause with such remarks as "Is this worthy of your applause?" "We ought to be with a show." "We write all this stuff ourselves." "I guess we're about the best this week." etc. Hollis does the "Don't let them hear you back there stuff" which was utilized by James Francis Dooley. They scored a big laughing hit.

John B. Hymer and Co. in "Tom Walker in Dixie" is as enjoyable as ever and recorded a series of consecutive laughs. In spite of its anything 40 minutes is a pretty long time for a sketch in vaudeville. There is in it, if anything, too much lighter. Any artist who can extract humor out of an electric chair must be good. Browning and Denny, after intermission, progressed slowly until the finish, when Miss Browning registered a big hit with her imitation of Eddie "To."

Lucille Cavanagh, with Frank Hurst and Ted Donner, a competent leader and artistic scenery and costumes, lived up to her head-billing and carried her portion of the show. Eddie Dowling with his monolog and serious recitation, although next to closing, had a pretty easy spot following Miss Cavanagh and being practically the only one left in the second half. He admirably sustained the spot. Four Nightons, posing acrobats, closed.

ALHAMBRA.

The Alhambra show Monday night had all the symptoms of a balky mule. At times it sat and then it didn't. The Alhambra audience showed no exasperation at all when the show stood still for a moment. There were a number of former Harlem favorites on the bill.

Two "dumb" acts started, with a sketch following. It had the toughest task imaginable to turn on the laughing steam. Then appeared an overdose of songs and piano numbers that came within an ace of opening the bill, but playing favorites resulted in the audience accepting everything good-naturedly.

The Eddy Duo opened. Man and woman go through a routine on the tight rope that furnished the best tricks near the close when the man executed some acrobatic on the wire decidedly circus. The Six American Dancers have changed their routine considerably, using the Dance of the Allies, surefire in these war times. The dancers also go in for individual stepping that has a sameness.

Louis Simon, following, faced a cold atmosphere that required almost superhuman efforts to thaw out, but which he did when he began his awkward maneuvers with the ladder in the ludicrous attempt to hang the framed motto on the wall. Joyce West and Moran, with the last named at the piano, mix singing with dancing in a piano work-out that pleased the uptowners. Joyce and West show most proficiency when dancing, and their singing only halts proceedings. The young woman flashed some costume for the finish. LeMaire and Gallager and their nonsensical military travesty hit the bullseye of comedy. The men have worked up their vehicle to the self-starting laughter classification.

After intermission Jim and Marian Harkins demonstrated their worth by making the best of a spot that wasn't at all favorable to this pair, but they pulled up finely and registered a hit. Jim Harkins is a funny fellow. In some genial kidding and knows how to work with any audience. Good act of its kind and one that shouldn't miss anywhere.

The Cameron Sisters are in their second week at the Alhambra. On general work, wardrobe, daintiness, class, neatness, precision, team work, rhythm, grace, looks and everything thrown in, even a good pianist in

Burton Daniels, the sisters proved valuable. Harry Fox followed and "disgusted" up. Harry is the big fellow up there this week, making a carry my own audience. He must be handed the palm for slinging together a nifty little "single" that will stand gunfire anywhere. Never has Harry so commercialized his voice as he does at present, and he is going in stronger than ever on the song thing. And he shows improvement, noticeable so in his previous act, and throwing in showmanship with their display. Mr. Fox is there with his kidding, but working more direct with the stagehands than ever before. He also uses Lew Pollock at the piano as a foil. Lew has a crackly he-haw that isn't musical, but, as Harry aptly remarks, "I carry my own audience," and it sure helps immeasurably. Closing were Burdella Patterson and her posing routine.

Mark.

ROYAL.

The show ran to comedy this week probably so framed to balance the bill, since it had a comedy drama, "On the High Seas," the latest Langdon McCormick effort (New Acts), which supplied an effective finish on Monday evening.

Blossom Seeley and her elongated martial running mate, Rube Marquard, teamed with William Dooley were the other features, and both came through with flying colors. "Seeley's Synopsed Studio" closed intermission, the headline turn finding the going very easy, since there was very little singing ahead, and there was very little afterward. There is no doubt Miss Seeley has a better act than last season. She is doing better work herself and has most valuable help in the Chicago jazz trio, Fields, Salisbury and Davis. Out in Chi the boys held forth at the Wynn Cliff Inn, and they indicated they were "there" for vaudeville when they played a week at the Majestic, stopping their cabaret work for that engagement. At the Inn, too, were the pink and blue colored in the Seeley act, and the coming jazz cornetist in the pit, billed as Cortez. All in all it's the latest in synopsis. But in addition the boys can harmonize and they won no mean share of the hit scored by the Seeley turn. Especially good was the Japanese number in which the boys sent home a pleasing vocal.

The Rube with his miniature partner opened intermission with the assistance of Helen Clement with results that almost equaled the Seeley melange. Douley's comic dancing first won the house after the fair military burlesque, and then when the Rube strode on amid the audience's admiring gaze, the pair was enough to thoroughly tickle the Bronxites.

The Darras Brothers opened the show with their splendid acrobatic routine, featured by the head balancing. Here is but a five-minute act, but an applause winner. No 2 felt to waddy anyone at closing time. This may be the same pair once known as Francis and Rose, for they employ an eccentric style of dancing. The work is away from the ordinary, and the boys bid for comedy with fairly good results. They were liked well enough to win two encores.

Dugan and Raymond furnished a funny quarter of an hour with their "They Auto Know Better," with the balky auto a great piece of property. Al and Fanny Stedman followed with nonsense and capers with the result that they went off favorites. It was, therefore, anything but easy for "believe me" Milt Collins to bid next to closing right after the Marquards and John Rose. This may be a nicey. Aaron Hoffman has supplied Collins with the up to the minute stuff, mostly relative to the war conditions as America finds them. He has, perhaps, but one old bit, the rhymed comic at the finish called "What's the Use?"

Doe.

RIVERSIDE.

At the Riverside the current week's bill worked out as an exceedingly pleasing vaudeville entertainment after there had been a couple of switches in the running order. The switches affected three acts. Clayton White and Co. were moved from the third position in the first half to opening after intermission; Bert Kaimar and Jessie Brown, originally closing the first part, moved to the Clayton White spot and Maud Earl and Co. shifted from the second half to the closing of the opening section.

There was plenty of show, but while the acts were seemingly liked by the Tuesday night audience the hits did not develop until the second half. Carl Randall and Ernestine Myers and Sam Bernard cleaned up on the applause honors.

The Hearst-Pathe started a little after eight, with "Sports in the Alps" opening the vaudeville section. The act is a novelty in an acrobatic sense and the various tricks were greeted with repeated applause. The six men are constantly on the go and their routine is a speed from start to finish. Jennie Wicketon, with her youthful appearing violinist, held the second spot and received a big applause return without resorting to rag numbers.

The "Nursery Land" act of Bert Kaimar and Jessie Brown scored. Leo Beers in his piano specialty was well received in the next spot. He looked as though he had just stepped in from the barbers, where he had been almost ruined by the trimmer, but with a little switch in the routine that he presented at the Colonial last week he was just a big favorite. A "Katydidd" number had the house laughing, and a gag about a traveling man and a milkmaid evoked screams.

Maud Earl and Co. in "The Vocal Verdict" (New Acts), closed the first half and walked

away with the applause for this section. The act is a novelty with an expensive scenic setting that is most pretentious. Clayton White and Co. have the name of Ida Stanhope featured and she looks as beautiful as in the days when she was the "New York Girl" in "The Prince of Pilsen." The act presented is "Cherie," and the laughs are just as frequent in it now as they ever were. Randall and Myers (New Acts) opened in "one" with a regulation song and dance specialty that started them finely and closed in full stage with a dance burlesque that stopped the show. Sam Bernard, who followed, had the audience laughing all the way and pulled down as saffig an amount of applause as even he could wish for.

Closing were The Vivians with their sharp-shooting specialty. They appear to distinct advantage in their English uniforms, and Vivian's war talk, especially that which touches on his efforts to teach recruits and why he is exempted, interested the audience.

Fred.

FIFTH AVENUE.

An over average show at the Fifth Avenue the first half, with the performance diving its big bit in the No. 8 spot, "Somewhere in France," and some act seemed to contain four inviolated acts. That's very early for a show like this to develop the hit of the bill, but the four men in uniform easily carried off the honor. There is a well arranged turn, seemingly too well arranged to have been pieced together by a soldier. Besides the songs, some of the material, are at least three big punch laughs of the explosive sort, two caused by "bomb" explosions. One of the men recites about "St. Julien," which may live to be to the Canadians what the "Six Hundred" is to the English, but this recitation lays too heavy emphasis on the soldier's work and is over-sentimental. For this turn, however, it fits in splendidly. It's a rattling good act of its trench kind, the best vaudeville has had. Although soldier clad, with three nationalities of the Allies represented, it's a regular vaudeville comedy singing and talking turn, good for any bill.

The medicine turn closed the show, May Wirth and the Wirth Family, riders, now in vaudeville following the circus season. May Wirth starts the turn of six people and two horses with a song, "Somebody Somebody's Going to Get You." She is joined by another woman and it, after which the both ride, the two solid turn with with with in the centre of the ring) doing group riding, one of the males acting as clown without becoming too boisterous at it. Miss Wirth's solo riding embraces a backward somersault, three attempted and twice successfully, the miss coming with the second try. Her famous forward somersault, together with the "St. Julien" act, is doing a bit of bareback riding toward the finish. During the running of the act Miss Wirth does a bit of the harum scarum dancing around. As a "riding act," the Wirths may be depended upon, although there is nothing sensational in the present turn.

The show had couple of spots that the other solid turn, afterward Minnie Harrison (New Acts), who got them now and then, but couldn't hold the house for any tangible result at the finish, with Una Clayton and Co. (New Acts) doing very well right after in a comedy playlet containing but two people.

Next were the Chung Wai Comedy Four, supposed to hold only Chinese without much comedy and not doing as much for the applause thing as has been brought out by the same act in the past. One of the members looks decidedly pro-American. Such Chinese singers as have been heard about before never seemed to have accepted the spot that they held. Next to closing were Cole, Russell and Davis (New Acts), who went to a good laughing finish with their skit in "one."

The Universal's "Current Events," Pictorial Weekly under another name, was the film portion starting the performance. It has replaced the Pathe-Hearst at the Fifth Avenue. Mabel Burke sang the animated picture song, "Just as Your Mother Was," with Harry Von Tilzer, writer and publisher of it, pictured at the opening. The song took two encores despite its inanimate picturizing that could have been stills for all the action displayed. When the picture was flashed than any composer on the Fifth Avenue screen this season.

Sims.

JEFFERSON.

This is Festival Week at the B. S. Moss house on 14th street, the occasion being the completion of extensive alterations and redecorations, which work was accomplished without the theatre closing down. It is said the remodeling represents an outlay of \$200,000, and the results attained certainly made the expenditure worth while. There is a warmth and richness that may have been lacking in the old order of things and the improvements place the Jefferson on a par or above the houses of its class in the city. A large dome, ringed and lighted from within, does wonders for the ceiling decoration, but even greater seem to be the changes effected in the proscenium arch. Much of the interior is embellished with gold leaf, the walls have been tapestried and new carpet adorns the floors, a system of concealed lighting splendidly shows off the rich-

ness of the decoration, this attaining almost completely around the proscenium and also in the lobby which presents a new appearance as on the 14th in welcoming. The work of making over the Jefferson did not stop with the interior but new electric signs adorn the exterior and there is a canopy extending over the sidewalk. There is no doubt but that effort and money to considerable amount have been given over to the "new" Jefferson and there is no reason why the house should not prove a very popular neighborhood resort. Tuesday night it was practically capacity.

Because of the event ten acts were offered for the first half, counting the picture songster, who opened the show proper. Howard and Symonds came after the singer, offering a dance routine. Both men effected costume changes and got something with a finishing Irish number. Prevost and Goulette did fairly well with a mixed specialty, including comedy, string guitar and acrobatics. On third was a Japanese girl called Lady Suda Noy, and her pleasing singing gave the show a shove. This made way for Tate's "Motor-ing" that wooed the house into good humor. The laughs were frequent but there was a lull when the son started in on "the com- emicent of the tangent," for the 14th streeters didn't recognize that kind of lingo.

After a speech explaining the alterations, which followed the Tate act, the new film was shown and the Five Musical McLaurens took up the running. In the quintet are four girls and a man, their routine taking in songs, dances, a bit of bagpipes and brasses with the youngest of the girls featured on the drums. Rather a standard turn for pop. John E. Henshaw and Grace Avery came next and the pair went over with "The Final Arbitrator," found plenty of favor, and the speeches produced applause in a number of spots. One that got a hand was "If I had the money that had been spent for the war I would wipe poverty from the earth forever." Probably some of the lines especially appealed here because of their socialistic trend. Lew Wilson did nicely next to closing with his yodeling and melodious whistling. With his natural ability he should go upward and might accomplish that by obtaining some original material to replace the familiar talk he now has. Crewell, Fanton and Co. closed the show. The show seemed to receive more appreciation than formerly and that may be credited to the new surroundings.

Doe.

81ST STREET.

The 81st Street theatre looks as if showing only pictures, adding from the front of the house. All the billing outside the house feature film. Five acts with the film make up the show for the first half, and the feature is run in the middle of the performance, running an hour and 20 minutes. The reason for running the picture in the centre is the people in the house draws come to see what's going on the scene and not the vaudeville.

Nanthey and Barbara opened with a fair dancing turn, with the girl at the piano singing between each number. The couple did three dances, the last one the best. There is nothing sensational, but should be all right in the smaller houses.

Marika Sims has a hard time following the singing of the previous act, but got going on her second song. She is assisted (on the card) by Mabel Smith at the piano. Miss Sims looks very well and has a pleasing voice, but has not shown judgment in selecting melodies, her third and closing one being noticeably bad. She should be able to better her act with a good act. With good voice Miss Sims has an excellent foundation.

Henry Kesne and Co. did nicely with his surprise sketch. He solely carries the act. His company only serves to hold it back.

They were followed by quite a lengthy overture, by a 14-piece orchestra, and then came the feature, "The Submarine Eye," padded out to some extent to run over the half hour. Browning and Dean got a few laughs out of the audience, though they had to work hard, as the house was pretty well tired from watching the long film. A talking act this, with one or two good laughs in it. The Stewart and Downing company in a posing turn closed the show at a little after eleven.

CITY.

There is a nauseating odor about the City that should be dispensed. It invariably is in the rear of the orchestra, where the ushers are kept busily engaged keeping the auditors in that section awake. If given attention it might change the whole atmosphere of the theatre, which needs a change.

Rowley and Young opened the show before a packed house, receiving a good drop in the Spotted Town. The boys looked neat before it, but show numerous opportunities for improvement. They are attempting entirely too much, with the combination repeatedly using the same steps. They try for novelty introductions and numbers, both falling through the repetitions of dance steps and formations. More speed and less working time would help. Grace Edmonds did nicely, following, with numbers that included a big patriotic song for a closer. That was just a trifle strong and it did not meet with the approval of everyone in the audience.

"What Really Happened" (New Acts) preceded Harry Henshaw, who offered three song numbers. A "Four-Minute-Man" then spoke, with the 2d episode of the German War Film Following. Stewart and Lewis (New Acts) were next.

"A Prima Donna's Rehearsal" (New Acts) held but little attention, with Harry Letzer in a song gaining laughs in the next to closing spot. The Imperial Russian Troubadours closed.

AMONG THE WOMEN

BY "PATSY" SMITH

The real dancing event of the season or the year crept in almost unannounced at the Riverside this week. Carl Randall and Ernestine Myers are doing an act full of novelties, but their last number, "their conception of a couple of Egyptians doing the foxtrot," is about the cleverest bit of burlesque dancing you have ever seen, save perhaps the clever burlesque of a classic dancer done by Johnny Dooley. Ernestine Myers is a real wonder in her transformations. She does four distinctly different dances and you have to look the second and third time when she reappears to be sure it is the same girl. This is not a mere matter of dressing, either; she changes her mannerisms and expressions for each number. Her costumes, each one a delight, fade into utter insignificance against that asset of incomparable value—"the spirit of true burlesque." An apricot crepe de chine and pansy malines, a mignonette chiffon jewel trimmed skirt, a pink "girlie" frock applied with great ribbon bow knots and an Egyptian slave costume are worn.

Maud Earl should be commended for her effort to put over a novelty, but despite the beautiful drops (rose and gray silk), which must have cost a pretty penny, they did not add any real value to her act. Her splendid voice and costumes needed no such elaborate setting. In early Victorian costume of pink satin she sang a showy number. In an Irish song Miss Earl appeared in the familiar Irish triple cape tan coat, top hat and lace jabot. A violet sequin and glorianna net was made slightly too tight through the hips to be smartly la mode. In the last number she "took a little bit off" until she threw back the drapery and flashed a mighty nice looking chiffon, brilliant trimmed "combination."

Jessie Brown charmed with her graceful dancing and pretty frocks, particularly in the blue and silver "Bo Peep" outfit. She is one of the few women in vaudeville who have really pretty knees, worth while showing. With shrimp pink velvet and net, Ida Stanhope (in "Cherrie") wore a stunning black and silver hat—the back turned jauntily up, tipped with black asprey. Pam Browning in the same act wore flesh pink georgette with blue embroidered designs in skirt. Jennie Middleton looked sweetly girlish in a Nile green charmeuse and Ada Vivian was smartly tailored in khaki kilts, fitted tunic coat and puttees.

The opening picture of the "Oh, Girl" show at the Columbia last week was a chorus of freaks, partly due to the hideous make-ups and partly to the display of what looked like cheap, second-hand clothes. Even the men use make-up as extravagantly as if the spirit of economy were not abroad. Jeanete Mohr looked best in a white satin and orange velvet, with tam to match; but a speech about a \$5 bill was too rotten for the decent Columbia audience. Babe Mills perhaps wore the ugliest dresses, and Frances Tait Botsford is probably better looking without her careless make-up. A red-haired, lipping chorus girl had the cleanest make-up of them all. Gold tunics worn with pink tights in the "Ragtime Volunteer" number and white satin tunics trimmed with black velvet and silver, also accompanied with pink tights, were the best chorus outfits.

The women of the stage know what an indispensable article the eyebrow pencil is and what part it plays in their make-up, and its use has also been copied to a great extent by the other women of the world who use "make-up" when they go out. From Internal Revenue Commissioner Roper at

Washington comes the ruling that the new war tax includes eyebrow pencils. Roper announces that vanity, stamp and match boxes, cigar and cigarette cases, lognettes, vinaigrettes as well as watches in metal bracelets and those bearing jeweled ornamentations are to be taxed.

Everybody who knows her must be highly pleased to hear little Vlasta Maslova has put over a successful dancing act of her own. She was delightfully received at the Palace Monday despite that she followed two great applauding hits. In cimeraria velvet coat and "spring green" skirt she first danced with her wonderful partners, Romeo and Kshesinsky. She was picturesquely garbed in silver, blue and orchid for the peasant number, but most dainty of all in pink chiffon caught up in shirred panels, with festive garlands, the boys coming in for their share of the picture at finish in French blue tunics and tights. Elsie Janis gave the best, most versatile program I have ever heard her in. A brand new war song was used for the Loretta Taylor impersonation. An impression of Ina Claire in "Polly With a Past," singing "When the Yankee Boys Learn to Parle Vous Francais," in which Miss Janis wraps herself in terra cotta and gold drapery and wears the lamp shade for a hat, and Bessie McCoy in the "Yama Yama" costume, added much needed atmosphere to her act. This is indeed the "clothes age" and audiences expect more than one costume. You would have known there was a woman in the Loyal dog act even if she were not billed, as soon as you saw the pretty gray and pink covered apparatus. Mme. was dressed in a neat tailored suit—gray, like her husband's. The flaxen beauty in the Nazarro act, Mrs. Jimmy Barry in white Georgette and knitting bag to match, and Margaret Young in a dress of strawberry sequins, caught up in bustle effect at back—all came in for their full quota of attention. Lelia McIntyre was an exquisite picture in "May Bloom," a vehicle which received the approbation of the Monday house. Her change from the somber brown dress and cape to the ruffled lace "grandmother's dress" was extreme and startling.

Howard and Syman called my attention to the comment in this department in the issue of Nov. 9, which mentioned their finished work, saying it made them "belong in this column." I don't blame the boys for being angry under the circumstances. The copy read "make them 'almost' belong," etc., but the printer dropped the "almost." Of course the printer had to select the word to leave out which would cause the most trouble. The boys wrote me a letter and told what they thought of me. I don't blame them for that, either. It was just a matter of a "good notice" becoming a boomerang, by a freak. Had no intention of belittling this good act or its members.

There is nothing new at the Colonial this week, unless it is the Alex and O'Neil and Sexton act, which includes Alexander, the female impersonator, now in brown face. The other two boys in black face have a very good and showy wardrobe, but Alexander's clothes do not look fresh and up to date enough to carry a punch with them. His voice, however, is above the average for this work.

Marion Shirley (Herman and Shirley) has not smartened up her wardrobe except to add some bands of brilliants to her blue opening dress.

Florence Clark, who plays one of the "talking machines" in the Columbia and Victor act, is some dancer, and

AMONG THE WOMEN

BY THE SKIRT

The women on the American Roof the first half showed no exceptional dressing. A musical team, Du Rocher and De Lee, had the woman in a fish scale dress, made short with a train of rose velvet. A second change was of the hoopskirt variety in gray and purple. Alice Hanson appears in a white fur coat, changing to the eccentric. Ella Von Kauffman (with Will Rawls) was in white cloth trimmed in black. The girl of Cooper and Lacey wore a white satin coat belted at the sides with brilliant chains. A badly made dress was of mauve and purple with a lace apron. An eccentric dance was done in long lace pants piped in cerise. Minna Phillips (in a sketch) wore a gray silk and velvet dress made very short. The young girl in the playlet was nicely dressed in blue striped satin combined with silver lace.

If I remember, "The Hungry Heart" was a naughty book. In picture form it is mildly tame. Pauline Frederick as the heroine is in several frocks, all made on the same lines. They were of the full skirt, belted at the waist line.

Mary Pickford has added another feather to her somewhat heavily laden film cap in her latest picture, "The Little Princess," at the Strand this week. Miss Pickford is such an adorable child in pictures it is difficult to realize she is grown up. The current character isn't unlike that in "The Poor Little Rich Girl." Miss Pickford dresses the part befitting a daughter of wealth. That she had the sympathy of the audience was evident when the little Princess found herself restored to riches. A ripple of applause was heard. The picture was superbly done, inasmuch as it shows the fairy story of "Ala Baba and the Forty Thieves" in as elaborate style as it is done on the speaking stage in "Chin Chin Chow" at the Manhattan opera house.

Douglas Fairbanks' newest picture, "Reaching for the Moon," is a series of fist fights. Mr. Fairbanks must be running out of scenarios when he has to resort to the ancient dream plays. The young woman in the film was pretty in a couple of simple frocks.

William Faversham in all his swaggering days never did as much swaggering as Willard Mack is doing in "The Tiger Rose." Mr. Mack wrote the play and has taken all the "fat" lines for himself, though he was at least generous with Lenore Ulric. She has a part no one on our American

Bessie Browning still wears that ugly pink georgette hat.

Versatility does not always mean talent—it usually means "Jack of all trades but master of none," but it is not so with Queenie Dunedin, "the Variety Girl." With an unusually good voice and rare comedy ability, she can dance, walk a wire, ride a bicycle, do acrobatic stunts, and skate, doing each as well as the ordinary specialist in each particular line—add to this—she knows how to design and wear pretty frocks.

"The Hip Hip Hooray Girls," at the Columbia this week, has about the same good chorus girls and fresh looking costumes despite they are the same or copies of those worn by this aggregation when at the Columbia in June. May O'Laughlin stands out in the diving scene as before. The skating scene has been cut and Dolly Smith has been replaced by Ethel Lytell, a good little dancer with plenty of pep.

stage could have done better with. Miss Ulric swears in a most ladylike way. It is like music coming from her lips. Not only in acting, but in looks, does she rank with our biggest stars. Great credit is due Mr. Belasco for the manner in which he staged this drama, now at the Lyceum. Other hands would have made melodrama of it. A rainstorm is so realistic the thunder almost takes one from his seat. But it is Miss Ulric's charming playing that places this play where it is today, one of our best.

"The Door Between," featuring Monroe Salsbury and Ruth Clifford, devotes too much time to Mr. Salsbury and too little to Miss Clifford. The pictures become boring with so many closeups of Mr. Salsbury. Taken in Japanese settings a mildly interesting story is told. Miss Clifford in several simple dresses looks well. A silk and velvet dress trimmed in mole-skin was especially pretty.

Tortola Valencia may be Spanish, but she is no dancer. Her feet are impossible. Her dance recital at the Century theatre last Thursday afternoon proved that. She seems capable, however, of doing a very good "cooch." Valencia's one gift is her hand and arm movement. In a snake dance her serpentine movements were splendid. An Arab dance was most immodestly dressed. Such rolls of fat were exposed! The eight numbers were dressed in perfect taste, showing at least a study in the art of color schemes. Two magnificent shawls were shown. But the afternoon wasn't exactly wasted, for the Century orchestra was a pleasure, all by itself, under the leadership of Robert Hood Bowers.

If Grace George's latest, "L'Elevation," isn't a success it is because that play is too heart-rending for the times. Any one with sons in the service would be too affected. At the same time it doesn't prevent Miss George from doing her very best work in it. The same may be said of Holbrook Blinn. Mr. Blinn was the one actor who could play this part. The entire performance is so splendidly acted it will be a pity for any one to miss it. In the first act Miss George looked very pretty in pink chiffon over white. The next two acts had her dressed in a simple white cloth one-piece dress.

"The Silent Lady" is at the Broadway with the child-actress, Zoe Ray. Outside of registering several grown-up expressions, she has little to do. The picture, presumably taken on the Maine Coast, shows many scenic effects.

Artists like Marjorie Rambeau are born, not made. In "The Eyes of Youth" Miss Rambeau has a difficult role which she handles admirably. The film undoubtedly suggested this play to the authors. It has a series of flash-backs used so often in the picture and other dramas. In one the star is a drab school-mistress surrounded by a group of adorable children. As a grand opera singer with a slight "bun" Miss Rambeau was superb. The costume worn in this scene was flashy to an extreme. A cloak of cerise chiffon had an ermine bodice. Underneath was a dress of peacock blue satin draped tightly around the figure. A large picture hat added the right touch. In a judge's office during divorce proceedings Miss Rambeau wore a blue cloth dress piped in red. A pink chiffon afternoon dress was the one other costume. If any one asks the best play of the year, say "The Eyes of Youth." You can't go wrong.

OBITUARY

BILLS.

(Continued from page 17.)

Aveling & Lloyd
Roland Travers
(Other to fill)
EMPRESS (a&b)
Harry Davis
Walton & Brandt
Sigmund & Manning
Fiddler & Cole
2 Carletons
"My Country"
24 half
Flying La Mars
Wagner & Whiting
Grace Linden
Best Morton & Kerr
Van & York
Moorish Arabs
Sagshaw, Mich.
JEFF-STRAWN (ubo)
(Sunday opening)
(Bay City split)
1st half
Gaston & Palmer
Tabor & Green
Ed Raymond Co
Danny Simmons
Mlle. Blanca
St. Louis
ORPHEUM
"America First"
Mrs. Thos. Whitten Co
Swor & Avey
Al Shanno
Josie O'Neers
Bessie & Baird
Ardale's Animals
PARK (wva)
Dancing Tyrells
Royal Italian
Emily Darrell Co
Thalero's Circus
24 half
J & K Demaco
Eikins Fay & Eikins
Jolly Wild Co
Richards & Kyle
"Girl in Moon"
GRAND (wva)
Helen Savage Co
Paul Sawens
Edmunds & LaVelle
Kelso Bros
Low Wells
Scanlon & Press
Roth & Roberts
Internation Rev
EMPRESS (wva)
3 Mcran Sisters
Broughton & Turner
Sherman's Circus
Hager & Goodwin
24 half
DeLuxe Trio
Zeno & Mandel
Tudor Cameron Co
Elsie LaBergere
St. Paul
ORPHEUM
(Sunday opening)
Eva Taylor Co
Toots Paka Co
Clara Howard
Lovenberg Sis Co
Holt & Rosedale
Kanasawa Japs
Elsa Ruegger Co
PALACE (wva)
The Van Camps
Henry & Moore
Glady's Corriell
Black & White Rev
Zertho's Dogs
U B 4
24 half
Paul Petching Co
Carter & Waters
Stanley & Gold
Maggie LeClaire Co
5 Funsters
Choy Ling Hee
HIPPODROME (abc)
Reckless Trio
Paricola
(Three to fill)
24 half
Selbie & Lillie
9 Ruebens
Patricia
Etta Bergon
(One to fill)
Sait Lake
ORPHEUM
(28-1)
Edw "Bandbox Rev"
Georgie Barle Co
Al Herman
Juggling Nelson
Santly & Norton
Gallagher & Martin
PANTAGES (p)
3 Mori Bros
5 Sullys
Lacy Shannon & D
Trevitt's Dogs
Harry McCoy
"Winter Garden Rev"
San Antonio, Tex.
MAJESTIC (inter)
Weber Girls
Bernie & Baker
"Magazine Girls"
Medin Watts & T
"Peacock Alley"
German Film
San Diego
PANTAGES (p)
"Saint & Sinner"
J & D Miller
The Crownwells
Brady & Mahoney
"Boo Voyage"
HIPP (a&b)
Davis & Kitty
Swain's Pets
Aerial Eddies
4 Southern Girls

Donald Sisters
Van & Carrie Avery
Byal & Barly
HIPP. (ah-wva)
(Same bill playing
Liberty, Walla-Walla,
28)
The Totos
Vincent & Carter
7 Variety Dancers
Amedeo
Barnet First
Alice Teddy Co
Springfield, Ill.
MAJESTIC (wva)
(Sunday opening)
Folley & Massimo
Zeno & Mandel
Lella Shaw Co
Gardner & Bowers
Rucker & Winifred
Evans & Girles
24 half
Bimbo
Flske & Fallon
Hager & Goodwin
Olive & Oip
Madison & Winchester
Long Tack Sam.
Springfield, Mass.
PALACE (ubo)
Frank Carmen
Hanvey & Francis
MAY Ward
Larry Reilly Co
Four Entertainers
Five Williams
24 half
J & J Gibson
Rice & Francis
Ethel McDonough
Dances d'Art
Mayo & Tally
Kitty Francis Co
BWAY (loew)
Ovandos
Billy Elliott
Ryan Reichfeld Co
C & M Cleveland
Sutter & Dell
24 half
Dow & Dale
C & S McDonald
(Three to fill)
Springfield, O.
SUN (sun)
Bolger Bros
Henry Fry
Sparky All & Co
Tom & Stacia Moore
24 half
Forrester & Lloyd
Hazel Kirk 5
Nolan & Nolan
Stamford, Conn.
STAMPFORD (loew)
24 half
Ovandos
Reathie & Shelley
Billy Elliott
Sutter & Dell
(One to fill)
Stockton, Cal.
HIPP (a&b)
Flying La Mars
Wagner & Whiting
Grace Linden
Best Moore & Kerr
Van & York
Moorish Arabs
24 half
Peerless Trio
Schuyler Co
(Four to fill)
Superior, Wis.
PALACE (wva)
Pollard
Fagg & White
Dorothy DeSchelle Co
Calvin & Thornton
DeKoch
24 half
Ziska & Kline
Oxden & Benson
"Camp in Rockies"
Glady's Corriell
Zertho's Dogs
Syracuse, N. Y.
TEMPLE (ubo)
The Crutchfields
Follis Sis & LeRoy
Jos E Bernard Co
Sandy Shaw
Doraldina Co
24 half
Walter Ward
Brown & Jackson
Pearson & Goldie
"The Miracle"
Conlin & Glass
C & A Glocker
Tacoma
PANTAGES (p)
Doris Lester 3
Pedrin's Monks
Gillrain Dancers
4 Casters
Strand Trio
Harry Jolson
REGENT (ah-wva)
(25)
(Same bill playing
Palace Hipp., Seat-
tle, 29)
Fisher's Circus
Byrd & Harvey
Eastman & Moore
Capt Kidder Co
Dan Ahern
"Mary's Day Out"
"Feve Haute, Ind.
HIPPODROME (wva)
4 Horrors
Spokane, Wash.
PANTAGES (p)
"Cycle of Mirth"
Naynon's Birds"
Bill Pruitt

"Finders Keepers"
Hampton & Shriner
Pernikoff & Ballet
Tolado.
KEITH'S (ubo)
Antrim & Vale
Margaret Ford
Joe Jackson
Fox & Ward
Sam Mann Co
Felic & Delia
Casting Campbells
(One to fill)
Toronto
SHEA'S (ubo)
Dolly Connelly
"Riding School"
"Cranberries"
Vernon 5
Marie Fitzgibbons
Clark & Verdi
Rome & Cox
4 Casting Keys
YONGE ST (loew)
Peppino & Perry
Jesson & Jesson
Leonard & Ward
Will & Mary Rogers
"Children of France"
Geo Rosener
6 Stylish Steppers
Trenton, N. J.
TAYLOR O H (ubo)
(22-24)
The Sylvesters
Van & Vernon
"Wagon Owns the Flat"
Barnes & Robinson
Texas Four
Green & Platt
Troy, N. Y.
PROCTOR'S (ubo)
(Albany split)
1st half
Frawley & West
Frison
J C Nugent Co
McKay & Ardine
Great Lester
Hanson & Clifton
Union Hill, N. J.
HUDSON (ubo)
(22-24)
"Corner Store"
Harry Cooper Co
Kimberly & Arnold
Cycling Brunettes
Utica, N. Y.
COLONIAL (ubo)
"Tail of a Coat"
Bernevicl Bros
Corb Shep & Don
Leach Wallin 3
(One to fill)
24 half
Alva & Partner
Cunningham & Marion
"Rising Generation"
(Two to fill)
Vancouver, B. C.
ORPHEUM
Montgomery & Perry
Fanchon Marco Co
Rita Boland
Robbie Gordone
James Gullen
Ipsen Sisters
C & Usher
PANTAGES (p)
Honey Bees
West & Hale
Maurice Samuels Co
Transfield Sisters
Mile Therage Co
Victoria, B. C.
PANTAGES (p)
"Hook Kongs Mys"
Frank Bunk Mys
McDermott & Wallace
"Revue De Vorus"
Martyn & Florence
Virginia, Minn.
LYRIC (wva)
(30-2)
Park & White
Dorothy DeSchelle Co
Calvin & Thornton
DeKoch Troupe
Waco, Tex.
MAJESTIC (inter)
(25-26)
J & C Williams
I & M Hunting
Eadie & Ramadan
Horn & Ferris
Fowman Bros
General Film
Walla-Walla, Wash.
LIBERTY (ah-wva)
(25)
(Same bill playing
Empire, North Ya-
kima, 30)
Monahan Co
Cook & Hamilton
Carle & LeClaire
Symphony Girls
Link & Robinson
Costa Troupe
Washington, D. C.
KEITH'S (ubo)
Valeska Suratt Co
Beatrice Herford
Lyons & Yanco
Venita Gould
Dugan & Raymond
Lockett & Brown
Francis P Beat
Fantasia
Waterbury, Conn.
"ROLLI" (ubo)
J & J Gibson
Baby Kathryn
Davis & Stafford
Fereira Sextet
Bob Hall

Louis Wesley died Nov. 18 a victim of the rare affection called Hodgkins disease, from which he had suffered for some time. He had been ailing ever since his wife's death a year ago. He was born in Niagara Falls 54 years ago and went on the stage at the age of ten. As one of the Wesley Brothers he became well known in vaudeville, the act being billed "The Long and Short of It," but it was in musical comedy the deceased made his mark, appearing as comedian in the Casino (N. Y.) shows for nearly nine years. Perhaps his biggest success was in "The Maid and the Mummy," in which he sang "Gee, It's Great to Be Crazy." Some of his other appearances were in "The Merry World," "The Whirl of the T. w. n.," "Gay New York," "Yankee Doodle Dandy," "The Casino Girl," "The American Beauty," "The Man in the Moon" and "The English Daisy." He also appeared in Richard Mansfield's company at the Garrick theatre as "Gecko" in the burlesque on Trilby and he was in the original production of "The Village Postmaster." About ten years ago Hr. Wesley retired from the stage and became a vaudeville agent, bringing a number of well known legitimate artists into the two-a-day. For several years he controlled the Savoy theatre, Atlantic City. Funeral services were held Tuesday at Campbell's Burial Church on Broadway. The remains were cremated and placed in a niche beside that of his wife's at Union Hill, N. J.

IN MEMORY
Of my dear departed friend
LOUIS WESLEY
May His Soul Rest in Peace
EDGAR ALLEN

Jay Quigley, aged 54, committed suicide Nov. 15, by leaping into the Scioto River in Columbus, O. Quigley was suffering from a nervous breakdown. Before he climbed over the Broad street bridge railing, he placed one of his cards in his cap and left it lying on the bridge. His wife visited him at the state hospital, where he

was a patient, half an hour before the suicide. When she left he told hospital attaches he was going down the street to buy a New York newspaper. Quigley was a brother of the late "Doc" Quigley, minstrel. Jay Quigley lately played three weeks in stock at Olentangy Park, Columbus. His last road connection was severed last January when he left "Chin Chin" at Cleveland.
William Raynor died suddenly in Baltimore Tuesday night, Nov. 13, from heart failure. He was appearing at the Garden theatre there in his sketch, "Between the Races." While on the street after the Tuesday matinee he was stricken and rushed to the University of Maryland Hospital, where he passed away. The deceased was about 50 years of age.
The deceased was about 50 years of age. He is survived by a wife (Viola Keene) and a daughter.
Mrs. Augusta Frouler, wife of John R. Freuler, president of the Mutual Film Corporation, died at her home in Milwaukee, Nov. 8. She had been in ill health for a number of months, but of late her condition had seemed to improve. She leaves a husband and two daughters, Gertrude and Loraine.
Dan F. Gardner, of Gardner Brothers, German comedians and dancers, died suddenly Oct. 17 in Newark, N. J., on his way to New York. The deceased with his brother, Harry, played all the leading vaudeville theatres throughout the United States and Canada. The team retired from the profession several years ago.
John E. Williams, for many years owner of the Oshkosh (Mich.) grand opera house, died recently at the Lakeside Hospital, Oshkosh, of pleurisy. Mr. Williams had been connected with theatrical and amusement enterprises in Michigan for the last 30 years.

"Modiste Shop"
24 half
Frank Carmen
Maud Rockwell
Hanvey & Francis
"Mirror World"
Waterloo, Ia.
MAJESTIC (wva)
(Sunday opening)
Paul Petching Co
Allman & Neivas
Morgan & Gray
"Temptation"
Frank Ward
24 half
"All Girl Revue"
Wheeling, W. Va.
VICTORIA (sun)
Fulton Mack & Fulton
John West
McDonald & Rowland
F Bowers Revue
24 half
Clark's Hawaiians
Lee Barth
3 Rambler Bros
Wilkes-Barre, Pa.
POLI'S (ubo)
(Scranton split)
1st half
Emmett's Cantines
Taylor & Howard
"Clock Shop"
14a Chadwick & Dad
Robert LaMont 3
Winnipeg, Can.
ORPHEUM
McIntyre & Heath
Travers & Douglas
Rae E Ball
Sylvester & Vance
Hoe Ho Gray
3 Steward Sisters
Alexander Kids
PANTAGES (p)
Rosaldin
The Langdons
Jarvis & Harrison
T & G Florens
D Harris & Variety 4

T. Kamosa, Japanese actor who came to this country ten months ago and whose last appearance was on a Brooklyn vaudeville stage, died Nov. 15 in New York. He was born in Japan 38 years ago and had appeared on the stages of that country, both variety and dramatic, since his 13th birthday.
Peter Smith died Nov. 13 at the Larned Hotel, Seattle, Wash., of tuberculosis. He was 57 years of age and had been ill for four years. His wife, Lottie Ellis, has been playing with the "California Belles" at Winnipeg for some time past. Mr. and Mrs. Smith were known in vaudeville as Smith and Ellis.
Louis Berman, a theatrical manager, died at his home in West 149th street, New York City, Nov. 18. Dr. E. A. Drummond of Fort Washington avenue, reported the case to the Coroner's office, stating he was of the opinion the man died from ptomaine poisoning.
Charles H. Patterson, formerly in vaudeville, but lately appearing in club affairs, was killed two weeks ago by a motor car at 13th street and 8th avenue, New York. The machine was a stolen car and its occupants were arrested, held for manslaughter. The deceased was around 70 years of age.
Charles Bradford, a former manager with the Shuberts, and an expert on angling, having conducted a magazine on fishing, died Nov. 12 at his home on Staten Island after an attack of pneumonia.
(Continued on page 23.)

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METROPOLIS' LATEST.

The Metropolis, Bronx, has again changed management. Last Friday Frank A. Keeney had to dispossess the former management and some hours later leased it to M. Margio, who contemplates Italian opera and occasional vaudeville for it.

Margio operated the Thalia theatre (downtown).

"SHOWING" FOR BIDS.

Lou-Tellegen held a dress rehearsal of "Blind Youth" at the Fulton Monday afternoon for the benefit of several managers. The plan was to induce bids from the New York house managers for a theatre.

The piece will be given about ten days out of town before brought into New York.

Marie Chambers is the Star's leading woman. The show opened last night in Wilmington and will play Atlantic City next week.

BERGMAN'S SIDE LINE.

Leonard Bergman, treasurer of the Amsterdam theatre, has developed a side line. With the advent of the war tax Bergman got a Brandt Automatic Cashier for his box office, and the possibilities of the machine struck him so strong that he obtained the New York agency for the machine for theatres. Thus far the Fox, Loew, Keith and K. & E. houses have installed the machines.

"PIGS IS PIGS."

Los Angeles, Nov. 21.

Myles M'Carty, former vaudevillian, has joined the army of financial giants. He hopes to make Armour and Swift look like small timers when he launches his scheme of cornering the pork market.

Quoting from his words, "There's millions in it!" What? Why hog raising!

The M'Carty plan is based upon the multiplication table. Starting with five hogs, in six months would equal 30 hogs times another six months equals 1,080, and in two years 6,480 hogs. His project will soon take form bearing the name of the "California Co-operative Hog Raising Association."

AUTO PICTURE SHOW.

The automobile picture show is making the rounds, its main activity confined to the West, with one company reported doing well in California.

A show with films as the main feature is going from stand to stand in an auto, the machine arrangement enabling the men attached to set up a sheet on the public square and operate as the old medicine shows did.

Billy Barry retired as manager of the Academy (Polis) Scranton, Pa., last week. Frank Whitbeck is now managing.

(Continued from page 22.)

World's Davis, formerly of the team of Gates and Davis, died in the Provident Hospital, Chicago, Oct. 31. His remains were shipped to Greenville, Miss.

Matthew S. Raff, aged 33, brother of Harry Raff, after a lingering illness, died Nov. 12 at Saranac Lake, N. Y. The deceased was unmarried.

The father of Mrs. Louis Gerard died last Friday at the Gerard home in Brooklyn of old age. He was buried Sunday in Greenwood cemetery.

John C. (Jed) Thompson, 51, manager of Ford's opera house, Baltimore, Md., died November 9.

The sister of Tommy Curran, the agent, died Nov. 17, from an operation performed in a Brooklyn hospital.

The mother of Rose Sydel died Sunday at her home in Covington, Ky., of a complication of diseases.

William H. Way, for many years musical director, died in Lowell, Mass., Nov. 15.

BURLESQUE ROUTES

(Nov. 26 and Dec. 3.)

- "Americans" 26 Gayety Chicago 8 Gayety Milwaukee.
- "Army and Navy Girls" 26-28 Warburton Yonkers 29-1 Hudson Schenectady N Y 3-4 Holyoke Holyoke 5-8 Gilmore Springfield.
- "Auto Girls" 26 So Bethlehem 27 Boston 28-1 Majestic Wilkes-Barre Pa 3 Empire Hoboken N J.
- "Aviators" 26 Englewood Chicago 3 Empire Chicago.
- Behman Show 26 Hurtig & Seamon's New York 3 Empire Brooklyn.
- "Best Show in Town" 26 Empire Albany 3 Gayety Boston.
- "Biff Bing Bang" 26-28 Cort Wheeling W Va 20-1 Grand Akron O 8 Empire Cleveland.
- "Bon Tons" 26 L O 3 Orpheum Paterson N J.
- "Bostonians" 26 Columbia New York 3 Casino Brooklyn N Y.
- "Bowery" 26 Majestic Jersey City 3 Peoples Philadelphia.
- "Broadway Belles" 26 Olympic New York 3 Trocadero Philadelphia.
- "Broadway Frolics" 26 Gayety Omaha Neb 3 Gayety Kansas City Mo.
- "Burlesque Revue" 26 Peoples Philadelphia 3 Palace Baltimore Md.
- "Burlesque Wonder Show" 26 Palace Baltimore Md 3 Gayety Washington D C.
- "Cabaret Girls" 26 Howard Boston 3-5 Orpheum New Bedford 6-8 Worcester Worcester Mass.
- "Charming Widows" 26 Star Brooklyn 3 Gayety Brooklyn.
- "Darling of Paris" 26 Century Kansas City Mo 3 Standard St Louis.
- "Follies of Day" 26 Gayety Boston 3 Grand Hartford Conn.
- "Follies of Pleasure" 26-27 Holyoke Holyoke 28-1 Gilmore Springfield Mass 3 Howard Boston.
- "Frolics" 26-28 Orpheum New Bedford 20-1 Worcester Worcester Mass 3 Olympic New York.
- "Forty Thieves" 26 Victoria Pittsburgh 3 Penn Circuit.

ARTISTS, ATTENTION!

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NEXT WEEK (Nov. 26)—ORPHEUM, BROOKLYN

Direction MAX HART

"Gay Morning Glories" 26 Gayety Milwaukee
3 Gayety Minneapolis.
"Girls from Follies" 26 Gayety Minneapolis 3
Star St Paul.
"Girls from Joyland" 26 Cadillac Detroit 3
Gayety Chicago.
"Golden Crook" 26 Gayety Montreal 3 Empire
Albany.
"Grown Up Babies" 26 Majestic Ft Wayne
2-3 O H Terre Haute Ind.
Hastings Harry 26 Jacques Waterbury Conn
3-5 Cohen's Newburg 6-8 Cohen's Pough-
keepsie N. Y.
"Hello America" 26 Star & Garter Chicago 3
Gayety Detroit.
"Hello Girls" 26 Gayety Boston 3-5 Warburton
Yonkers 6-8 Hudson Schenectady N. Y.
"Hip Hip Hurray" 26 Casino Brooklyn 3 Empire
Newark N. J.
Howe Sam 20-1 Park Bridgeport Conn 3
Colonial Providence R. I.
"Innocent Maids" 26-27 Binghamton 28 Oneida
29 Oswego 30-1 Inter Niagara Falls N. Y. 3
Garden Buffalo.
Irwin's "Big Show" 26 Miner's Bronx New
York 3 L. O.
"Jolly Girls" 26 Grand Trenton N. J. 3 Gayety
Baltimore Md.
"Lady Buccaneers" 26 Empire Cleveland 8
Erie 4 Ashtabula Pa 5 Canton 6-8 Park
Youngstown O.
"Liberty Girls" 26 Grand Hartford 3 Jacques
Waterbury Conn.
"Lid Lifters" 26 Empire Chicago 3 Majestic
Ft Wayne Ind.
"Maids of America" 26 Gayety Pittsburgh 3
Star Cleveland.
"Majestic" 26 Olympic Cincinnati 3 Star &
Garter Chicago.
Marion Dave 26 Lyric Dayton 3 Olympic Cin-
cinnati O.
"Merry Rounders" 26 Empire Toledo 3 Lyric
Dayton.
"Mile a Minute Girls" 26 Gayety Baltimore
Md 3 Gayety Philadelphia.
"Military Maids" 26 Lyceum Columbus 3-5
Court Wheeling W. Va 4-8 Grand Akron O.
"Mischief Makers" 26 Majestic Scranton 3-4
Binghamton 5 Norwich 6 Oswego 7-8 Inter
Niagara Falls N. Y.
"Million Dollar Dolls" 26-28 Berchel Des
Moines Ia 3 Gayety Omaha Neb.
"Monte Carlo Girls" 26 Gayety Philadelphia
3 Majestic Scranton Pa.
"Oh Girls" 26 Empire Newark 3 Casino Phila-
delphia.
"Orientals" 26 Star St Paul 3 Lyceum Duluth.
"Pace Makers" 26 Empire Hoboken 3 Star
Brooklyn.
"Parisian Filirts" 26 Penn Circuit 3 Grand
Trenton N. J.
"Puss Puss" 26 Gayety Toronto 3 Gayety
Buffalo N. Y.
"Record Breakers" 26 Star Toronto 3 Savoy
Hamilton Ont.
"Review of 1918" 26 Trocadero Philadelphia 3
So Bethlehem 4 Easton 5-8 Majestic Wilkes-
Barre Pa.
"Roeland Girls" 26 Columbia Chicago 3-5
Berchel Des Moines Ia.
Sidman Sam 26 Gayety Kansas City Mo 3
Gayety St. Louis.
"Sight Seers" 26 Gayety Detroit 3 Gayety
Toronto.
"Social Follies" 26 Garden Buffalo 3 Star
Toronto.
"Social Maids" 26 Star Cleveland 3 Empire
Toledo O.
"Some Babies" 26 Savoy Hamilton Ont 3
Cadillac Detroit.
"Some Show" 26 Empire Brooklyn 6-8 Park
Bridgeport Conn.
"Speedway Girls" 26 Standard St Louis 3
Englewood Chicago.
Spelgel's Revue 26 Gayety Washington 3
Gayety Pittsburgh.
"Sporting Widows" 26 Orpheum Paterson 3
Majestic Jersey City N. J.
"Star & Garter" 26 Colonial Providence R. I.
3 Casino Boston.
"Step Lively Girls" 26 Casino Philadelphia 3
Miner's Bronx New York.
Sydell Rose 26-28 Bastable Syracuse 20-1
Lumberk Utica N. Y. 3 Gayety Montreal.
"Tempters" 26 Lyceum Duluth 3 Century
Kansas City Mo.
"20th Century Maids" 26 Corinthian Rochester
3-5 Bastable Syracuse 6-8 Lumberk Utica
N. Y.
Watson Billy 26 Casino Boston 3 Columbia
New York.
Welch Ben 26 Gayety Buffalo 3 Corinthian
Rochester N. Y.
"Whirly Girly Girls" 26 Erie 27 Ashtabula Pa
28 Canton 29-1 Park Youngstown O 3 Vic-
toria Pittsburgh.
White Pat 25-26 O H Terre Haute Ind 3
Lyceum Columbus O
Williams Mollie 20-28 Cohen's Newburg 20-1
Cohen's Poughkeepsie N. Y. 3 Hurlig & Sea-
man's New York.

INTERNATIONAL CIRCUIT.

(Nov. 26)

"A Daughter of the Sun" Lexington New
York.
"A Good for Nothing Husband" Prospect
Cleveland.

"After Office Hours" Orpheum Nashville
Tenn.
"Bringing Up Father" 26-28 Lumberk Utica
20-1 Bastable Syracuse N. Y.
"Come Back to Erin" American St. Louis.
"Common Clay" Lyceum Detroit.
"Hans & Fritz" Majestic Buffalo.
"Honolulu Lou" Garden Kansas City Mo.
"Little Girl in Big City" Southern Columbus.
"Millionaire's Son & Shop Girl" Grand
Worcester Mass.
"Mutt & Jeff" Imperial Chicago.
"Peg o' My Heart" Park Indianapolis.
"Story of the Rosary" Orpheum Philadelphia.
"The Heart of Wexona" Gayety Louisville Ky.
Ky.
"The Marriage Question" 25-28 Boyd's Omaha
Neb 30-1 St Joe Mo.
"The Newlyweds' Grown-Up Baby" Audito-
rium Baltimore Md.
"The White Slave" Poli's Washington D. C.
"Turston" Shubert Milwaukee.
"Treasure Island" Avon Rochester.
"Turn Back the Hours" National Chicago.
"Which One Shall I Marry" Lyceum Pitts-
burgh.
"Wizard of Wiseland" Emery Providence R. I.

LETTERS

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Armstrong Lucella
Armstrong Phil
Arnold & Page
Atwood Vera
Austin Bobbie
Austin Claude
Ayers Mr & Mrs (C)
B
Bachman Miss G (C)
Badger Eddie
Baker Beatrice
Baker Mildred
Ball H W
Barclay John
Barlow Hattie
Barnard Babe
Barney Violet
Baron's Circus
Barry Lydia
Barr Sadie
Barton & Ashley
Barymore Emmett
Beeman Earle (C)
Bennett Evelyn (C)
Bennett Laura A
Benton Harry
Bergamasco Jno (C)
Berlin Lulu
Bernivici Al (SF)
Bernard & Scarth
Bewley Harry
Bimbo Chas (C)
Blumenthal Miss F
Bock Miss F
Boise Jack & Millie
Boland Robert (P)
Boiduc Marion C
Borremier Louis (C)
Boyd Dixie (C)
Boylan Augusta
Brady Joseph (P)
Brennan Marty
Briscoe Olive
Broadbent Irene (SF)
Brook Mr & Mrs A
Browder Miss F
Brown & Demont
Brown & Kennedy (C)
Brown Tom
Brownell Mabel
Brownie Morris (C)
Bruce Al (SF)
Bruen W R

Buchanan Harry
Burdell & Burdell
Burnett James (P)
Burt Jack
Burt Miss (C)
Butler Roy E
Byron Bert
C
Calbourne W H
Campbell Emma
Carew Evelyn (SF)
Carey James T
Carnes Esther E
Carpenter E J
Carr Merle (C)
Castle Louise
Cataldo & De Frierro
Cavana Duo
Cavanagh J F (C)
Cesaro Carlos (C)
Chaney Bob
Cherry Chub
Childs Edna
Christie G Earl
Claire Marion (C)
Claire Jack C
Clark & Gould
Clark Mrs H E
Clark Maude
Claude Miss Toby
Cleveland Harry B
Cleveland Marie
Clifford Larry (P)
Clifford & Wayne (C)
Clute Gerald L (C)
Coates Mr
Cobb Lew
Cole & Wood (Tel)
Conway Charley E
Cook & Handman (SF)
Cook James
Copeland Les
Corbett Shepperd & D
Cox Flo
Crackles Billy
Craighton Mary
Crisps The
Cunco A
Cunningham Cecil
Curtis Dale
Cuthbert J B
Cuthbert Rupert
D
Dale Louise
Darling Miss L (SF)
Davey Dancing
Davies Emil
Davison Eleanor (P)
De Angelo Carlo
De Coursey Nettie
De Croteau Wm
DeFogge Louise (C)
Deighon Chas
De Mamby Alfred
De Mar Rose
De Mont Mrs
Denny R A
Devine & Williams
Dinkins Sonnie
Dix Gladys (C)
Dom Marion
Donahue Marie (P)
Donegan Ed (C)
Donn Marion (C)
Donovan Fannie
Dorr Moore A (C)
Douglas Miss Billie
(C)
Doyle Catharine
Drew & Wallace
Drew Miss Bobby
Duffey Louis
Duffy Dick
Duffy Dick (C)
DuFrene Girls (C)
Duncan Harry
Dunlap F E (C)
Dunn James A
E
Eastwood Chas H
Edwards Irving
Edwards Julia (Pkg)
Ely Helen
Edwards May
Eleanor Sisters
Eldredge Julia
Elliott Adelbert
Elliott Adelbert
Elton Doc
Erwood Ruby (P)
Essent Opal
Evans Everett J
F
Fantos The (C)
Fargo & Wells (C)
Farrar Homer
Fay Ione
Fay Miss Billie (C)
Faye Kitty
Fields Arthur B (C)
Fields Willie
Finn Florence
Fleming Kathleen
Florette Mille
Folbes Gertrude D
Ford Harry B
Fox G H
Fox Mort
Francis Beverly
Francetta Margaret
Freeman Moe (C)
G
Gabriel Master (C)
Gallana Peggy
Gangler Jack
Gayer Eddie P
Gayles & Raymond
Gaylord Mrs B
Gehrue Mayme
Genaro Marie (SF)
Geots & Duffy
Gibson & Brown (C)
Gibson Earle S (C)
Gibson Harry (C)
Gibson Jessie (C)
Gillespie Flo (4) (C)
Giuntini E F Mrs
Glenny & Bradford
(C)
Glover Claude O (C)
Glover C O
Golding & Keating
Gradwell Chas E
Grady Adalnde
Grady James
Grassell Olivia
Gray Mary
Green Jimmie
Gregorys The (C)
Greer Clarence
Griffith Fred M (P)
Gualano R
Guest Alfred
Gulli Adolfo (C)
Gunson Henry
H
Haagen Helen
Halcombe Frances
Hall Sid
Halloway Arthur
Hamlin & Mack
Hammer T J (C)

Hardy Adele
Harlan Kenneth (Reg)
Harmony Four Kings
Harry Roy N (C)
Harris Honey (SF)
Harris Mrs Al
Harris Miss B
Harris Oscar
Harris Tommy
Harvey Edith (C)
Harvey & Francis
Haskell & Freedman
Hasson Leslie A (C)
Havelock Wallace
Hayes & Neal
Headdor Jack (C)
Hearn Julia (C)
Helers Lillian (Tel)
Hellen Miss Bobbie
Helmar Magdalen
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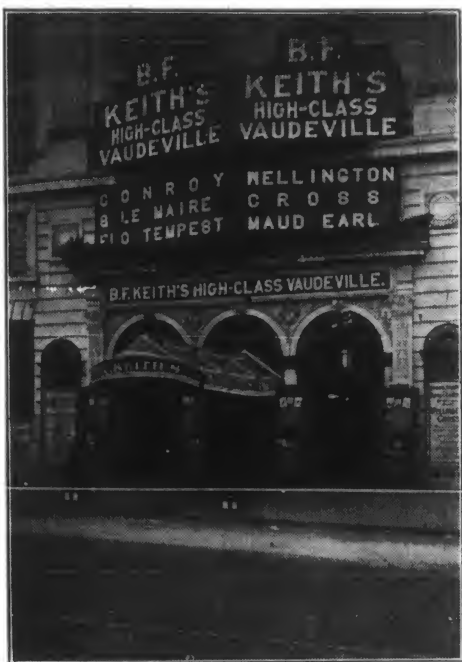
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- | | | | |
|---------------------|----------------------|----------------------|------------------------|
| Housley & Nicolas | L | Manning Floredee | Murdock Miss Jap(C) |
| Hoyt Frank | La Belle & Williams | Mann Billy | Musette Miss |
| Hoyt Leo | La Belle Eleanor | Marquis W (C) | Myers Anna |
| Hughes Walter W | La Burr Ella | Marquise Wm | Mystic Bird |
| I | Lambert Natalls (C) | Marr Billie | |
| Ihrmark Tina | Lane Ted | Martin Norwood Mrs | N |
| Irwin Chas T | Lane Peggy | Marion A (C) | Nash Mildred |
| Isaacs Abraham | Latell Ed | Mathews Edw | Naval Four |
| J | La Velle Harry | Matthews Mrs D D | Newlyn Victoria |
| Jacobs Jakey | La Verne Evelyn | (Reg) | Newman Mr & Mrs R |
| Jago Chris (P) | Lawson Billy (C) | Marim A (SF) | Nickerson Edw E |
| Janis & West (C) | Lee Eddie | Maxim Mrs (SF) | Nolan Louisa |
| Jansen Hugo | Lee Marie | Mayer Arthur | Norton Lew (C) |
| Jardine Dorothy | Le Grohs The | May Grace | Norton Ned |
| Jarrett G L | Leighn Chas (SF) | McGinnis Mrs F | Norwood Edw (C) |
| Jerome Mrs E (P) | Lemonts The | McGrath & Yeaman | Novelle Bros |
| Johnson & Arthur(C) | Leorrett & Lockwood | (C) | O |
| Jonathan | LePine Leyle (C) | McGreer Rolt (SF) | Oliver James |
| Jones Paul | Le Roy R B | McKay R J | Olivia |
| Joy Billie | Le Roy S | McLaughlin Annle | O'Neil Mac (C) |
| Judge & Dura | La Vaux Mr | (C) | Orthman Grace (C) |
| K | LeViva Miss (C) | McNamara Jimmie | Overall Jane |
| Kahill Vivlan | Lewis Bert | McNamara Nellie (C) | P |
| Kar-Mi Selma (P) | Lewis Emma | McNease Nellie (C) | Page Bert |
| Kaufman Ermie (C) | Lewis Harry C (C) | McVan B (Tel) | Palmer Frank (C) |
| Keating Mrs C (P) | Lexey Mrs Jack | Mealy Sig | Patrick Harry |
| Kesler & Belmont(C) | Leyle Wm (C) | Meiros Helen | Paulsen Helen B |
| Kelgard Billy | Libby Al | Meltonic Dorothy | Pavlack Nick |
| Keller Marie | Lidell Jack | Melvorn Babe | Peters Lillian B (Tel) |
| Kelly Andrew | Lidell Jack (C) | Miley Katherine | Phelps Frank (C) |
| Kelly Billy | Linn A M (C) | Miller Fanny | Phelps Lenore |
| Kelly Effe (C) | Lockhart Phennie | Miller Katharine (C) | Phiman Keith |
| Kelly Eugene | Lockhart Roma M(C) | Miller Ruby (C) | Pitrot Richard |
| Kelly Tom (C) | Lockhart W J C | Miller Thos H | Poole & Pembroke |
| Kennedy Flo | Loftus Mr & Mrs (C) | Millis Arthur G | Potter Wm G |
| Kennedy Jack | Longfeather Joe (C) | Milton Geo | Preston Frances |
| Kennedy James | Lowe Walter & M | Milton Miss Fay (C) | Price Samuel J |
| King & Harvey (C) | Lucase John | Moe Freeman (C) | Princeton S (C) |
| Kiralfy Calvin V | Lyles Aubrey L (C) | Monahan & Monahan | Primrose Helen |
| Kirk R W | Lynch Merry | Montrose Bert | Proctor Wm L (C) |
| Klob Arthur | Lynne Oral | Moon J Aurus (C) | Pullman Midd Dude |
| Kloof Billy (C) | M | Moon & Morris | Purcell Mr & Mrs P |
| Knight Otis L (C) | MacQuarrie Benedict | Moore Bob | Purdy Wm (C) |
| Knowles Dick | Malins Irene B (C) | Moore Irene (SF) | R |
| Koppe Sol (Tel) | Manderville Marjorie | Moore Lucille (SF) | Ramey Marie |
| Kranio Ben J (C) | Mann Billy (C) | Morlsen Wm | |
| | Manning Chas | Moulton Gertie | |
| | | Mudge Leland H | |

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Belle Oliver, formerly a single, now carries a jazz band in her act. She played the Wilson avenue last week.

Abe Finberg, ahead of the "Speedway Girls," has been switched to the "Gay Morning Glories."

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Scanlon and Press, of the States cabaret, have been booked by Dudley & Holmes for a run on W. V. M. A. time.

May Corr, well known as a theatrical stenographer here, has been married to W. F. Cody, a non-professional.

The vaudeville team of Martin and Valerie, now known as Mack and Josephine, have split; the reason given, incompatibility. Martin will get a new partner.

Sam L. Rosenbaum, general manager of the Triangle Music Publishing Co. of New Orleans, has opened a Chicago branch at 143 North Dearborn street.

Florence Timponi, on the bill at McVicker's this week, is a cousin of Rollo Timponi, business manager of the Illinois, and a niece of E. F. Timponi, director of music at Powers' theatre.

Flo Gillespie, manager of the "Four Gillespie Girls," just off Pan time, is in Chicago, taking vocal lessons. The act has been disbanded, and Miss Gillespie will do a single next year.

"Have a Heart," which will follow "Miss Springtime," will have Flora Zabelle instead of Louise Dresser in the prima donna role. Miss Dresser has been taking Miss Zabelle's place during the latter's illness.

Laddie Alplhe (Adolph Levey), the Australian actor, is going to New York with a new war sketch called "Over the Top." The sketch, which carries four people, was written by Levey.

Nat Goodwin was taken seriously ill last Wednesday. He played his role in "Why Marry?" during the matinee after a wait of ten minutes following his cue for the first entrance, with Dr. Harry Martin waiting in the wings.

Hallon Powell, late partner of W. S. Butterfield in the tabloid business, has opened an office in Indianapolis as head of a corporation to produce theatrical enterprises. He announces that he has seven shows out at the present time.

Knox Wilson has quit vaudeville and jumped from New York to Duluth to open with Perry Kelley's "Stop, Look and Listen" in the featured role, succeeding Chuck Risner. Risner has announced intention of returning to vaudeville.

Nat Phillips, of the William B. Friedlander office, came on from New York to brush up the No. 1 "Naughty Princess" and make some changes in the cast. From Chicago he jumped to Flint, Mich., to rehearse the Princess tabloid.

Anabel Nielson, soubrette with the "American Girl Review," and late of the Harry Holman company, on account of recent mail mix-

ups due to the existence of an Anabel Nielson, desires to call attention to her present connection to avoid future mistakes.

For the first time in fourteen months the chorus girls and principals of the revue at the Bismarck Gardens are not working nightly. Manager Ed Beck has declared a vacation. It is only a half vacation, at that, because the 24 girls, supplemented by eight principals, every one of which Mr. Beck declares to be "a well known vaudevillian," are now at work rehearsing the new revue, which is declared will be "the largest ever shown at the Garden."

The audience thought it was part of the play, but the actors didn't. It happened just before Ed Blondell and Co. were due to go on at the American last Saturday. Harmon, Zarnes and Dunn were in "one." The Blondell sketch is in full-stage, and requires an interior set. The ropes broke, and a lot of scenery came tumbling down. It caused a hold-up for half an hour, during which time pictures held the audience until repairs were made.

Frequent annoyances at the stage door of the Orpheum, Quincy, Ill., have resulted in the placing of a policeman near the theatre for the protection of the women of the show-house. The latest incident, which precipitated the action of the police department, was the experience of Adele Jason, on last week's bill. While leaving the theatre last Saturday she was approached by a man who spoke insultingly to her. She resented his remarks. He grabbed her by the throat and struck her in the face. Miss Jason screamed. The man got away before help came.

Last Saturday unknown persons painted the front of the Royal, in Sioux City, a bright yellow. In addition to decorating the box office and foyer with the paint, several inscriptions concerning slackers and unpatriotic Americans were painted. The theatre is owned by L. Well, who is also owner of the Strand, a house which plays vaudeville and pictures. In answer to the tacit accusations expressed by the yellow smudges, Mr. Well caused to be placed in front of his theatre the next morning signs telling of his purchase of \$5,500 worth of Liberty Bonds and various contributions to the Red Cross and other patriotic bodies, as a practical answer to the charges. A reward of \$100 has been offered for the arrest of the persons responsible.

AUDITORIUM (H. M. Johnson, mgr.)—Grand opera, Cleofonte Campari, direct (2d week). Got eight-column head stories in all the newspapers because of a bomb planted. Business off.

BLACKSTONE (Ed Wappler, mgr.)—Dark this week, following one-week run of Walker Whiteside in "Mr. Jubilee Drax," which died quietly a-borning. George Arliss in "Hamilton" Monday.

COHENS GRAND (Harry J. Ridings, mgr.)—"Why Marry" with Nat Goodwin, Arnold Daly, Edmund Breese and Ernest Lawford. Going at brisk pace (3d week).
COLONIAL (Norman Field, mgr.)—"Par-

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lor, Bedroom and Bath" (15th week). Nov. 25, "Here Comes the Bride."
COLUMBIA (Frank G. Parry, mgr.)—Columbia Wheel Burlesque.—"The Million Dollar Dolls."
CORT (U. J. Herthmann, mgr.)—"Upstairs and Down" (13th week). "Johnny Get Your Gun," Dec. 2.
CROWN (Ed. J. Rowland, Jr., mgr.)—stock.—"The Woman He Married."
ENGLEWOOD (J. D. Whitehead, mgr.)—American Wheel Burlesque.—"The Lid Lifters."
EMPIRE (Art Moeller, mgr.)—American Wheel Burlesque.—"The Crown Up Babes."
FARROW (William Currie, mgr.)—"The Passing Show" opened Nov. 19 to brilliant prospects.
GAYETY (Robert Shoenecker, mgr.)—American Wheel Burlesque.—"The Gay Morning Glories."
ILLINOIS (R. Timponi, mgr.)—"Miss Springtime" (8th week). "Have a Heart," with Flora Zabelle, Dec. 2.
IMPERIAL (Will Spink, mgr.)—International Circuit.—"Thurston the Magician."
LA SALLE (Nat Royter, mgr.)—"Oh, Boy!" with Joseph Santley (14th week). The most lasting of Chicago's musical comedies.
NATIONAL (John Barrett, mgr.)—"The Good-for-Nothing Husband."
OLYMPIC (Be Jacobs, mgr.)—Blanche Ring in "What Next?" opened Sunday, big (1st week).
PLAYHOUSE—Stuart Walker's "Seventeen" (8th week). Good takings.
PRINCESS (Will Singer, mgr.)—"The Man Who Came Back" with Mary Nash, continuing its healthy progress (9th week).
POWERS (Harry Powers, mgr.)—Ruth Chatterton in "Come Out of the Kitchen" opened Monday to a good reception. Several block sales should fatten week (1st week).
STAR AND GARTER (William Roche, mgr.)—Columbia Wheel Burlesque.—"The Slighters."
STUDEBAKER (Louis Juda, mgr.)—William Gillette in "A Successful Calamity." Successful (3d week).
STRAND (Gene Quigley, mgr.)—English opera.
GAYETY (Robert Shoenecker, mgr.)—American Wheel Burlesque. One of the members of the American Wheel Burlesque board, Charles M. Baker, offers the show, which is called "The Gay Morning Glories." It replaced the censored vehicle, named "September Morning Glories." The principal criticism directed against the latter show, which was Izzie Weingarden's, was that it had ancient scenery and costumes. Mr. Baker has gotten new scenery and new costumes.

It so happens that the audience at the Gayety is generally far from elite; and Sunday, when the soldiers and sailors are in town, the demand is for a boleros brand of entertainment. They liked the "Morning Glories" last Sunday. The Glories tried hard to live up to their name, which is gay, and to the theatre, which is Gayety. While there is nothing in the show to warrant critical hysterics, the house, which, by the way, was full, enjoyed it very much and was not beyond expressing delight with continual and vociferous applause.

Mark Lea, the principal comedian, wrote the book, which is classed as a two-act satire. It is providential that Mr. Lea does not have to earn his bread and butter by the Remington. He appears to pass as a Hebrew comedian. Sid Winters plays the Irishman, and the other male roles are taken by J. B. Cunningham and August Flaig. Jessie Howard, Dolly Winters and Hattie Beall have the prima donna, ingenue and soubrette roles. In the words of Izzie Herk who would like to write a book for me and it flopped terribly."
Living.

MAJESTIC (Fred C. Eberts, mgr.)—Orpheum; rehearsal 9:30.—Dandy bill this trip. Well shaken up, with plenty of good old variety, talent and comedy, the entertainment gets and gives plenty of action.

If a favorite must be picked, it is probably safe to place the crown upon the soft, brownish hair of Alice Marlon Stewart, whose name is tacked onto that of Jack Donahue. That's a shame. Donahue doesn't need any help, because, with his gutta percha dancing and his convulsing wrigles he's a show all alone. And Alice Marlon shouldn't be helping anyone, because she's four aces just on sheer good looks, wholesome sex, cunning gestures and a diamond-studded smile decked with pearly teeth. She isn't "stare beauty." But she's all there, and looks like a fellow wants his sister to (except the wardrobe). On next to closing, the team won a home here.

While nominating favorites, one must not overlook a retiring little one named Maryon Vadle, other. Maryon dances while Ota Gyrl fiddles. Ota has been here times innumerable, and Maryon is no stranger. But they sweetly squelched the famous Mafette No. 2 hoodoo-boogaboos, and made the show hesitate. The girl looks like Gene of long ago, and dances well enough to not rapture that reminiscence too harshly. Gyrl gets hands on soft, straight bow-work. On a bill less surely balanced one might deplore the earliness of this act. This time she didn't hurt anybody and helped the running order. She will to have strong ones up in the shows if they can get away with it.

Still another of the fair-to-middlin' sex turned a neat trick. Rene Dietrich, supporting Horace Wright (Wright makes changes and sings tenor) let loose some topnotes that rank true, and exhibited a suave, poised prima donna personality. Wright flattered now and again, and he rhymed "tomfoery" with "jewelry," but he was forgiven when he kissed Miss Dietrich, a bit of poor taste that every well-mannered gent in the house envied him. They sang and uked.

Evelyn Nesbit headlined. Miss Nesbit has developed chest tones and a large and handsome production. That took some years. Those years, she took away from her drawing power, so, while she contributed to art inartistic folk contributing at the gate, Miss Nesbit deserves support. She gets it—from Bobbie O'Neill. But she should get it from "front," too, for she is a serious-minded little woman who tries to get by on what she can do rather than what has been done to her.

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Too bad her abilities do not and probably never will measure up to her ambitions—honest ambitions based on a healthy effort to earn her way. She appeared from a garden of roses, looking attractive. She sang and danced with Bobbie and alone. Leaving off her "name" the act would scarcely have received headlined offers. But she was pleasantly received, got little momentary spatters of applause, and bowed graciously. The Nesbit furore has passed. Not a woman in the house was heard to say a nasty thing and not a man winked even furtively. If this young woman ever builds it will be on her gowns, which are the most breath-stopping in vauville, and look as though they cost a farm apiece. O'Neill breezed through airily. Miss Nesbit would do even better to get some pretty girls behind her. Every soft effect is valuable; also parlor dancing is getting so de trop. Hurford and Chain held and took plenty of encores with their subtle and slapstick nonsense. Funny fellows, these, getting away with murder and making it act like soothing syrup. It looked for a minute as though they were going to deliver on the square what Henry Toomer and his troupe had just finished burlesquing in "The Headliners." But that didn't live long. They let go their individuality and they let down a picture sheet with the grotesque "Nellie Dear" chorus on it, and we came to with the realization that they, too, were kidding the male two-act. Generally speaking, the safest thing two men can do these days on a vaudeville apron is to kid the male two-act.

Maria Lo's unannounced posesses made the end of a perfect bill. Any citizen wishing to think even less of his wife's charms may stay through the Lo act, and to he will find that there are lines that no author could write, and pictures no shy artist could paint.

Lott.

PALACE (Earl Steward, mgr.; Orpheum).—For the first time in a long, long time a spectacle took the honors on a big time bill. A portion of the tremendous applause may have been due to the conventional enthusiasm due any patriotic display, but discounting even that there was enough genuine feeling and acclaim to give this distinct honor to "Liberty Adams," the patriotic spectacle in which Gladys Hanson plays the one role—the Goddess of Liberty. With fine feeling and a beautiful enunciation she recites the message written by Roland Burke Hennessey. There is something in the way she does it that makes you think she is talking not to the entire audience, but to you—YOU. And you can't ignore a personal message. Not when it's delivered that way.

Emma Carus, No. 6, who was to follow the spectacle, also happened to have a final wartime hit. She was asked to switch to No. 7, realizing that she couldn't very well follow Miss Hanson with Miss Hanson's stuff.

The show was opened with Apdiale's Zoological Circus, which contains four bears, eight dogs, three monkeys, Apdiale and one ant-eater. A hilarious ark it is, and enthusiastically adored by the juvenile patrons of the house. Following the circus, in typical vaudeville juxtaposition, Fritz and Lucy Bruch, he with a cello and she with a violin, played some exquisite from the classics—Meditation from Thais and a prelude by Bach-Gounod. Nobody can cry decadent vaudeville as long as such artists are represented and appreciated.

Mrs. Thomas Whiffen and her company came on third in a sketch "Where There's a Will There's a Way." Irrespective of the sentimental interest attached to this act, owing more than ever of old to the fact that it commemorates Mrs. Whiffen's 50th anniversary on the American stage, it is a pleasant, sweet little sketch with many a laugh in it. It has to do with the matchmaking of Grandma Fox, played by Mrs. Whiffen, directed towards her granddaughter, acted by Peggy Dale Whiffen, and a family friend, played by Thomas H. McKnight. Although she is now 74 years of age, Mrs. Whiffen

played with a sturdiness and spirit hardly to be expected.

Bonita and Lew Hearn followed, and not even sweetly abominable (quavering) tenor could spoil the act. They acted out in great detail probably that first bit of business ever put on a burlesque stage—Bonita's classic, which is concerned with the appearance of an invisible husband, who demands money. Lew and Bonita sing, and dance a few lazy steps, and look at each other fondly as if to say, "This is not the old days, but let us be grateful anyway." The house capitulated to their efforts.

Taking Miss Carus' sixth position after the spectacle, Al Shayne and his preposterous 12 minutes of ludicrous noise made a shrieking mob of the audience. None of them knew what they were laughing at—but that is Al's secret. Miss Carus and her languid side kick, Larry Comer, were donated a great bunch of chrysanthemums after their act. Concealing the secret process by which Emma captivates—that is also her secret. But captivate she did. Miss Carus still employs gymnastics in her act. She is bent on being svelts. Up to now she has always gotten what she wanted. We say she will be more svelts. The show closed with the Three Quiloes, who balance each other and the show very nicely.

Swing.

GREAT NORTHERN HIPPODROME (Andy Talbot, mgr.; agent, W. V. M. A.).—Marine week here. Three of the acts used nautical drops. At any moment one expected a Gilbert-Sullivan miniature to come out. But nobody was see-sick. The Juggling Zirras, with a special drop in one, opened neatly. They have speed and finish. There is that indefinable but very noticeable Chatauqua flavor about Julia Bruer, who, assisted by a piano player, renders a few numbers in a good enough voice. The lyceum aura does not register well with vaudeville audiences. Sape and Dutton strive earnestly to give value for the salary they get. They open in one with a special beach drop, go to the interior, and finish back in one. It would require more than the available space to describe their offering. They sing a bit, boom-erang a few comedy lines, dance, do a bit of acrobatics and juggle cannon balls. Their comedy acrobatic dance finish is so good that it might well be lengthened. The house liked them very much. Broughton and Turner, in their old act with a ship drop, continue to err in not confining their vocal efforts to just plain harmony, with which talent they are endowed. Their chatter is inept. There is a burlesque flavor about the Five Jolly Tars and the one jolly tarino, not named. Like the preceding act, Providence has been kind and the boys have voices, and by the same token they persist in using them to recite venerable and by no means ultra respectable gags. Holden and Herron, man and woman, have a swift talking act which is held up mainly by the man, who has a potent personality. The Seven Bracks—one of the cleanest and best acts of its kind on the American vaudeville stage—closed the show, with a flattering gusto from the audience.

Swing.

RIALTO (Harry Earle, mgr.; agent, Doyle-Loew).—The sort of entertainment that makes 'em forget the war tax—a snappy, lifting program, chuck full of contrast. Perhaps the one artist who most warmed herself into the audience's heart was Madie De Long, the "Baseball Girl." Her bit as a messenger boy ball fan, with its funny baseball pantomime, and the ludicrous characterization of a Hick Swede girl, earned for her sincere and affectionate applause. Madie is one of the truly clever single acts on this time. She was followed by Frankie Fay and her Jase Boys—four of 'em—all dressed up in checkered coats and playing their respective instruments with vim, vigor and witally. Frankie is the pop edition of Sophie Tucker. Whether by accident or intention, her act is Sophie's, less gorgeously costumed, less elaborately accoutred, but more than reminiscent. She gets

her biggest hand with a female version of "They Go Wild Over Me." Canfield and Coban came on when the audience was pleasantly warmed up, and Coban's true-to-type Hebrew stuff to Canfield's efficient straight got over great. The Fe-Mail Clerks, miniature musical comedy, followed. Nice, shapely girls, who are artful in their sense of dress psychology by not removing all their garments, and undoubtedly the most intelligent and artistic "nances" in the business. Tommy Toner. His artistry in this very nauseating part rather eliminates the bad smell which is usually attached. Four American Beauties are a quartet of evilly made up tramps who sing harmoniously and experiment gingerly with gags which do not get over very well. They make an effective entrance from behind a wharf, surprising the audience because of their camouflaged billing. Harmon and O'Connor are two healthy girls on the style of Courtney Sisters, vocally as well as physically. Particularly effective are their renditions of "Say a Prayer for the Boys Out There" and "An Old Horse that Knows His Way Home," Yank and Dixie, a sweet old man and lady, the man dressed as a Civil War vet and the woman as a Virginian spinster, got by on sentiment. Five Violin Beauties well describes the act so named. They are five most fetching misses, who play violins and dance the white. A well-costumed, neat and pleasing act, this.

Swing.

LOGAN SQUARE (Walter Meekin, mgr.; agent, W. V. M. A.).—The fans were advised in large gothic type a special treat was in store for them. The paper printed the names of the pieces de resistance to the exclusion of the rest of the program—Corse Payton and Edna May Spooner, in a sketch entitled "A Great Life if You Don't Weaken" (New

Acts). It would have been a great sketch if it hadn't weakened. Before and after these hardy echoes of a dim Thespian past was a rather good run of pop miscellany. No. 1 was the Larocoon, comedy acrobats. They were made up as a tramp and a clown. The tramp later cast off his make-up and in straight did some excellent contortion. A number of mechanical devices built up the act, which is a very good opener. Megina, Ward and Wilson introduce a bit of a surprise. Costumed in Italian garb, they sing a snatch of an old Neapolitan ditty of stage leading the audience to expect the conventional Italian trio. They come out, break off short in their number and cut in with "Night Time Down in Little Italy," which they render splendidly. They then discard their costumes and do a piano, singing, talking act, featuring a number "That's What You Have to Do to Be An Actor," in which several imitations are given. Winchester and Claire, a man and woman, come out before the curtain with a newstand. There is some mild patter on old reliable topics—domestic stuff, suffragettes. Then the man removes the the newspaper camouflage, and lo, it is the old xylophone. He plays it, and she sings No. 4 was the Payton-Spooner sketch, and after that Stanley and Gold, with nut comedy and songs, getting bolsterous acclaim. The show finished with Professor Armand's spectacle, "The Destruction of Rheims," which also got a great hand.

Swing.

AMERICAN (Lew Goldberg, mgr.; agent, W. V. M. A.).—Capacity business for an up-standing bill with only one weak spot. Show opened with Fred Bachmann's "Day in Kidland." Although this act was played before, it is presented in an entirely new version, with new people, new scenery and plenty

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of new material. The clever kids warm up with an Indian number, and following some comedy talk Joey Stoolie, who plays the nance, sings "Homeward Bound." His beautiful tenor got him three encores. Jimmy O'Dea, the "simp," sang "Long Boy." The kids do a routine of steps, while Jimmy's singing also delights the audience. After his number he does some swift buck dancing. He is followed by Fred Bachman, who does an eccentric soft-shoe dance. Providence is sparing; Freddie has not been given much—not even enough weight to pass his draft examination. But into his pedals has been concentrated a lot of entertainment—Margaret Mason sings "Storyland," and the closing number is rendered by Charlotte Whiting, while Herman Fraeger and Jimmie O'Dea pull a burlesque Hawaiian dance. This is probably the best kid act on popular circuits. Lou Burns and sisters, billed as "Harmony Sisters," have a good singing-instrumental act. One of the sisters plays a boy and makes a cute trick. No. 3 is Harmon, Zarnes and Dunn, billed "Off to Kokomo." The three men sing. One is costumed as an eccentric one an Italian and the other straight. While the harmony is not bad, the comedy ought to be overlooked. It means about as much as their billing. The wop has a fine voice and could entertain better as a single. Ed Blondell & Company, assisted by Katherine Caine, presented his "The Boy from Home," still billed as "A comedy gem, with a touch of 'Oh, Nature'." The sketch is a pleasanar, vehicle which stands out in striking contrast to most rural sketches of this type; it actually carries the atmosphere. Wilson and Wilson, colored, in an act billed "The Barber and the Bootblack," kept the audience laughing all the time they occupied the boards. Mademoiselle Berri and her Diana's Models—four girls and a man, closed.

with her Jazz Band that aided considerably with their pleasing efforts. Henry Westphal also made his appearance in the turn and helped gain a couple of laughs. Deiro, with the aid of his piano-accordion, walked out in "one" and completely stopped proceedings. Harold DuKane and June Edwards presented a futuristic dancing specialty to good results. Nellie and Sara Kouss repeated their previous week's success. Frank Westphal got away with the comedy honors of the program. Joan Adair and Co. and Paul McCarthy and Elsie Faye were among the holdovers and repeated their score. Nan Halperin (Holdover) completely changed her routine and put over a good score, although her first week's song cycle proved the best.

PANTAGES.—This week's Pantages show is a quiet affair, probably through the noticeable lack of comedy. Willard, "The Man Who Grows," was given the headline honors and proved exceptionally interesting. Julia Curtis fully displayed her versatility and scored the most applause. Van Cello proved a clever juggler with his barrel tricks. Cook and Lorenz offered a routine of talk that gained for them the laughing honors. The Four Holloways gave a sensational performance upon a tight-wire and were appreciated. Jack Mack and Co. offered some songs and stories to the delight of the auditors with Mack's individual efforts carrying the skit across to good returns. Allen and Posbay were added and placed in the "No. 2" spot, where they did well enough with their whistling.

HIPPODROME.—The Hippodrome, as usual, held an average program with business up to the standard. Allen and Allen were replaced by the Marimba Band, who opened nicely. Denni and Perri offered a pleasing routine of talk and songs. Williams and Williams (blackface) also offered singing and talking and gained some laughs throughout. The Victoria Four easily put over a hit. Howard Moore and Cooper were replaced by "The Fountain of Girl," who were liked, notwithstanding it was a return date. The Melvin Bros. in their acrobatic specialty, closed exceptionally good.

CASINO.—The Casino's headline attraction for this week was another patriotic affair, a song contest arranged by the local manager of an Eastern music publishing house, in which six soldiers and sailors, equally divided, participated. It was advertised war songs would be sung exclusively, but as the music concern represented did not have enough war songs to go around, other numbers of the firm were substituted. The songs were capably handled by the boys in uniform, and were a good "plug" for the publisher. The Halkings opened the show with their mechanical and picturesque turn, billed as "alibonette fun in shadowland," the final number showing a battleship sinking a submarine, eliciting much applause. Hunter and Shaw, two girls, play banjos and sing acceptably. "Sleighbells," a melodramatic sketch, was presented by Mark J. Elliston & Co. The players are capable, the girl, Ethel Adamson, displaying excellent emotional qualities. While the playlet contains many good dramatic situations, some of the most serious ones brought laughs, even at this house. William & Culver have a good line of talk which they present in a competent style with plenty of action; they also possess good singing voices. They were the best-liked turn on the bill. Kennedy and Fitzpatrick offered a blackface skit and dancing that was appreciated. The Cornallas closed the show with acrobatics.

ALHAMBRA.—Willis West musical comedy company in its third week continues as the headline, with three vaudeville acts and pictures. Last week the West company presented "Allah's Garden" for about 40 minutes. For a little company Willis West has gathered together good principals. Dorothy Raymond is the prima donna; Hazel Boyd the scubret and Willis West the principal comedian, with a couple of minor principal parts also in capable hands, backed up by a good chorus. The show is winning big favor and should be good for another week. The vaudeville started with Davis and Kitty, who talk, juggle and play a cornet and trombone. Marcella White with a good soprano voice sang three ballads that sent her over nicely. A light comedy number in place of one of the ballads would make her a more desirable turn for the class of theatres she is playing.

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A NEW BALLAD

IT'S NEVER TOO LATE

TO MEND A BROKEN HEART

WATCH THESE BABIES THRIVE

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WATCH THESE BABIES THRIVE

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ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—The current Orpheum bill is a most entertaining layout, notwithstanding many are listed as holdovers. These, however, added to the general results splendidly, and together with the new arrivals, combined nicely into making it an exceptional show. Sophie Tucker and Her Five Kings of Syncopeation headlined and were a positive riot. Miss Tucker was in splendid voice and was never seen more advantageously, together



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Marr and Evans closed the program with
some acrobatics.
ALCAZAR (George Davis, mgr.)—Allen
Doone in "Lucky O'Shea" (1st week).
CORT (Homer F. Curran, mgr.)—The 13th
Chair" (1st week).
COLUMBIA (Gottlob & Marx, mgrs.)—
"Pollyanna" (2d week).
CASINO (Robt. Drady, mgr.)—A-N & W.
V. A. vaudeville.
WIGWAM (Jos. F. Bauer, mgr.)—A-H &
W. V. A. vaudeville.
PRINCESS (Bert Levey, lessee and mgr.)—
Bert Levey vaudeville.
ALHAMBRA (Wm. Flack, mgr.)—Kellie-
Burns vaudeville and musical comedy stock.
Willard, the Man Who Grows, at present
on the Pantages circuit, will leave for South
America some time in February, when an
addition to the Willard family is expected.

The Alhambra will discontinue vaudeville
after this week and revert to its former pol-
icy of a straight picture program. Two
months ago the theatre installed a vaudeville
program of five acts from the Kellie-Burns
agency, and for the past four weeks has been
playing the Willis West stock musical comedy
company, three acts of vaudeville and pic-
tures.

Jack La Follette arrived here to take charge
of the Forster Music Co. San Francisco office.
Last week he appeared as a "single" turn at
4th-Princess theatre.

Vallejo, Petaluma and Santa Rosa have
been added to the Ackerman & Harris books.
These "one-nighters" were formerly booked
by Bill Dailey of the Kellie-Burns office.

Percy Bronson, who completed an engage-
ment at the Alcazar, expects to open the
Orpheum with his wife, Winnie Baldwin.

The Hippodromes on the Coast have re-
vised their admission scale to include the war
tax. The local Hip raised the evening price
from 15 to 20 cents. Matinees, 10 cents, in-
cluding war tax. On this new arrangement

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inee customers.

Bob Cole, sales manager for Stanny Music
Co., is making his second Coast trip within a
period of two months.

Isadora Duncan will present classic dances
at special matinees at the Columbia, Nov. 25,
27 and 30. Her orchestral director will be
Oscar Spresrou.

Carl Sword, manager of the Hotel Oak-
land, Oakland, known among theatrical folks,
resigned last week after a stormy interview
with Charles Jurgens, who is principal stock-
holder in the \$2,000,000 hotelery.

Nan Halperin, headlining the Orpheum bill
last week, will be held over an extra week,
playing three weeks at the local Orpheum.

Due to the popularity of the Morosco plays
at the Cort, "Canary Cottage" will play a
return date here next month.

According to reports Monte Carter and his
musical comedy company are en route here
from Honolulu, where the company has been
playing at the Bijou. Carter will likely take
his company to Tacoma, to open at the old
Pantages theatre there.

Marcella White, who left the three-act,
Simons, Cooper and White, is doing a "sin-
gle." Cooper and Simons continue as a team.

H. L. Phillips is looking after the Broad-
way Music Corporation interests in San Fran-
cisco.

The Turner & Dabnken theatres at Reno,
Nev., have been taken over by the Hirsch
Brothers of that city.

James Post is the latest musical comedy
stock producer to consider placing a company
in the Columbia, Oakland. The Columbia has
been vacant for some time.

Ed Little, in charge of the sheet music de-
partment of Sherman, Clay & Co., has returned
after a six weeks' trip to Eastern cities.

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ATLANTIC CITY.

BY CHARLES SCHEURER.

"Good Morning Rosamond," by Constance Lindsay Skinner, produced by Shubert and Bonstelle at the Apollo for the first three days of this week, received fair recognition as a comedy. It needs considerable more snap to attract more than average interest, however. There are many bright lines and delightful scenes but these are rather smothered by inconsequential dialog.

"Captain Kidd, Jr.," which got its start two years ago under the title of "Buried Treasure," appeared at the Apollo for a three-day run Nov. 22. The theme concerns a quaint story, appealing in its humor and little touches of pathos, together with romance and adventure. The show is a Coban & Harris production.

The Atlantic City Amusement Association, which includes the foremost theatrical men of the resort, has been formally incorporated, and by action this week adopted a constitution and by-laws looking toward the ethical advancement of amusements in Atlantic City.

The Association made its first stand on unfair criticism that had been circulated, by some uninformed persons attacking the integrity of the wrestling bouts being staged here twice a month at the Nixon by Fred Moore, manager of the Apollo. They secured public statements on their attitude in the local press and the attacks have proved a boomerang, for the attendance at a bout Nov. 20 was almost double that of the opening match a fortnight back. The amusement men are taking up a number of other important problems that will be acted upon officially at a meeting in the near future.

At the conclusion of the session this week the following directors were elected: Fred E. Moore (Apollo); Joseph H. Snellenberg (Virginia), M. H. Russell (Colonial), William H. Fennan (Steeplechase Pier), Samuel W. McGill (Garden Pier), Jacob Bothwell (Steel Pier), Charles Scheuer (Boardwalk News Bureau), ex-officio member and permanent press representative.

"The Aviator," revamped into "Going Up," soared to high altitudes of success at its premiere at the Apollo, Nov. 15, and during the three days it showed before gliding to new fields pleased capacity audiences at every performance. The new Coban & Harris musical comedy possesses all those attributes necessary to put it "over the top," since Louis Hirsch has written a truly entrancing score, Otto Hauerbach injected more humor and Edward Joyce introduced more sensational dancing novelties for the original "The Aviator" by James Montgomery. The production is a concrete example that the stage director is one of the most cogent factors in the making of a success. Not that Mr. Royce's work was alone responsible for the very brilliant impression made by "Going Up" for Hirsch's melodies, especially "Tickle Toes," "Going Up" and "Look In Her Eyes" were ebullient gems that become firmly fixed in the memory of all who love the light, lively and popular airs of syncope, of which the composer is a past master.



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Lou Tellegen in "Blind Youth" will show at the Apollo Nov. 26-28, and on the three succeeding days a new musical spectacle, "The Golden Goose," will be there.

ATLANTA, GA.

By LOUIS COHEN.

RIALTO.—This beautiful little theatre opened Nov. 19 with musical tabloid comedy booked by Ike Greenwood. It is owned by the Jake Wells interests, under the management of Hugh Cardoza and John Evins. The opening attraction is the Milton Scheuster Co. in "A Prince for a Day," one of the best tab shows ever here. Business was good consid-

ering it rained all day and night.
 LYRIC.—First half: Primrose Four, big results; Princess Mapella & Co., Hawaiian novelty, very good; Dorothy Granville, pleased; Lewis and Norton, good; Polina Bros., applause. Business big.
 GRAND.—First half: Base Ball Four, good; Forrest and Church, pleased; Savannah and Georgia, laughs; Florence Rayfield, very good; Bronsius and Brown, excellent. Business big.

ATLANTA.—19-21, Tim Murphy in "Pais First." Good; business fair. 23-24, "You're in Love."

BONITA, COLUMBIA, BIJOU.—Musical tabloid. Business good at former and fair at last two named.

SCENERY

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 HENRY BEBLINGHOFF, Mgr.

BOSTON.

By LEN LIBBEY.

KEITH'S (Robert G. Larson, mgr.; agent, U. B. O.).—A bill without any pronounced high spots, and yet of unusually uniform merit, drew one of the poorest Monday night houses in years. Bessie Clayton was headlined and her act went big. Using the Mosconi Brothers was a shrewd move for the Clayton act, as the house could not get enough of the larger dancer's acrobatic novelties. Paisley Noon is hardly the ideal masculine type to wear purple stockings, especially without some groin clout. Nonette's new single scored decisively, coming as an especially welcome surprise after she had not been included in the billboard advertising. The Gliding O'Mearas opened and demonstrated that there is still interest in a neatly-staged society dancing program. The Gallarini Sisters, in their musical number, went splendidly in a tough spot. The Frederic Santley-Florrie Millerahp "tab" ran along smoothly and at length, although the house was beginning to tire of it before the curtain. Bert and Harry Gordon had a soft spot for their comedy singing double, and made the most of it, although they did not get the house as effectively as Brendel and Bert, who followed Nonette. Brendel's loose pants were handled with a rare combination of genuine comedy and inoffensiveness. Burns and Frabito, in their Italian comedy, found the house in a

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By EGAN—KAHN—VAN ALSTYNE

Here's the Chorus:

So long, my dear old lady; don't you cry,
Just kiss your grown up baby boy good-bye—
Somewhere in France I'll be dreaming of you,
You and your dear eyes of blue,
Come, let me see you smile before we part,
I'll throw a kiss to cheer your dear old heart,
Dry the tear in your eye—don't you sigh—don't you cry—
So long, mother, kiss your boy good-bye.

With a wonderful melody, and
that's why it's a popular song.

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Sam, Kitty, Martha and Joe

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The International Comedienne, Headlining Loew Circuit

themselves. The new scale of prices, by which the house has jumped its scale on top of the war tax, may also be blamed.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Interest in the bill was about equally divided between Madge Kennedy in the film feature comedy, "Nearly Married," and the Pereira Sextet. The other acts included The Three Willie Brothers, Roach and McCurdy in "A Touch of Nature" and Dolly Gray and Bert Byron.

BLOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures. Fair.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—"The Honor System" and the closing episode of "The Fatal Ring" were featured at this house. The vaudeville included Jack and Jessie Gibson, Shorty De Witt and Cooper, Allie Johnson, Driscoll and Perry and Macy and Maybelle.

ST. JAMES (Joseph Brenna, mgr.; agent, Loew).—A light but entertaining bill was shown here with Ryan and Richfield, the Irish comedians, topping the vaudeville. McGowan and Gordon, in "Two in One"; Billy Elliott, the Avendos and Sutter and Dell completed the bill. Mary Pickford, in "The Little Princess," was the film offering.

GLOBE (Frank Meagher, mgr.; agent, Loew).—This house, after being dark a week, is using a melodrama, "Her Unborn Child," which was shown to an audience consisting mostly of women. It is presented as a propaganda play but is not so candid as the title implies. Nobody under 18 years is allowed to attend the performances. The show is drawing well.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—An aquatic act of the first quality, John F. Conroy, a well-known Boston swimmer, who has several diving models for a company, is the headliner. Other acts included Bertha Creighton and Co. in "Our

Husband," Weber and Elliott, Marsella Johnson and Co., Murphy and Barry and Kelly and Fern.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—"The Little Princess" is also being used at this house as the feature film and is a wonderful drawing card. The Tokio Girls head the vaudeville programme, the other acts being Evans and Wilson, Gray and Graham, French and English and Al Libby.

GORDON'S OLYMPIA (Frank Hookall, mgr.).—Using the third episode of "Who is Number One" as the feature. The vaudeville bill comprises Willard's Temple of Music, the Mannic Four, the Four Charles, Amoros and Jeanette and Charles Riley.

PARK (Thomas D. Soriero, mgr.).—"When a Man Sees Red," with William Farnum the star, and the Bushman-Bayne film, "The Voice of Conscience," are at this house with business very good under the present existing conditions.

SHUBERT (E. D. Smith, mgr.).—"The Show of Wonders" being the only real girlie show in town is getting over well, still playing to about the best houses of any other theatre in town. The bombardment of the audience makes the hit such a performance always does. No date set yet for the departure of this attraction.

COLONIAL (Charles J. Rich, mgr.).—David Warfield in "The Music Master" on the third week and business very fair. Is not expected to go eight weeks, and when engagement is completed Julia Sanderson and Joseph Cawthorn booked for this house.

PLYMOUTH (E. D. Smith, mgr.).—It is the final week of "Misalliance," the Shaw play. Business not very strong. For the coming week "The Melting of Molly," a comedy, is booked.

WILBUR (E. D. Smith, mgr.).—"Love o' Mike" on its last two weeks at this house and

still playing to very fair business. It is not announced what attraction is coming into this theatre.

PARK SQUARE (Fred E. Wright, mgr.).—"The Grass Widow," with business fair. The engagement of this show continues for two more weeks and it is expected to clean up with "Up Stairs and Down."

TREMONT (John B. Schoffel, mgr.).—"Turn to the Right" with the advertising campaign still being conducted in a strong manner. The engagement ends Dec. 24 when "The Boomerang" with the original New York cast advertised.

HOLLIS (Charles J. Rich, mgr.).—Maude Adams will be seen for two more weeks at this house in "A Kiss for Cinderella." At the conclusion of this engagement three Barrie plays will come to the house.

OPERA HOUSE (Lawrence McCarthy, mgr.).—Dark for the first three nights while preparations were being made for the production of "The Wanderer," which opened on Thursday. While the theatre is "dark" there are extensive alterations being made for the presentation of the play and it is a busy place.

COPLEY (H. W. Pattee, mgr.).—The end of the phenomenal engagement of "The Man Who Stayed at Home" is announced. It will close on Dec. 22 and the regular repertory season of the Henry Jewett Players started.

CASINO (Charles Waldron, mgr.).—"Liberty Girls." Excellent business.
GAYETY (Thomas H. Henry, mgr.).—Frank Finney and the "Bostonian Burlesquers."
HOWARD (George E. Lothrop, mgr.).—"French Frolics" burlesque with Work and Over heading the vaudeville bill. The Four Dancing Demons, Swift and Fleet and Robert Mills completed the vaudeville bill.

CINCINNATI.

BY HARRY V. MARTIN.

Through the efforts of the convention and publicity department of the Chamber of Commerce, C. B. Fredericks, business manager for the Sparks Shows, has been prevailed upon to bring the 15-car circus here to winter. The

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responsive mood, although the old undressing limitation did not seem to appeal to the audience as effectively as formerly. Percy Athos and Greta Read closed with their Australian roller skating specialty but were unable to hold the house after the first five minutes. The explanation of poor business is the general apathy that has hit New England theatricals rather than to the bills

"SWEET PETOOTIE"

By STANLEY MURPHY and HARRY TIERNEY

Oh, Boy! what a wonderful song. "Sweet Petootie" has become a saying. Everybody is calling everybody else "Sweet Petootie"

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show disbanded at the Carthage Fair Grounds yesterday and will remain until May 1. It is estimated that the circus will spend \$75,000 in this city. Fredericks and T. W. Baillinger, general manager, have moved their families to Cincinnati.

The annual meeting of the Ohio Fair Circuit will be held at Mansfield, Nov. 26-27, with the Hotel Vonnor as convention headquarters. There are 62 fair associations on this circuit.

Mysterious injuries were received at Montgomery, Ala., during "setting up" practice by Charles Muscroft, Cincinnati cabaret singer, now with the 148th Infantry at Camp Sheridan. Muscroft's back was hurt so badly that he is unfit for duty and has been ordered to a hospital for observation. He is the son of Dr. Charles F. Muscroft of Cincinnati.

Cincinnati's newest big picture house, "The Gifts," will be formally opened Friday. McMahon & Jackson, former managers of the Olympic, own the new house.



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FRANK DOBSON

Booked Solid U. B. O.

Direction, MAX HAYES

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FRED HENNINGS ANNA

REFINED NOVELTY COMEDY OFFERING
FEATURING THE BEST LITTLE LADY JUGGLER

DALLAS.

By GEO. B. WALKER.

MAJESTIC (S. Von Phul, mgr., Inter.)—Kosloff headlines, excellent bill. Gould & Lewis, Senor Weston, Gezal & Bender, Clarke & LaVere, and Musical Hunters.

JEFFERSON (R. J. Stennett, mgr., Pantages)—Nelson & Nelson, Jura Nilova, George Hunter, Kane & Herman, and Charles Ahearn & Co.

OLD MILL (Herschel Stuart, mgr.)—Elsie Ferguson in "The Rise of Jennie Cushing," film.

HIPPODROME (Arthur Clare, mgr.)—Tyron Power in "The Planter," film.

WASHINGTON.—Wm. S. Hart in "The Cold Deck," film.

The Hippodrome has been taken over by Arthur Clare, of New York and Los Angeles, who recently came to Dallas. He will change its former policy, showing feature films. With this policy he has within the past three weeks made out of a losing venture one of the best paying propositions in the city. The Hippodrome is one of the finest theatres in town, and was built exclusively for pictures, but recent lessees changed its policy, and until three weeks ago it played musical stock.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.)—Leroy, Talma & Bosco; Elinore & Williams; Helen Trix; Bert Melrose; Burns & Kissen; Fisher & Hawley; Maleta Bonconi; Swan & Swan.

MILES (James Rutherford, mgr.)—Mrs. Frederick Allen & Co.; Adele Sturtevant & Co.; Florentine Trio; Mueller & Myers; Janis & West; Alfreto, Rego & Stoppt.

ORPHEUM (Rod Waggoner, mgr.)—"Hello Japan"; Will & Mary Rogers; Peggy Brooks and four other acts and feature film.

REGENT (Tom Faland, mgr.)—Fritsl Scheff; Maurice Wood; Master Paul; Four Harmony Kings; Carl Eugene Troupe.

OPERA HOUSE (Harry Parent, mgr.)—"Cheating Cheaters." Next, "Lilac Time."

GARRICK (Richard Lawrence, mgr.)—"Canary Cottage." Next, "Her Soldier Boy."

ADAMS (Bert William, mgr.)—Glaser Stock in "Toss of Storm Country." Next, "Just a Woman."

GAYETY (J. M. Ward, mgr.)—"Puss Puss." Next, "Sightseers."

CADILLAC (Sam Levey, mgr.)—"American Burlesquers." Next, "Girls from Joyland."

LYCEUM (Al Warner, mgr.)—"Mutt and

As Sure-fire as William Sabbath

O. K. SATO

CONCENTRATED EXTRACT OF COMEDY
FLAVORED WITH JUGGLING

Headed the bill at Buffalo once. Here is the way Mike Shea billed me: "O. K. SATO and 3 Good acts." And once I worked at a park for a trolley company and was billed as the "Special Traction." That's what you get for not sending in your billing matter in time. Gosh! this is hard work.

Gene Hughes now presents this "youth,"
And Jo Paige Smith will tell the truth.

Jeff Divorced." Next, Thomas E. Shea.
BROADWAY-STRAND—"Honor System."
WASHINGTON—"Reaching for the Moon" (Fairbanks).
MAJESTIC—"The Woman God Forgot" (Farrar).
MADISON—"Nearly Married" (Madge Kennedy).
COLONIAL—"Submarine Spy."

Exhibitors all over Michigan are organizing into one state organization. They will hold a rally in Detroit Nov. 27, Hotel Tuiler.

At a meeting held at the Board of Commerce of the proprietors and managers of outdoor amusements, skating rinks, dance halls, etc., Monday, it was decided to fight the music tax. Henry Ford has refused to let his band play any copyrighted music on which there is a tax.

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The Western Vaudeville Managers' Association

MORT SINGER, General Manager—TOM CARMODY, Booking Manager
MAJESTIC Theatre Building, CHICAGO, ILL.

Harry I. Garson Productions, 318 Woodward avenue, has purchased "Cold Deck," featuring W. S. Hart, for the state of Michigan.

Fire broke out in the new film building, 63 East Elizabeth street, Nov. 17, and did damage estimated at \$100,000. Most of the loss was suffered by the General, where the fire broke out. It started from a defective wire in the film vault, followed by a terrific explosion. Ten other companies in the same building

suffered damage from water. The General had moved the day previous from its old quarters and was just getting straightened around.

KANSAS CITY.

BY HAROLD A. LOCKHART.
Several of the leading picture houses are carrying a line at the bottom of their daily advertisement to the effect that \$1.05 will be given for every 100 pennies presented at the

Gus—VAN and SCHENCK—Jos.

at the Century Theatre singing their latest song hit—

“DON'T TRY TO STEAL THE SWEETHEART OF A SOLDIER”

Lyrics by ALFRED BRYAN

VAN and SCHENCK have become New-York favorites singing popular songs. Their selections are the best and they have included their latest war song, “DON'T TRY TO STEAL THE SWEETHEART OF A SOLDIER,” in the new revision of their popular act.

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box office. The newboys have been taking advantage of the profit to be made with their pennies.

A new stock company, called the Lockwood Players, opened Sunday at the Auditorium, a house dark for two years. The company as a whole was very incompetent. They attempted to produce “The King of Detectives.” Their advertisements read: “No War Tax. Ladies Free.”

The Orpheum apparently has not been affected by the war tax as was thought the first week from the houses. They are now having full houses at all performances. The

NOTICE FOR EUROPE

Players in Europe desiring to advertise in VARIETY, and wishing to take advantage of the Prepaid Rates allowed, may secure the same, if at the time of mailing advertising copy direct to VARIETY, New York, the amount in payment for it is placed in VARIETY'S care at the

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HARVEY and DeVORA Trio

BERT MILLIE JOHN DOUGH
PRESENT
“A DARKTOWN CABARET”
Fourth Successful Year Leew Circuit AMERICAN, NEW YORK, NOV. 15-18

Shubert also seems to have realized the same capacity houses that it had before the war tax came into effect. The managers are of the opinion that the public is becoming more accustomed to the “extra.”

“The Garden of Allah” at the Shubert next week.

Pieter Van der Meer, a Belgian violinist, was heard playing on a street corner recently by the music critic of “The Star.” He is almost totally blind. Because of his talent several benefit concerts have been arranged for him and he is now playing at the Globe theater for four days. He is said to have been formerly the second concert master of the Boston Symphony Orchestra.

SHUBERT (John B. Fitzpatrick, mgr.)—Oliver Morosco's “So Long Lotty” very successful.

ORPHEUM (Lawrence Lehman, mgr.)—Good variety in the week's bill. “Vanity Fair” has many startling costumes and pretty girls. Anna Chandler somewhat unusual with her nonsense. Bert Swor, applause. Mrs. Gene Hughes, in “Gowns,” artistic. Stewart Sisters, fair dancers. Ming and Snyder.

GRAND (Maurice Dubinsky, mgr.)—“Tess of the Storm Country” was offered to a fair audience by the Dubinsky Brothers' Stock Company with Irene Daniel in the lead. Barney Dubinsky is back in cast and handles his part well.

GLOBE (Cyrus Jacobs, mgr.)—Before a packed house Sun and Pieter Van der Meer, the blind Belgian violinist, was met with warm applause. La Sova is a worthy toe dancer. Hiatt and Geer, billed “Highgear” boys, were well received. Tennessee Trio, excellent blackface. Stresler, animal act, interesting.

GARDEN (W. A. Quigley, mgr.)—Offered Busby a Minstrel to capacity. This company composed entirely of negroes. Show alternates between tent and theatre.

EMPRESS (William Timmons, mgr.; Pantheas).—Six Venetian Gypsies headlining bill first half. Owen McGivney, well received; amusing sketch, “On the Water Wagon”; Frank Farrell, good. Claire Van der Wood, clever. Zeb Zarrow and Co., appealing.

CENTURY (Tom Taaffe, mgr.)—Burlesque. GAYETY (George W. Gallagher, mgr.)—Al Reeves show. Broadway review.

LOS ANGELES.

BY GUY PRICE.

Mrs. Eddie Foy is recuperating at a local hotel. She has been ill several weeks, having been forced to retire from the Foy act while playing in the Northwest. It is probable she will join the act during its local engagement at the Orpheum.

Elizabeth Ward, a local girl, is appearing at the Burbank in vaudeville.

Billie Stewart, who has been playing the vampire role in the tab “Oh, You Devil,” on the Pantages time, has left the company and will go into movies here.

The Uplifters are giving a dance and supper Dec. 13, at Shrine Auditorium, for the benefit of the children's department of the Graves Memorial Dispensary. This society is a club within the Los Angeles Athletic Club and numbers among its members many prominent professional people.

Walter Messenger, known as the “Pullman Car Press Agent,” has been getting some excellent publicity for the “Potash & Perimeter” show.

Joseph Ritter, owner of “Erstwhile Susan,” which closed here last week, came on to see that the company got ticketed through to New York. Ritter will remain several days.

The first program given by the Los Angeles Drama League at the San Pedro cantonment was presented last week under the direction of William Sauter.

Richard Marshall, who treasured at the Majestic recently, is now the “high-powered” star of the “Ukelele Girl,” a musical show with 41 people.

Bob Blair, assistant to Manager J. A. Quinn of the Rialto, has fully recovered from his recent illness.

Norman K. Whisler, stage manager of the Hippodrome, was this week granted a divorce on the ground of desertion from Hallie Manning. It is said Miss Manning preferred a professional career to domestic life.

MILWAUKEE.

BY P. G. MORGAN.

DAVIDSON (Sherman Brown, mgr.)—First half, “The Knife,” good opening; last half, “A Little Bit Old-Fashioned,” with May Robson; 26, “Mister Antonio,” with Otis Skinner; Dec. 2, “Miss Springtime.”

MAJESTIC (William G. Tisdale, mgr.; agent, Orph.)—Lew Brice and Barr Twiss, Wm. Gaxton and Co. in “Kisses,” Claire Rochester, Watts and Scary in “A Treat in Travesty,” John and Winnie Hennings, Kellar Mack and Anna Earl, King and Harvey, Archie Carl, good.

PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.)—Woolfolk's “Good-Bye Broadway,” Fitch Cooper, De Burg Sisters, Paul Bawens; last half, Herman's “The Whirl of Girls,” Lona's Hawaiians, Jim McWilliams, Lawrence and Edwards, The Sebacks, W. B. Harvey and Madge Anderson, big.

MILLER (Jack Yeo, mgr.; agent, Loew)—Lillian Mortimer in second week, Andy Lewis and Co., Willie Hale and Bros., “The Girl at the Cigar Stand,” Dot Marcell, Grace Sisters, Odar and Pals, Litt and Nolan, Goldie and Mack, excellent.

SHUBERT (B. Niggemeyer, mgr.; agent, International).—Kibbe's “Uncle Tom's Cabin”; 25, Thurston.

PABST (Ludwig Krelas, mgr.)—Pabst German Stock Co. in “Der Himmel auf Erden,” first time in America, big; 21, “Sin Dealer Gattie,” good.

GAYETY (Charles J. Fox, mgr.; agent, American)—“Girls from the Follies,” capacity opening; 25, “Gay Morning Glories.” EMPRESS (Henry Goldberg, mgr.)—Stock burlesque. Eddie B. Collins company.

MONTREAL.

BY ARTHUR SCHALEK.

HIS MAJESTY'S (Edward and Driscoll, mgrs.)—Boston Grand Opera Co.; 22, Harry Lauder. Next week, Madame Sarah Bernhardt.

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Chicago, Ill.

TO THE WHITE RAT BONDHOLDERS:

I have had a number of requests from Bondholders to purchase their bonds at a very much reduced price. Some have offered them for 50 cents on the dollar. I have persistently refused to acquire any of these bonds, or to allow anyone connected directly with me to do so, feeling as I do that they have an intrinsic value of 100 cents on the dollar, and one of the purposes in interesting myself in the Club House and other affairs of the NATIONAL VAUDEVILLE ARTISTS, INC., and the vaudeville artists in general was to see that the interest on these bonds was paid, and that the principal be made sound and safe. At present large outlays of money are being made in the new Club House, but I feel sure that not only will the interest on the bonds be paid promptly, but that the payments on the principal will be paid pursuant to the terms and conditions of the bonds. My advice is to hold your bonds, and if you are obliged to sacrifice them, get as close to par as possible, for while I fully believe that six months ago they were worth less, today they are worth their full value.

E. F. ALBEE

ORPHEUM (Fred. Crow, mgr.; agent, U. B. O.).—Hassard Short headlined, good sketch; Duffy and Luglia, good; Ford and Houghton, good; Sylvia Clark, hit; Jack Alfred and Co., good; Walter Weems, big laugh; Wyn-Ora, good dancers; Leon and Co. closed excellent bill to packed house.

LOWE'S (Ben. Mills, mgr.).—Opened Monday night. George Rosner, Six Stylish Dancers, Chas. and Sadie MacDonald, Fox and Cross, Hobson and Beatty, Peppino and Perry and Norma Talmadge in "The Secret of the Storm County" (film).

FRANCAIS (Fred. Crow, mgr.).—First half, "Liberty Belle," Friscoe, Eddy and Denny, Kip and Kipy, Elsie White, Four Valdares. Second half, "Intelligence," Abbott and Mills, Joe Dealy and Sister, "The Intruder," Elsie White, Helen Leach, Wallen Trio; S. R. O.

GAYETY (Tom Conway, mgr.).—"Best Show in Town" (barlesque).

The Empire opens Dec. 3 with Paul Caseneuve's Playars. First play, "The Heart of Wexana."

The Princess, now building, and which will play the U. B. O. vaudeville, is announced to open Dec. 24.

NEW ORLEANS.

By O. M. SAMUELS.

ORPHEUM (Arthur White, mgr.).—Olive Briscoe, suave and beautiful, disseminating splendid material, transcends all else currently. Selma Braats remains dexterous as formerly. Three Vagrants are not keeping pace with modern vaudeville. "The Wyoming Whoop" does not measure up to former Cressy and Dayne sketches. Avon Comedy Four and Santos and Hayes shared applause honor. Johannes Josephson Troupe excited unusual interest.

PALACE (Sam Meyers, mgr.).—Nella Allen, with excellent stage presence and impressive voice, stood out on first half bill. Fern, Richelleu and Fern, adept small time club jugglers. Archer and Belford occasioned laughter, but finish needs remedying. Woods, Mavell and Phillips scored. Comedian might tone down some. Australian Wood Choppers repeated success.

CRESCENT (Fred Turner, mgr.).—Dandy show first half. Ryan and Joyce, next to closing, surpassed others. Howard's Animals make imposing for small time. Gray and Greenville did nicely. Feminine members carried turn over. W. E. Whittle, elicited hearty appreciation. The Zanaras, opened, doing well.

CRESCENT (Fred Turner, mgr.).—Dunn Sisters accorded premier consideration last half last week. Clarence Wilbur has forgotten nothing of Nat Willis' excepting the buttons. "Milady's Gowns" has a modish male modiste strapping trappings to two of the feminines, who seem abjectly and "objectively" neutral to their surroundings. Zeno, Jordan and Zeno, good. Lou and Grace

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IN HOTEL GERARD

Harvey begin with rusticism and end with Orientalism. Mayhap Lou and Grace are just partial to the year in which their numbers were popular.

PALACE (Walter Kattman, mgr.).—Noodles Fagan lent girth and mirth to the Palace's rather palatial bill the latter period of last week. Noodles Fagan might begin to look for better things by dropping the first part of his name in the soup. Emba and Alton, songs, liked. Jane Courthope has "Our Family," appreciation. Her supporting company is very apt. "The Garden Belle," above the tabloids heretofore. The dressing seems recent, the girls are active, animated and youthful, and the principals show ability and knowledge.

Rice-Worthing shows will make this city their permanent winter quarters.

Murray Simonds joins the Dauphine's burlesquers Sunday. Several changes in the company portend.

Margaret Woodrow Wilson, daughter of the President, appears in concert in New Orleans Dec. 5.

Most of the local exhibitors have refused to pay the exchange the war tax on films. Those exchanges which are not paying the tax themselves have been barred, their service being discontinued.

Zelda Dunn becomes a member of McCormick and Winehill's revue shortly.

Report has it the Gagnon-Pollock stock company will resume at the Diamond where it left off several years ago.

Mr. and Mrs. Abe Seligman have returned to New Orleans after an extended sojourn in New York.

Anna Case sings here next month.

Acts and pictures are now booked in the outlying districts as "Direct from the Palace, New Orleans."

PHILADELPHIA.

By JUVENILE.

B. F. KEITH'S (H. T. Jordan, mgr.).—

EDDIE DOWLING Direction,
LEW GOLDER

INTERNATIONAL COMEDIAN

NOW AT KEITH'S COLONIAL THEATRE

Several of the acts on this week's bill were a bit too generous with their contributions, and this, with the time lost in making some unusually difficult settings, dragged the show through three hours, counting about 15 minutes for the Fathe Weekly. This made it hard for the late acts, but the show picked up plenty of speed in the miniature melodrama, "The Lincoln Highwayman," and McKay and Ardine's new comedy set everything all right for the pretty riding act of the Duttons. Paul Dickey has improved his motor-drama considerably by opening up the speed-clutch when he starts for the big climax. Now, instead of doing a Steve Brodie from the top of the "prop" back to the shoulders of one of the motor cops, Dickey takes a fall out of one cop, while the other is taking a swipe at him with a chair. It is much faster, though a bit less spectacular than the former bit, and it gives the act a stronger finish. Dickey has the melodramatic stuff going at high speed, and the bit of love-making hits up just enough comedy to relieve the tension. Frank Sylvester, who was with Dickey in "Mis-Leading Lady," is now playing the police captain instead of Tom McGraw, and several other little changes of bits help the act all the way, and Miss Plummer gets plenty out of her role of a reporter who "falls" for Paul's heroic stuff with very little coaxing. There is just a bit here and there of the old act of McKay and Ardine in the new offering, but the latest effort is far superior to the other. Miss Ardine has worked into a dandy little foil for McKay's comedy, and the nifty stopping and songs of the latter, with his ready wit and carefree style of working rounds out a very entertaining twenty-minute act. Juliette Dika gathered in a good sized applause hit through her rendition of two or three numbers in French, including the Cohan "Over There" hit. The French woman retains a lot of her chicness and wears several attractive costumes, but needs one or two good up-to-date songs with plenty of snap to them to make up for what she lacks in vocal strength. She finished to a big hand on "Joan of Arc," and was forced to encore with "La Marseillaise." Beatrice Herford with her chatty stories pulled down her usual amount of laughs and applause. It takes a finished artist to hold an audience for about 20 minutes of quiet talk, but Miss Herford is different than any other "single" on the vaudeville stage, and her lyceum form of entertainment is highly pleasing. What was expected to be something unusual in the dancing line through the elaborate announcements of Cleveland Bronner's "Dream Fantasies" developed nothing more than a big flash in stage setting and costumes, the latter playing the principal part. The act is given a poor start through an unimpressive introduction, and there is none of the eleven numbers listed which stands out distinctively, the sameness of each number dragging the act. A liberal display of legs by the two girls as well as the man principal, simply

Jerome H. Remick & Co.'s List of Star Song Hits!

* "FOR YOU A ROSE" *	Cobb-Edwards
* "SOME SUNDAY MORNING" *	Whiting-Egan-Kahn
* "SAILING AWAY ON THE HENRY CLAY" *	Kahn-Van Alstyne
* "ROCK-A-BYE LAND" *	Kahn-Van Alstyne
* "MY MOTHER'S EYES" *	Bryan-Paley
* "WAY DOWN THERE (A Dixie Boy Is Missing)" *	Murphy-Tierney
* "SOUTHERN GAL" *	Yellen-Gumble
* "MAYBE SOMETIME" *	Kahn-Marshall
* "SO THIS IS DIXIE" *	Yellen-Gumble
* "THE BRAVEST HEART OF ALL" *	Egan-Whiting
* "WHERE THE MORNING GLORIES GROW" *	Kahn-Egan-Whiting
* "LAST NIGHT" *	Brown-Spencer

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WATCH FOR



adds to the picture of the production and nothing to the merit of the dancing. Dave Roth gave a big boost to the early portion of the bill with a variety of almost everything but acrobatics. Roth is surely a versatile chap, works energetically to make good with his audience, and has the satisfaction of being brought back for an extra bit. He has built up a first rate single turn. "A Hunter's Game" is still a useful vehicle for Frank Stafford and Marie Stone, though it has been seen here pretty often. The dogs add an extra picture to the sketch, and Stafford does nicely with his whistling and imitations. Sterling and Marguerite handle some speedy work on the flying rings after opening lightly with their songs. The girl is a clever worker on the rings, and the fast work helps carry the pair along nicely. The Dutton riding act remains unchanged from when last seen, but still holds its place in the front rank of circus acts, both on appearance and in the clean-cut style of their work. The Pathe pictures were up to the usual average.

NIXON (Fred. Leopold, mgr.)—This most popular of all the West Philadelphia popular price houses celebrated its seventh anniversary this week with an excellent bill. The house presented an attractive appearance, flowers and plants being liberally distributed about the theatre. A new design of lights on either side of the stage also added to the beauty of the interior of the house, being especially effective while the house was darkened for the motion pictures. West Philly's theatregoers are strong for the screen stories, and there was an extra supply for them in this week's show with the Ford Weekly and a change of program for afternoon and evening shows, which included June Caprice in "Miss U. S. A.," "Roaring Lions and Wedding Bells," "The Fatal Ring" and "The Gray Ghost." If one couldn't get something to

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satisfy their appetite for the film play out of this lot, one couldn't expect to be satisfied. The vaudeville portion of the program was nicely balanced. Napoleon and Little Hip gave the show a good start, and could have done better with a little better showmanship displayed in the act. The elephant does some good tricks, and the monkey works a lot of comedy up that should be used to better ad-

vantage. Bradley and Ardine offered a very showy dancing number, with several changes of costumes and songs. They have a strong finish, including an acrobatic dance, which took them off to a big hand. Grow, Pates and Co. did very well with a comedy sketch called "Solitaire," described as a Smart Set prize story play. It carries a little domestic theme which seemed to hit the matinee audi-

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ALVINO'S JAZZPHIENDS
A REAL MUSICAL NOVELTY QUARTET



Ray Alvino Marcel Klabner Ben Salander Irving Ross

ence just right and went over with good results. The Two Leightons scored a good sized laughing and applause hit with their comedy and songs, the latter going especially well. They have a new Hawaiian finish. The "nut" comedy of the man in the Webb and Conley act had the audience in a roar of laughter for about 20 minutes, and the Amoros Sisters and Co. gave the bill a big closing act. The sisters have rebuilt their old act up to a

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next month, is the chance to place an advertisement that will become a permanent announcement.

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Just a word to the old timers: You haven't been forgotten but you are not remembered. There are others since you were so well known. Let them recall you through an announcement. That may remind them they need you.

People in theatricals become too set when they think they are set. The youngsters come along—managers, agents and actors. There is always someone new about. Be as progressive as they are.

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One whole animal skin	
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Stoles ..	25.00
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Of finest silvered skins.	
Scarfs ..	35.00
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Capelets ..	125.00
Beaver Collars . New French model. . .	30.00



BILLY Newell and ELSA MOST

"Newell and Most are entertainers much above the average and have an artistic style which augurs well for the future."—(Philadelphia Evening Ledger.)

real showy number, using four girls who contribute a series of dances. The trapeze work of one of the sisters still stands out as the strong feature of the offering. The whole act is closely staged and costumed and scored a hit.

COLONIAL (H. A. Smith, mgr.).—Six Virginia Steppers in a classy dancing act heads this week's bill. Others: Gillette's Monkeys, Ben and Hazel Mann, Wilbur Sweatman, Mahoney Bros. and Daisy, George Moore and the film feature, Lillian Walker in "Gold, the Luet of the Ages."

ALLGHEBNEY (Joseph Cohen, mgr.).—"The Food Inspector," a tabloids musical piece with a company of twelve, headed by George Murphy, tops this week's bill. Others: Edgemont and Leedom, Burkin Sisters, Smith and AUSTIP, Three Shelvey Brothers and the film feature, Marguerite Clark in "Bab's Burglar."

KEYSTONE (M. W. Taylor, mgr.).—Nine clever youngsters appear in "The Rising Generation" which heads the bill this week. Others: Sharon Stevens and Delia Bordeaux in "A Boy from Home," Duquesne Comedy

Four, Bayard and Ingham in a song revue, Goldsmith and Lewis, Belle Onra and the film feature, "The Red Ace."

NIXON'S GRAND OPERA HOUSE (W. D. Wegert, mgr.).—Billy McDerrott, Newkoff and Phillips, Arthur Sullivan and Co. in "A Drawing from Life," Hart and Clarke, Darras Brothers, Lawton and a series of motion pictures.

GLOBE (Sabloskey & McGurk, mgrs.).—Herman Becker's "Sherman Was Right," Joe Horton and his Minstrels, Al White Duo, Mary Dorr and Sister, "The Runaway," a comedy sketch, Dunbar and Turner, Chun Sun Lee and Co., Newell and Most and The Great Richards.

WILLIAM PENN (G. W. Metzler, mgr.).—First half: Tom Brown's Seven Musical Highlanders, Ole Olson and Harold Johnson, Crawford and Broderick, Chick Family and the film feature, Jane Cowl in "The Spreading Dawn." Last half: Eugene Emmet Players in a musical piece called "The Bungalow" heads a bill of five acts and pictures.

BROADWAY (Charles Sleser, mgr.).—First half: "For the Freedom of the World," presented by E. K. Lincoln, Barbara Castleton and Romaine Fielding, is the featured film. The vaudeville bill includes Hyman Adler in "The Hebrew's Dream," Kincaide's Kitties, Stone and McAvoy, Quaker City Trio and the Cavanaugh Duo. Last half: William S. Hart in "The Narrow Trail" is the film feature, and Boganny's Lunatic Bakers heads the vaudeville bill.

CROSS KEYS (Sabloskey & McGurk, mgrs.).—First half: Al White and his Players, Margaret Dawson and Co., J. Armstrong and Kleiss Sisters, Louis and Hurst, Parise Duo, Harry and Kitty Sutton. Last half: Kincaide Kitties head a bill of five acts and pictures.

PROVIDENCE.

By **KARL K. KLARK**.
OPERA HOUSE (Felix R. Wendleschafer, mgr.).—Dorothy Donnelly's first effort as a producer with "Six Months' Option." Reviewed elsewhere in this issue.
KEITH'S (Charles Lovenberg, mgr.).—

"THE GIRL AND THE DANCING FOOL"

TOM—PATRICOLA and MYERS—RUBY

Palace Theatre, Chicago, Last Week (Nov. 12)

This Week (Nov. 19)—Orpheum, St. Louis, and making 'em like it

Eastern Direction, GENE HUGHES and JO PAIGE SMITH

Western Direction, SIMON AGENCY

Patricola and Myers, another applause and laughter contribution. Pat is a youthful husky who dances on split-bottoms and soft soles and has a thousand little comic falls and passes. Miss Myers is a slender juvenile peach who dances like a bubble and does baby-stuff winningly. The act is alive and past doubt.

"VARIETY" (Jack Lait).

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Conroy & LeMaire headed good bill. Mme. Olga Boris, Russian pianiste, high class. The Littlejohns, Arnold & Taylor, Dooley & Nelson, Maude Durand & Company, Lydell & Higgins, Dong Fong Due & Harry Haw, Three Jahns. MAJESTIC (Martin Toohy, mgr.)—First half, Beatrice Morrell Sextet, Billy "Swede" Hall & Co., Cook & Stevens, Claude and Marlon Cleveland, Bert & Hazel Skatelle, Bentell Brothers; last half, Thomas J. Ryan, Richfield & Co., Billy Elliott, Sutton & Dell, the Ovandos, Gordon & Govan. FAY'S (Edward M. Fay, mgr.)—First anniversary bill, headed by Felice De Noire, David Brothers, "Between Love and Duty"; Four Merry Song Birds, Healey & Adams, Six Maxims; feature picture. EMERY (Martin Toohy, mgr.)—"The Millionaire's Son and the Shop Girl." COLONIAL (Sylvester P. Callanan, mgr.)—"Follies of the Day"; playing to full houses.

Rooms in a block on Westminster street occupied by a theatrical union were raided last Sunday evening by police and nine men placed under arrest. Nine were fined \$5, each for playing cards and dice on Sundays.

William Hodge, in "A Cure for Curables," which was to have been the Thanksgiving week attraction at the Opera House, has been cancelled and the house will shift from legitimate to film, "Cleopatra" instead. This will be the second week this season that pictures have been resorted to.

L. S. Burns, Jr., film operator at Shea's, Cumberland, R. I., has left and taken a similar position with a Boston playhouse.

That, like other cities, Providence has had a bad slump in its theatrical business in the past few weeks for several reasons has be-

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CHICAGO PHILADELPHIA BOSTON

come more evident this week than ever before. Several weeks ago the Providence opera house advertised to sell two seats for the price of one on a Monday night when legitimate was being played, with prices ranging to \$1.50. This week the Emery followed suit and offered two seats at the price of one on opening night of "The Millionaire's Son and the Shop Girl." This week the manager of one of the biggest film houses in the city said he lost at least \$500 last week on account of the war tax and declared that the manager of one of the vaudeville houses had told him he lost a similar amount. The managers do not believe the slump is due entirely to war tax; they are anxiously seeking to get at the bottom of the thing and find out what the other reasons are.

SEATTLE.

BY WALTER BURTON. MOORE (Carl Relter, mgr.)—11, Emily Ann Wellman headlined in "Young Mrs. Stanford." Arthur Deagon, pleased. Lloyd & Britt won favor. Ricardo and Cooper, good. Burt, Johnson & Co., comic oddity. Splendid business. METROPOLITAN (George T. Hood, mgr.)—"Miss Springtime," 18-21. WILKES (Dean B. Worley, mgr.)—"Madam X," by Wilkes Players. Grace Huff in stellar role. GAITY (Ed. Armstrong, mgr.)—11, "In Old Kentucky" for a week. Large company of ability. Silver band of picks. Booked for four days. LYRIC—Burlesque and vaudeville. PANTAGES (Edgar G. Milne, mgr.)—11, Neek Suen, Chinese, tops with "The Hong Kong Mysteries." Revue De Vogue, Frank Bush, Walter Herald, McDermott & Wallace, Marton & Florence. Capacity business. PALACE HIP (Joseph A. Muller, mgr.)—11, Tyrolean Troubadours, Wellington Trio, Hyde and Hardt, merit. King Brothers, Jerge & Hamilton. Capacity business. ORPHEUM (Jay Haas, mgr.)—Joe Arinas' Spanish Troubadors top Transcontinental Road Show Nov. 7. Meritorious. Janis & Rean, good. Miniature caharet by the Hilliers. Van Hoff, George A. Newton, Manning & Lee (first half).

John T. Spickett, Alaska theatrical magnate, has returned to Juneau after a month's visit here. His wife accompanied him.

Billy Malcom, stagedoor man at the Palace Hip theatre, had several ribs broken and was badly bruised last week in an encounter with a mad bull while hunting mushrooms near his place at Renton.

J. Rush Bronson, former manager of the



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374 Broadway, New York City Branches in leading cities of the world.

Empress (now Palace Hip), has been chosen as manager of the Empress, Cincinnati.

The new Pantages house, Tacoma, will be completed this month.

George and Billy Arnold have forsaken the footlights and opened a billiard parlor at 1609 First avenue, Seattle.

The Fisher Booking Agency announce a two-act bill now opens in Billings (Mont.) Monday, while two other acts open simultaneously in their southern Idaho territory. The four acts will meet at the American theatre.



BILLY NEWELL and ELSA MOST

"TWO BRIGHT SPOTS"

"Down near the closing of the bill Newell and Most score a decided hit, and spread smiles all over the place. The little lady has a world of personality which gets across big, and the chap is a good-looking blond who can dance."—FAY KING, Denver "Post."

Nov. 19-26—Philadelphia

Dec. 3—Playhouse, Passaic, N. J.

" 3—Alhambra, Stamford, Conn.

" 10—Poli's, New Haven, Bridgeport, Conn.

" 17—Poli's, Waterbury, Conn.; Palace, Springfield, Mass.

" 24—Poli's, Worcester, Hartford.

" 31—Poli's, Wilkes-Barre, Scranton, Pa.

Direction, Frank Donnelly (Norman Jefferies)

Walla Walla, and form the regular four-act road show to play westward to this city and thence southward through Oregon and California. The J. C. Matthews Agency in Chicago will route four acts in this manner semi-weekly hereafter.

Carl Lorraine, at the Tivoli with a trio for several months, is filling a cabaret engagement at the Butte Grill, Butte.

Kilne & Kauffman have sold their interest in the Liberty theater, Hoquiam (Wash.), to Henry Newman, of the Arcade, that city.

Fanchon Everhard is again in the cast at the Wilkes theatre. Her husband, Richard Vivian, died in Los Angeles, October 18th, of heart trouble.

"The Critic," a local theatrical weekly, is now under the editorship and management of Loring Keily, a well known stock actor in the West, and Franklin Barrows, a newspaper man of experience. Tom Church, former publisher, has gone East. With a thespian and newspaper scribe at the helm there is a noticeable improvement in the paper. A San Francisco sheet devoted to amusements has suspended publication, say local newsmen. Two Chicago weeklies that circulated here a year ago have also disappeared from the newsstands. Variety is selling out by Thursday each week, the current issue arriving here Wednesday morning.

Joe St. Peter, Everett theatre manager, was here first of the week.

Taoma men have incorporated an organization known as the Camp Lewis Vaudeville Company, and will manage two vaudeville theatres in the concession zone at Camp Lewis (American Lake, Wash.). One of the houses will have a seating capacity of 2,000, the other about 1,800. The officers of the company are E. J. Donnellan, managing director; R. J. Strachan, secretary and treasurer; James P. Murray, vice-president; Chas. A. Rickabaugh, legal advisor. Donnellan is a son-in-law of John W. Conside, and was Seattle manager for the local S.-C. House for years. Murray is a millionaire of Butte.

Out-door film theatres are now showing the latest in the film world to the soldiers at Forts Casey, Worden and Flagler, all near here.



Morette Sisters

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A HIT WITH "THE ALL-GIRL REVUE"

Permanent Address—Variety, Chicago

The entertainment is provided under direction of the chaplain.

Manager John Hamrick has secured the first run of Metro features for his Rex theatre on Second avenue.

The biggest vaudeville act ever seen here will be at the Moore next week as headliner of the Orpheum bill. It is "The Four Husbands," with twenty-eight people.

WASHINGTON.

BY HARDIE MEAKIN.

KEITH'S (Roland S. Robbins, mgr.)—The creative genius of Adelaide and Hughes is again manifest. The costuming is gorgeous and the display of color against the jet black hangings used made them appear as two living cameos. Sallie Fisher in "The Choir Rehearsal," heartily received. Hickey Brothers, excellent. Harry Carroll, well

liked. Shaw and Seabury, good. Ashley and Allman, neat act and well liked. Will Ward with his Five Symphony Girls, light impression. Derekin's Dogs closed the show successfully.

NATIONAL (William Fowler, mgr.)—Ziegfeld's "Follies," with the President and Mrs. Wilson and a large party of guests occupying the Presidential box, opened Monday evening to capacity. This week practically sold before rise of curtain.

RELASCO (H. Stoddard Taylor, mgr.)—"Cleopatra" film for week opened to good house.

POLI'S (Fred Berger, mgr.)—"The Newlyweds Grown Up Baby."

GAYETY (Harry Jarboe, mgr.)—"Maid of America."

COSMOS (A. Bylaski, mgr.)—Headliner "The Breakers," Fisher, Luckie and Gordon, Mora and Elliot, George Lima, three Brittons, John and Ollie Vanis and Beatrice Lambert.

Those at Keith's Friday evening saw Lois Josephine, who appeared with Wellington Cross for that one performance. She was quickly recognized and given a hearty reception.

The President passed his hat Monday evening at the National among the occupants of his and the adjoining box. His action was responsible for a number of large donations to the Y. M. C. A. fund and aided materially in putting the amount contributed by Washington far over its quota.

Tom Moore is planning several picture theatres. His Riato that is to be built on 9th and G streets, northwest, was delayed because the government requisitioned a large amount of his material. The ground has already been broken. It is claimed by Mr. Moore this is the first of four houses he expects to build here.

Edward H. Lester is this season taking care of the front of the house for "The Social Maids."

Mort Emerson, on the door at the Gayety, is of the famous old vaudeville team of Emerson, Clark and the Daily Brothers.

The Howard, Washington's colored theatre is holding forth with a colored stock company and is offering "Branded," with Abbie Mitchell in the cast for this week.

TANEAN BROS.

Direction, NAT SOBEL
PLAYING U. B. O. TIME

SPORTS IN THE ALPS

OUR ROUTE

Nov. 5—Orpheum, Brooklyn	Dec. 3—Philadelphia	Jan. 7—Rochester, N. Y.	Feb. 3—Erie, Pa.	Mar. 4—Cincinnati
" 12—Bushwick, Brooklyn	" 10—Youngstown, O.	" 14—Montreal	" 10—Dayton, O.	" 11—Indianapolis
" 19—Riverside, New York	" 17—Toledo	" 21—Akron, O.	" 17—Columbus, O.	" 18—Louisville
" 26—Baltimore	" 24—Grand Rapids, Mich.	" 29—Cleveland	" 25—Pittsburgh	
	" 31—Detroit			

Direction, PAUL DURAND
Palace Theatre Bldg., N. Y. City

Then back with Barnum & Bailey Circus

JACK AND JILL

Jack Ranney.....Jack Pickford
 Mary Dwyer.....Louise Huff
 "Young" Kilroy.....Leo Houck
 "Honest" George.....Don Bailey
 "Cactus" Jim.....J. H. Holland
 "Cactus" Jim.....Hart Hoxie
 Senor Cabrillo.....Col. Lenone
 Dorla Cabrillo.....Beatrice Burnham

Jack and Louise do something a little different in their latest Paramount offering "Jack and Jill." Say what you will about their charm that gets an audience where the "getting" is good. Jack is a bantamweight fighter, and "Jill" is his Bowery sweetheart. So Jack has more nerve than is good for him, but, as he says himself, it's a good thing to bluff, because then you have to make good. The bantam hitches up in a fight that unknown to him is to be faked. "Young" Kilroy is to lay down to Jack and thus cash in bets for his manager. When the fight comes off Jack puts Kilroy to sleep in the very first round so effectively that when he has killed his opponent he does not think to write Jill soon. The girl sticks to her pal despite the fact she gets a letter, and even goes with him to become his agent and force the crooked manager to pay the gate receipts to her. In the meantime, Jack has wandered far, and lands in El Paso, thence betaking himself to a ranch, where he poses as a "killer," and gets treated as a kid. A letter to Jill brings her out West with the money just as Jack saves the ranch from a Mexican raid. So proficient is he with his fists the raiders hesitate to use their rifles on him, for the purposes of the picture if for not other reason. A lot of action goes in the tale from the time the boxing match starts through to Jack's varied experiences on the ranch, and the story is consistent and climactic enough to hold interest. As for Miss Huff, she does the Bowery stuff splendidly. There may be those who want her to be only pretty Louise Huff, but she is still pretty enough, and does good acting besides. Every attention has been paid to the staging and timing of the picture, and the direction is above par. A photoplay with action, humor, love interest, suspense, and a plot worked out excellently by two engaging youngsters and a director whose artistic ideals are not limited by any singleness on the part of his producing company. Jolo.

FOR VALOUR.

Mella Nobbs.....Winifred Allen
 Henry Nobbs, brother.....Richard Barthelmess
 Ambrose Nobbs.....Henry Weaver
 Alice Davis.....Mabel Ballin

Winifred Allen is well cast as the featured player in a film story that concerns a poor Canadian family lifted from the commonplace through the exigencies of the war. Her role of Mella is reminiscent of that in "The Man Hater" (also a Triangle, and released some weeks ago). She again is a plodding female, but her problem is different. In "For Valour" Mella takes care of her invalid father and a brother, the latter out of work. The family subsists on the father's pension, he being a Boer war victim. But Mella has managed to hoard a few dollars. Instead of buying a frock for herself she gives the money to her brother, and the latter's bettered appearance gains him a position. This is the situation when the call comes to Canada for men to battle against the Kaiser. Mella wants to do her bit with the Red Cross, but is rejected on account of low physical standard. But she does accomplish her aim of helping the cause, for she succeeds in getting her ungrateful brother to join the colors. When the youth dons the olive drab he becomes a different individual; that in itself is a reward to his idolatrous sister. He goes overseas, and in an engagement he drags his officer back from "No Man's Land," though he himself is sorely wounded. The boy loses an arm, but is given a lieutenant's rank and the Victoria Cross for valor in action. And thus does he come back to his sister. He finds Mella in a police hospital. She had been arrested for going outside the law in getting money to help the brother before he had enlisted. The medal for valor is heartease to Mella, she who has made sacrifices which none but she know of. There are some incongruous points in the picture. For instance, Mella is supposed to secretly work as a dancer in a burlesque house. Those scenes are in strange contrast with others. But there are some scenes of men preparing, and there is "stuff" that is appealing, for it is attune with the times. The story is from a magazine yarn. Ibee.

THE PRICE OF A GOOD TIME.

Linnie.....Mildred Harris
 Her Mother.....Ann Schaefer
 Molly.....Helene Rosson
 Preston Winfield.....Kenneth Harlan
 His Father.....Alfred Adet
 His Mother.....Adela Farrington
 Miss Schurier.....Gertrude Aster

Mildred Harris is featured in "The Price of a Good Time," which could just as well have been termed "The Wages of Sin Is Death," for that is about what the theme amounted to in the long run. It is not a great picture, yet acting, photography, setting, and general direction it affords pretty good photoplay entertainment. It is sponsored by the Universal, with the film adaptation made by Lois Weber from Marion Orth's story, "The Whim." Miss Weber and Phillips Smalley handled the direction. Some of the settings and scenes are about as near picture perfection as can be. The subject appears drawn too long. It is only a picturization of the old, old story of the rich young man and the poverty-stricken working girl. But Jewel has invested quite a goodly sum to bring the subject out vividly before the camera. The story is a little broad and could have been made

rougher, perhaps, but the directors didn't want to go too far, as what was depicted was sufficient to have the big brother of the deluded girl go after the rich chap. Of the cast, Miss Harris worked hard with a serious part and did effective work. But the roles that stood out were those of young Preston, splendidly played by Kenneth Harlan, and Linnie's brother and the big, good-natured cop, whose names were unprogramed. There were some very picturesque and elegantly-appointed settings for some of the scenes. Mark.

THE SILENT LADY.

"The Silent Lady" is a Butterfly feature starring little Zoe Rae and featuring Gretchen Lederer. The story is developed slowly, and gives promise of becoming exceedingly interesting, but doesn't live up to its promise. A child is brought up by three men who operate a lighthouse. She is taken ill, and a doctor is summoned. He thinks the child may have a touch of typhoid, and sends for a young woman to nurse the little girl. The old fogies think it isn't exactly right for the young woman to be living there with them, and it is decided one of them shall marry her. She declines the honor. The men receive notice the Government inspector will call shortly on his regular tour of investigation,

and when the girl hears the inspector's name she becomes excited. The night the inspector's vessel is due she turns off the light in the tower, and, as a storm is supposed to be raging, there is every likelihood his boat will be wrecked and all on board drowned. The child, however, re-ignites it, and when the inspector arrives it develops he is the man who had wronged her under promise of marriage, and that he already had a wife. It ends with the supposition the doctor, who loves her, is willing to make her his wife. The scenes are replete with seacoast atmosphere, but the trite plot moves along very slowly. The child is cute and lovable, but it is difficult to conjure up sympathy for a woman who deliberately shuts off the lighthouse illumination likely to murder many innocent people who had never done her any injury. A cheap feature at best. Jolo.

OVER THE HILL.

Amos Winthrop.....J. H. Gilmour
 Rev. Timothy Neal.....Daniel Mason
 Esther.....Gladys Hulette
 Roy Winthrop.....Wm. Parke, Jr.
 Allan Stone.....Chester Barnett
 Jim Barnes.....Richard Thornton

"Over the Hill," an Astra (Pathe) production directed by William Larkie, has the most rambling story turned out in many a day. It

is with the utmost difficulty that one can keep track of the plot as it unfolds. There is an old minister compelled to resign his pastorate because of old age, and he starts out as a book agent. He dies of pneumonia, leaving his granddaughter alone in the world, and she tries to carry on his work. Then there is the owner of a daily newspaper in the small town, his son, his editor, and his business manager. The owner of the large department store is averse to signing a big advertising contract, and unless the deal goes through the paper cannot show a profit which will give the editor and young business manager a promised allotment of stock. The department store owner has a daughter who elopes with a baseball player already married, and the minister's granddaughter, who has secured a position on the paper, not only stops the elopement, but holds out the story. The newspaper owner's son gets wind of the yarn, and has it set up. The little girl returns to the office, finds it has been printed on the front page, burns the entire edition, smashes the type; the newspaper owner's son robs the safe, and hits the young business manager over the head with a paper weight; the young business manager is in love with the minister's granddaughter, who also writes the society news and the—Oh, what's the use!

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 16 East 42d Street New York City

MOVING PICTURES

WHO GOES THERE?

Keryn Guild.....Harry Morey
 Karen Girard.....Corinne Griffith
 Gen. Von Reiter.....Arthur Donaldson
 Penant Maid.....Mary Matrino

Robert W. Chambers, who is a master of the quick love story, wrote the novel from which this Vitagraph was taken. Chambers can make his lovers meet as strangers one day, have them married the next day, and he makes his readers like the idea mostly because of his cleverness at dialog. Usually in films there is a reasonable span of time allowed to transpire before marriage, else there would never be sustained interest for five reels. In "Who Goes There?" however, there is a war background, in fact it concerns the serious plight of Belgium and deals with a spy plot. The love story here there-

form does not seem so abrupt, but for some reason at the end the happiness of the lovers seems awry amid the flashes of German outrages committed upon the Belgian people. These days one is led to imagine that a good deal of Belgium is laid in waste, and so in this feature the setting of a beautiful home in that blighted land seems "out of the picture." This might be corrected by the insertion of titles that would serve to remind the spectator that the events are supposed to occur at the beginning of the war, which no doubt Mr. Chambers' story is timed at. The story tells of Keryn Guild being caught in Belgium when the Huns invaded. Though he is an American he is of Belgian descent and threatened with summary execution unless he consents to fetch from London a pretty Swiss girl who is in possession of code information, and who had been proposed to by Gen. Von Reiter, the German officer in command. Guild consents to save

a group of natives held as hostages against his return. He brings the girl over the channel, but gets possession of the message, decodes them, turns them over to the British and gets a running start on the girl's (Karen) affections before they reach their destination, which is the fine home of Von Reiter in Belgium. Guild shows Karen that deep down she does not side with the Teutonic cause, and finally wins her heart. This after a sword duel with the German officer, who, though punctured by Guild's weapon, gives the pair a safe conduct to Antwerp. That is a point that might be corrected in the titles also since Antwerp is now in the hands of the Germans, though it probably wasn't when Chambers wrote his story. The film version is interesting and timely, fitting a program well therefore. Corinne Griffith and Harry Morey are both featured. The latter is inclined to be deliberate and posey. *Ibes.*

I WILL REPAY.

The Vitagraph did not strive to snare the humor of O. Henry, though the story of that now famous author's "A Municipal Report" is the source of "I Will Repay." But there is little doubt many of Henry's stories are humorous in style rather than situations. In this case the love story that intertwines Henry's colorful yarn has been made paramount. That isn't exactly true in "A Municipal Report," one of the most vivid of the late author's prolific output. There is good reason why the dramatic has been subordinated to the love interest, for there is the beautiful Corinne Griffith as the feature and central figure. As a Southern belle, Virginia Rodney, the youthful friend of Aseales Adair, who is a tortured soul, she is quite compelling. Aseales is the wife of the disolute Major Caswell, she having taken a pen name. A Northern magazine editor is desirous of contracting for her stories, and sends young Kendall to Nashville with that end in view. Kendall does not realize until the end that the Major takes a fancy that his delicate wife obtains so he can buy whiskey. Nor does he know until later that Uncle Caswell, an old shabby dinky "hack" driver, is giving all his earnings to Aseales, who once was his mistress in the slave days. Kendall is naturally engrossed in the winning of Virginia. But when he gets a inkling of the truth he arranges for a profitable contract for the stories, and gives the old lady \$50 as a contract binder. This money the Major fleeces for his wife, who was in sore need of it, and it is then that Uncle Caswell goes to "repay" the Major. The dinky strangles the son. One of his coat buttons is found in the Major's hand by Kendall, who quietly returns it to Caswell. The story, too, concerns a vengeful sultur for Virginia's hand, a "young blood," whose lover conducts the "Blind Tiger," a resort for negroes, where he and the Major were wont to go. Some of the negro characters are not of the best, but Wm. F. B. Earle, the director, has cleverly chosen his locations, and the picture somehow holds an air of the much admired Southern hospitality. *Ibes.*

OUTWITTED.

Bearing a Metro trademark, this picture, featuring Emily Stevens and Earl Fox, falls below the standard established by that organization, running to a low degree of merit in construction and photography, the latter department being especially poorly supervised. In some spots the subjects are hardly distinguishable in the extremely dark backgrounds. The story deals with a triangular family affair, the string of circumstances provided being spread out along the several reels, with the inevitable adjustment coming at the finale, this climax, which arrived with an abrupt turn of affairs, being the sole redeeming spot in the theme. The direction necessitates much of the action being staged in interior views, and, while the Metro scenic investment is up to mark in this, the prevailing darkness blackened up the picture and killed all opportunity for facial registration by any of the principals. Miss Stevens is sufficiently emotional, of course, but her front view "close-ups" do not help any. The side views were rather to the contrary, and Miss Stevens could well do more profile than front picturing in features that call for short space "throws." Fox is of the type reasonably sure in any role opposite a star. He plays his part nicely, never crowding, but always holding his end up to expectation. The character role of the old broker was admirably taken, that individual getting the lion's share of the male responsibilities. A reserved old gentleman, excellently dressed and groomed for the part, he stood out conspicuously. The subtitles and explanatory matter could have been better edited, one view addressing Miss Stevens by her maiden name after she had participated in a marriage ceremony. "Outwitted's" single good point revolves around the scenario. That carried possibilities at the opening, but they were badly handled, so badly, in fact, it was almost entirely ruined. *Wynn.*

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"MADAM WHO?"

Written by
 HAROLD MacGRATH

Robert Brunton, Manager of Productions

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REACHING FOR THE MOON.

Alexis Casar Napoleon Brown. Douglas Fairbanks
 Old Bingham, his boss.....Richard Cummings
 Mr. Mann.....Millard Webb
 Blaise.....Bliss Perry
 Minister of Vulgaria.....Eugene Oran
 Black Boris.....Frank Campeau

Looks like they have started diggin' into the back files for stuff to fit "Dug," for in "Reaching for the Moon" Anita Loos and John Emerson, who wrote the yarn, have had to resort to one of those "dream things" to get the comedy over. At that it is a good "Fairbanks" but not one of the best that that comedian has appeared in. There's a love story tacked onto the dream plot, it running about 1,500 feet in advance and closing for about a reel. This gives the star a chance to make love to a sweet little ingenue, but it is the dream he gets in his laugh stuff and erotastic action. The story is laid in New York, where Alexis Casar Napoleon Brown is a clerk in a button factory. He is an orphan, his mother having died at his birth, and all that A. C. N. knows is that she was of royal blood and ran away with his father, a common or garden variety Brown. He has a picture of mother and knows that her native land was Vulgaria. About this time A. C. N. Brown runs across a volume on Concentration and he starts his brain with mother's royal blood as the ground work of his thoughts, wherewith he imagines himself hobnobbing with the royal court of Vulgaria, and nothing less than King suits him. The Prime Minister of Vulgaria arrives in New York and A. C. N. B. sees the notice of his arrival in the papers, after which he catches a glimpse of the dignitary at his hotel, but in so doing overstays his lunch hour and loses his job in the bone yard. Disgusted with life he hikes to his little furnished room and takes a nap. It is during this nap things begin to happen. The Prime Minister arrives on the scene, identifies our hero as the last of the royal line and starts him off for Vulgaria. When he arrives it is discovered Black Boris, the pretender to the throne, stands ready to start anything to get a chance to plant himself on the crimson cushions, and it is the machinations of his various plots which make life worth while for A. C. N. Brown, who has a day and night of tough going, with bomb throwers, assassins with knives and revolvers, poisoners, etc., all working fast while the populace shouts "Long Live the King." It is in this sentence and the action of the willing death dealers that surrounds it that make for the biggest laughs of the feature. Doug wakes by falling out of bed, just at the point in the dream where Black Boris has forced him over a cliff at the point of a sword, and the thump on the floor awakes him. He squares matters with his employer and wins the girl steno. Fred.

THE GRELL MYSTERY.

(Greater Vitagraph.)

Heldon Foyle.....Earle Williams
 Helen Meredith.....Miriam Miles
 Eileen Meredith.....Jean Dunbar
 Robert Grell }
 Harry Goldenberg }.....Denton Vane
 Lola.....Mabel Trunelle
 Ralph Fairfield.....Frank Crayne
 Ivan.....Bernard Siegal
 Detective Green.....Robert Gallard

"The Grell Mystery" is a Blue Ribbon Feature from the Greater Vitagraph shop. Earle Williams is featured. The mystery comes through a dual personality wherein twin brothers confuse everything and everybody so that when one is murdered the inference is drawn by Foyle, criminologist and detective chief that the brother he knew—Robert Grell—has been killed. Foyle loves Helen Meredith. Her sister, Eileen, is to marry Grell, who has not told either of the girls about his black-sheep twin brother, Harry Goldenberg. Lola, the wife of Goldenberg, tries to shield Grell when Goldenberg would blackmail his brother. Goldenberg is stabbed to death by Lola, who flees from the scene just as Helen Meredith enters through another door. The detective chief, through the usual processes, uncovers the mystery. It develops that Grell thought his sweetheart did it, later Helen had worn Eileen's coat that night, and Helen believes something different, while Eileen also has her beliefs, and so has Foyle, and so on. There is gun play and also a cut back showing how the murder was done. Williams handles his role with his usual distinction, while Miriam Miles is an acceptable Helen Meredith. The role of Lola was efficiently enacted by Miss Trunelle. A capital bit of film acting was done in a minor role by Bernard Siegal. The production as a whole carries an interesting story and is well staged by the Vita. Mark.

THE REGENERATE.

Myndere Van Duyn.....Walt Whitman
 Pell Van Duyn.....Darral Foss
 Owen Duffy.....John Lince
 Paul LaForge.....Allan Sears
 William Blaise.....Louis Durham
 James Forbes.....Wm. Brady
 Catherine Ten Eyck.....Aimee Rubens
 Nora Duffy.....Pauline Stark

Walt Whitman is to be credited with an excellent characterization in this Triangle. The acting of all of the roles is good. The picture is one of class, the story scored amid settings that befit it. "Blue Blood" was the original title given the feature, and it is fairly

well descriptive of that theme. Myndere Van Duyn (Mr. Whitman) is an elderly aristocrat whose vision is bounded by name and family—that is, as far as his granddaughter Catherine and his son Pell are concerned. The old man is set upon the couple marrying even though they are first cousins. But Catherine is just as determined not to marry the drinking, dope-taking Pell, and she plights her troth to Paul LaForge, an upstanding youth of means. For some reason, though Paul's grandfather "was a marshal of France," Van Duyn thought him unworthy of an alliance with Catherine. Pell has had an affair with Nora, the housemaid, and the girl is compelled to flee the house. A son is born to Nora, who

dies in childbirth. The priest who was called recognizes the girl and also the fact that he had performed a marriage ceremony between Pell and Nora. So the infant is brought to the Van Duyn home. Only a few days before Pell had been thrown from the window by his valet and killed, and as the old man will not countenance the child, Catherine and Paul take it, leave the Van Duyn home, and are wedded. Six years elapse. Still the old man maintains his cloak of exclusiveness. But one day they bring the young Pell to see him, with the result that he capitulates, realizing so fine a lad is bearing the proud family name. The picture is somewhat better than the average. Lee.

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MOVING PICTURES

THE AWAKENING.

Jacques Revilly.....Montagu Love
 Marguerite.....Dorothy Kelly
 Horace Chapron.....John Davidson
 Varny (or Maxime).....Frank Beamish
 Prosper Chavassier.....Joseph Granby
 Celestine.....Josephine Barie

Montagu Love and Dorothy Kelly are starred in "The Awakening," a World Film feature directed by George Archainbaud. The atmosphere of France is admirably visualized, and the story is a virile one. Love is seen first as an uncouth French farm laborer looked upon by his associates as a lazy lout. He has a strong leaning for drawing, which they re-

gard as a miser waste of time. After a quarrel with them he goes to Paris, where he lives in the Latin quarter eking out a precarious existence by selling occasional paintings. One of his customers writes him: "You are the possessor of great talent, and we will gladly take more of your work if you can keep away from drink long enough to do the work for us." But Jacques (Love) smiles grimly, and will only paint when it becomes necessary to secure enough money to keep him alive. He has no incentive, and is called by the other artists "The Brute." Staggering home intoxicated one night he finds a girl in the snow, carries her to his room, and revives her. She had tramped the streets in

search of employment, and fell exhausted. He falls in love with her, and they are to be married. For the first time in his life he has something to work for. A blackguard hears of the affair, and wagers a dinner he will win her. She is lured to a house, drugged, and her ruin accomplished. Entering the artist's cafe he hears the girl's name mentioned as the paramour of the blackguard, they quarrel, and a duel is arranged. Jacques learns the real truth of the matter, and determines to kill the villain. The blackguard declares he is no coward, says he has won all previous duels, and offers to apologize. Jacques slaps his face, the duel is fought, and Jacques is shot in the arm. For the finish

the girl is seen in "the beast's" embrace, and they are to be married. While the seduction is probably more in keeping with actual life, a violent attempt of that sort by the villain might have accomplished the same result and left the girl undied for wifehood at the conclusion of the story. Montagu Love has a very powerful character role, and plays it with a rare sense of its value. His role is more receptive than active, and is merely a foil for the male lead. An excellent program picture. *Jolo.*

THE DOOR BETWEEN.

Bluebird has gone to considerable length to obtain suitable atmosphere for its filming of "The Door Between," an adaptation of Samuel Merwin's novel, "Anthony the Absolute." It has been admirably directed by Rupert Julian. Monroe Salisbury plays Anthony Eckert, and Ruth Clifford is Heloise. All the scenes are set in Japan and China, and the showing of the interior of Japanese tea houses with Geisha girls, who cater to the wants of European gentlemen. Anthony is visiting Japan to secure phonographic records of the native folk songs. There he meets a man who has been drinking heavily, and learns he is searching for his wife, who has him on the run to that country with another man. The husband intends to kill both. From Japan, Anthony repairs to Pekin. Seated in his room in the hotel he hears a beautiful voice in the adjoining room, and bursts in declaring with enthusiasm it is perfect. It develops the possessor of the voice is the wife of the hard-drinking man. Anthony persuades her to sing into his phonograph, and falls in love with her. In the course of time the husband arrives, and Anthony goes to him and tells him he must give his wife a legal separation. It is developed the husband had not treated her right, and her elopement with the other man was his only way of escape. When he leaves her before the boat sailed. When the husband calls to kill his wife, Anthony, the meek, is the only man with courage enough to give battle. In the melee they fall down a flight of stairs, and the husband's leg is broken. The husband asks for the knife, and kills himself while being carried back to his hotel. Within a week after the death of her husband, just prior to the "clinch," Heloise is seen luring Anthony into matrimony. Despite many attractive points the picture somehow fails to give entire satisfaction. Many of the scenes appear to be unnecessarily prolonged, probably to give it footage sufficient to make a full five-reeler. *Jolo.*

Mary Pickford

in "The Little Princess"



By Frances Hodgson Burnett
 Scenario by Frances Marion
 Directed by Marshall Neilan

Inimitable as ever

Praised by All New York Papers

Any Mary Pickford picture is an event, but "The Little Princess" has received acclaim so far above the average, even for a Pickford Picture, that it behooves the exhibitor to give special attention to it.

It is a delight throughout. . . . Admirers of Miss Pickford are quite unlikely to be any less charmed by it than by its predecessors. —New York "Times."

Well cast. . . . Well produced. . . . Quite delightful. —New York "Tribune."

It is one of the best productions Miss Pickford has had, being well balanced with pretty comedy and pathetic little touches of girlhood. —New York "Herald."

Miss Pickford was more appealing and winsome than ever in "The Little Princess," an Artcraft picture. . . . Elaborately staged and beautifully photographed and is one of the most notable of the Artcraft offerings. —Philadelphia "Record."

Mary Pickford becomes more of an artiste with every production, if such a thing is possible. . . . So attractively presented it will meet with great popular approval. —Tamar Lane in the Boston "Evening Record."

GET ALL THAT'S IN IT

If you didn't get a long enough "run" on this picture to take care of all your people, arrange to re-book it immediately. And on the next Pickford picture be sure to get a "long run."

TRADE MARK
 **FAMOUS PLAYERS - LASKY CORPORATION** 
 ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
 "NEW YORK"

An ARTCRAFT Picture



THE ANTICS OF ANN.

Ann Wharton.....Ann Pennington
 Tom Randall.....Harry Ham
 Olive Wharton.....Ormi Hawley
 Gordon Trent.....Grauford Kent
 Mr. Wharton.....W. J. Hart
 Mrs. Bredwell.....Charlotta Granville

Ann Pennington comes into her own in her latest film impersonation titled "The Antics of Ann," written by Frederic Chapin, directed by Edward Dillon, produced by Paramount. Those in charge of her picture proclivities have come to a realization Miss Pennington can impersonate the madcap little girl much more effectively than she can any part calling for serious characterization. In "The Antics of Ann" she has every opportunity to be the dancing sprite that she really is, and as a consequence, aided and abetted by Director Dillon's realization of the farcical element in the picture, we have a feature that is delightful entertainment. Miss Pennington plays football, swims, impersonates the famous dancer, rides on a freight train, shines up pillars, jumps through windows and does a tall amount of prancing that is entirely in keeping with her own elfish spirit. The plot doesn't matter. It is enough to know that the star plays Ann Wharton, a pupil at Bredwell Seminary, in a state of constant disgrace for some notable exploits, which finally lead her to the seminary at the end of which the family has been gathering strength against her return, she appears with undiminished energy, and further accomplishes the upsetting of all the traditions of conventional society, ending with an elopement after having saved her sister from marrying a bigamist. The settings, titles, supporting company, and able direction provide an entertaining bit of perisfrage that is sure to send 'em away happy. *Jolo.*

THE VOICE OF CONSCIENCE.

In "The Voice of Conscience," story by Finis Fox, directed by Edwin Carewe, Metro has attempted a rather elaborate production for a melodrama. While many things happen, the whole thing seems to drag interminably. Perhaps it was the projection of the film at the New York theatre last Sunday afternoon. Even a fist fight between two giants—the hero and the villain—seemed to lack the speed that usually accompanies such encounters. The two principal roles are played by Francis X. Bushman and Beverly Bayne, and they are given no more than they can conveniently handle. Bushman has a dual role, as in "The Masquerader." He is framed as the accused in a bank robbery and sent to prison. There he meets a young man who is his physical counterpart. On the completion of his term the other asks him to go to his old Southern home and impersonate him to his mother and sister, and help make happy the few remaining hours of his dear old mother. How the villain purstues and annoys him, commits murder, and on the innocent six foot hero only to confess all in detail. It is not necessary to relate in detail. It is all very satisfactorily filmed, and the whole thing makes for an important program feature. *Jolo.*

NEWS OF THE FILM WORLD

Three new players have been engaged for the new Triangle production, "Mr. Butterfly," on which Director E. Mason Hopper is at work. They are Teddy Sampson, Thomas Kurihara and Jack Abbe. Farrell Foss will appear in the title role.

While S. L. Rothapel, director of the Rialto, is out on the Coast, he is expected to attend to some matters for the First National Exhibitors' Circuit. Rothapel is not expected back in New York until the latter part of next week.

Irving Cummings will play the lead opposite Ethel Barrymore in the Metro's forthcoming feature, "An American Widow." The story is by Kellert Chambers, the scenario coming from Albert Shelby Le Veno. Frank Reicher is directing.

Victor (Slim) Potel, with several different comedy companies on the Coast, is now with Fox, Henry Lehman signing him for the new Sunshine subjects. Potel will appear in "His Smashing Career," released Dec. 8, with Billie Ritchie, Gertrude Selby and Billy Levay.

One of the first things done by Walter Rosenberg when he assumed the management of the Broadway was to distribute a large number of tickets entitling the bearer to a 50-cent orchestra seat on payment of 15 cents, either afternoons or evenings, excepting Saturdays and Sundays.

A new record for quick action was made in the film business when the New Jersey territory was disposed of for the Mayfair production, "Persuasive Peggy." The purchaser was H. Heidelberger, of the Civilization Film Co., who has come into the limelight as the purchaser of big features.

"The Legion of Death," descriptive of the Russian battalion of women who fought in the front line trenches, will be filmed by Metro. Edith Storey has been cast for the leading role, that of the commandant of the "Legion." This is the third of Metro's patriotic features.

"Vengeance and the Woman" is the next Vitagraph serial to be released in December. The story is from Cyrus Townsend Brady in collaboration with Albert E. Smith. William Duncan and Carol Holloway will be seen in the feature roles. This is the fifth of the Vitagraph serials.

Film shipments from Europe and particularly from Italy are all being delayed. Four Italian steamers arrived recently, all having films aboard, which cannot be delivered because of lack of manifests or other papers. Among the photoplays held up, it was discovered, is the only feature ever made by Eleanore Duse.

William H. Tooker will portray the role of Patrick Connolly in "Red, White and Blue Blood," in which Francis X. Bushman and Beverly Bayne are to be featured. Charles J. Erabin is directing the picture which was taken from Shannon File's story by June Mathias.

The St. Louis Board of Aldermen has under consideration an ordinance intended to prohibit the admission of those under 16 years to exhibitions of pictures which depict abductions, elopements of married couples, mock marriages, white slavery and murders. The ordinance is meeting with considerable opposition by Orrin G. Cooke, advisory secretary of the National Board of Review of Motion Pictures.

The war tax on admissions is considerably larger than has been anticipated, in spite of bad business. It is now estimated that the average 600-seat theatre will average a return of about \$400 a month with the tax growing larger according to seating capacity and price of admission. Under the present law the exhibitor is required to file a sworn statement in making his returns.

The announcement Jack Voshell had been engaged by Harry I. Garson as assistant V. Director Emilie Chautard is erroneous in that respect, although true that he has been signed by Garson for the Clara Kimball Young forces. Al. J. Lena, who has been at Chau-

ard's right elbow for the past three and a half years, remains with the Gerson company. J. Clemons, technical director, also remains with Miss Young's company.

Although Ivan Abramson has severed all connections with the Ivan Film Corporation the trade mark of "Ivan" will remain with the operating company. Abramson's interests, bought by I. E. Chadwick and associates, has resulted in a reorganization of the corporation, with Chadwick appointed executive head. Edmond Lawrence, P. J. Grandon and William Humphrey will have charge of a different picture, Humphrey being attached to the directing forces last Friday.

The suit of Frances G. Cocran and Henry D. Graham against the Fox Film Corp. is listed for trial in Supreme Court. The case dates back several years, and the plaintiffs ask for an accounting on the film, "Anna Karenina." It is alleged they submitted a manuscript taken from Tolstol's book of that name, but that Fox returned it saying another version would be used. They base the action on the employment by Fox of the same plots, etc., as incorporated in their manuscript.

Geraldine Farrar is not going to do any more picture work until she has completed her grand opera work, which will cover at least a period of three months. Miss Farrar's last film subject was "The Woman God Forgot," but her next feature will be the first under her new Goldwyn contract. The first of the new Farrar subjects is being written by Frederick Chapin, which is yet to be entitled. By the time that Farrar has completed her engagement at the Metropolitan there will be at least three photoplay scripts ready for her Goldwyn work.

Manufacturers are resorting to many novel means to attract a large number of exhibitors to the trade showings of their productions. Universal, which was scheduled to have a showing of its new serial, "The Mystery Ship," on Thursday, arranged to send a taxicab to the home or theatre of every exhibitor who expressed a desire to be present. Fox had a trade showing of "The Daughter of the Gods" scheduled on the same day at the same hour, and Universal's stunt may be due to the strong opposition.

The official releases of World Pictures for the remainder of the current year, is as follows: Nov. 26, Kitty Gordon in "Her

Hour"; Dec. 3, Montagu Love and Dorothy Kelly in "The Awakening"; Dec. 10, Carlyle Blackwell and Evelyn Greely in "The Good-for-Nothing"; Dec. 17, June Elbridge in "The Tenth Case"; Dec. 24, Madge Evans and Henry Hull in "The Volunteer"; Dec. 31, Kitty Gordon in "Diamonds and Pearls." In "The Volunteer" all the World film celebrities and William A. Brady himself appear personally, making an exceptional all-star cast.

John Emerson and Anita Loos were in New York last week in connection with the next Douglas Fairbanks Artcraft production, and once more the poor amateur scenarist who claims he cannot get a chance to learn how to properly prepare his work for the screen and hence his ideas are worthless, received a whack from Emerson, who said: "We are looking about for new stories; we are not anxious to get scripts—our scenario department will attend to that, but are seeking novel ideas. If an author will just devote his time to creating the basic idea for an original plot, our staff will attend to the rest."

NEW INCORPORATIONS.

Gilbert & Friedland, Inc., Manhattan, \$1,000; M. D. Josephson, A. S. Levy, M. Friedman, 233 Broadway.

Madison Corey, Inc., Manhattan, \$50,000; A. C. Thomas, S. P. Friedman, H. A. Strongman, 3 Rector street.

Cameo Corp., Manhattan, \$500,000; A. L. Berman, H. J. Deutz, J. L. Myers, 1279 Madison avenue.

My Four Years in Germany, Inc., Manhattan, \$10,000; F. Rosenthal, M. Jones, E. M. Gregory, 10 Wall street.

Lake Placid Amusement Co., Lake Placid, \$10,000; R. and E. Walton, A. Adams, Lake Placid.

Crystal Palace Hall, Inc., Brooklyn, \$5,000; Silverfenig, H. M. Denmark, M. Movins, 62 Morrell street, Brooklyn.

Metropolitan Comic Opera Co., Inc., Manhattan, \$5,000; H. J. Phillips, R. G. Paine, J. Weisberger, 220 West 42d street.

Roshanara's Dance Divertissements, Manhattan, \$5,000; E. E. White, G. S. Starling, J. K. Newman, 401 West 42d street.

DISSOLUTIONS.

F. F. Preeter, 135th Street Properties Co., Manhattan.

SAMUEL S. HUTCHINSON, President
AMERICAN FILM COMPANY, Inc.

Presents

WILLIAM RUSSELL

in

"SNAP JUDGMENT"

An unusual five-act drama. Directed by Edward Sloman. Released the week of November 19th.

A tale of dual personality. William Russell appears as Jimmie Page, Eastern Society man, and "Arizona Pete," a Western badman. Laughs, thrills and romance are skillfully mingled throughout the plot. This and other William Russell subjects are available at all Mutual Exchanges.

Produced by
AMERICAN FILM COMPANY, Inc.
SAMUEL S. HUTCHINSON, President

Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER, President



METRO PICTURES CORPORATION Presents
The Greatest Personality in the history of American Amusements

ETHEL BARRYMORE

in

"THE ETERNAL MOTHER"

Adapted from Frank McCall's great novel, "Red Horse Hill," by Mary Murillo and directed by Frank Reicher

Released  Nov. 26th

NEWS OF THE FILM WORLD

Herman Leih is with Metro.

Producing a picture is an art, not a job, says Albert Capellani. He should know.

Charles Dickson is appearing in Metro's production of "An American Widow."

Joe Schenck is contemplating the erection of a new studio at Fort George, N. Y.

The big Griffith war picture may not be ready before January.

Josephine Whittell will make her screen debut in "Alimony."

Sally Crute, in support Harold Lockwood in his next Metro picture, "The Avenging Trail."

Harold Lockwood has been assigned a comedy role in "The Square Deceiver," to be released next month.

Nasimova will soon start on her second motion picture, "A Child of the Sun," again directed by George D. Baker.

Julian L'Estrange is playing the leading male role in support of Emily Stevens in the Metro picturisation of "Daybreak."

Pauline Frederick is to be seen in a screen version of "La Tosca" in the near future via Paramount.

Douglas Fairbanks has interested himself in the new Y. M. C. A. drive in Los Angeles. He has contributed \$5,000.

Gilbert M. (Broncho Billy) Anderson expects shortly to go to Los Angeles to engage in some picture work which he has mapped out.

The Metro will release five photoplays during December: "The Square Deceiver," "Alias Mrs. Jessop," "God's Outlaw," "An American Widow" and "The Avenging Trail."

Ida Darling has been engaged by Norma Talmadge to appear in her new production, "Two Women."

The Harry I. Garson Co. of Detroit has

purchased from Triangle "The Cold Dead" for the state of Michigan.

Norma Talmadge has engaged a celebrated concert pianist to play an accompaniment for all of her scenes before the camera.

James Fairbanks, doorman of the Seisnick offices since its opening, has shifted his activities to a similar post at the Goldwyn executive offices.

The Garden theatre was used recently for the staging of scenes in Ethel Barrymore's forthcoming Metro photoplay, "An American Widow."

Audelle Higgins, stock actress, recently a member of the Morosco company in Los Angeles, has been engaged for a prominent role in the new Triangle production, "Evidence."

Heading the December program of Blue Ribbon Features will be another of Alfred Henry Lewis's Wolfville stories, "The Tenderfoot."

"The Fringe of Society," recently finished by the George Baker Co., will have its first New York presentation next week. The distribution is being made by M. H. Hoffman, Inc.

Universal will soon start work on a new serial entitled "The Mystery Ship," with Ben Wilson and Neta Gerber, directed by Henry McRae.

J. Stuart Blackton will go to California about Dec. 8 to produce his third Sir Gilbert Parker picture, "Wild Youth," at the Lasky studios.

Funeral services of Queen Liliuokalani, of Hawaii, who died in Honolulu Nov. 11, are to be filmed exclusively by the Famous Players-Lasky.

One of the most successful scenario contests ever conducted is that which the Photoplay Magazine and Triangle have just closed after examining more than 7,000 manuscripts.

William Danforth plays the role of a king of a mythical country in Paramount's Christmas play, "The Seven Swans," starring Mar-

guerite Clark. This will be his first screen appearance.

The story of "The Eternal Temptress," written for Lina Cavalieri's first Paramount appearance by Mme. Fred. deGrossa, is said to be most powerful, dramatically.

A complete departure from her usual style of photoplay is promised in the forthcoming production of "Jealousy," a new allegorical drama written by George V. Hobart, in which Pauline Frederick will have the title role.

Following the release of "His Mother's Boy" in which Charles Ray, the Thos. H. Ince star, will be seen during December, "The Hired Man" is announced as the third photoplay in which he will be featured.

Douglas MacLean, juvenile of the Oliver Morosco stock company, playing at the Morosco theatre in Los Angeles, was loaned to the company producing Vivian Martin's new Paramount picture, "The Fair Barbarian."

The two weekly publications issued by Paramount and Arcraft—Paramount Progress and Arcraft Advance—have been merged into one magazine and will appear weekly under the name of Progress-Advance.

Annette Kellerman and William Farnum are to lead the grand march at the College Students' Ball, Dec. 1, 1917, at Manhattan Casino (155th street and 8th avenue). The club is composed of employees of the Fox concern.

Five new productions have been commenced during the past week at the Triangle Culver City studio. Companies are working night and day to keep ahead of the strenuous schedule recently set.

Adam Kessler, Jr., has been selected by the War Department Commission on Training Camp Activities, to look after the picture branch of the military entertainment service provided by the Commission.

Vitagraph will release "Who Goes There?" on Nov. 28. The story is taken from Robert W. Chambers' novel of the same name. Harry Morey and Corrine Griffith are featured under the direction of William P. S. Earle.

Theodosia Goodman, known professionally as Theda Bara, received judicial permission last week to take the name made famous by her in filmdom. Other members of the family were also granted the same privilege.

One of the largest wireless stations in the United States was utilized by Irvin Willat,

the director, in filming some of the scenes in the new Thomas H. Ince spectacle, "The Zeppelin's Last Raid."

Alice Brady's new production for Select is an adaptation by Paul West of "Jane Eyre" and will be called "The Lifted Cross." Elliott Dexter will be her leading man. Edouard Jose is directing.

The first feature release to be made by Catherine Calvert under the direction of Frank A. Koeney will not get under way until about Feb. 1. Miss Calvert must fulfill prior contracts up to that time.

Paul Stanton, now appearing in "Broken Threads" at the Fulton, is also in the cast of the film version of Clyde Fitch's play, "The Girl and the Judge," which Charles Frohman is producing at the Empire studios.

Rita Dane, light opera prima donna, was an "extra" in a banquet scene in Goldwyn's "Thais." The casting director, Adolph Klauier, wished to see Miss Dane screened and had her take her test as a real player in a regular production.


After three years at the Morosco studios in Los Angeles, where she has been engaged in preparing scripts for Paramount pictures, Julia Crawford Ivers is in New York for the first time in her life, for a visit of three weeks.

Mark Dittentass, some years ago very active in film manufacture, is back, and the financial spirit behind the feature film that H. M. Warner is making of the Gerard writings of "My Four Years in Germany." Work is now being rushed on the film.

The first seven-reel feature film released on the regular program under the new Triangle regime is "Because of the Woman." Belle Bennett has the leading role, with Jack Livingston supporting her and Jack Conway directing.


Alice Joyce was on the sick list for a few days last week with grippe. She has been engaged for several weeks, in work on "A Woman Between Friends," a play built on the Robert W. Chambers novel, "Between Friends."

Charles Rosenthal, Jr., after an extended business stay in New York, has returned to Los Angeles. He is best known on the Coast for his film exchange activities, and while here not only bought a number of feature subjects for his Western territory but renewed his contract with the Ivan film corporation.




TRIANGLE

"THE REGENERATES"
with
Alma Rubens
and
Walt Whitman
Released November 25th




The blue blood of aristocracy turns yellow when not mixed with the red blood of democracy. Here's a play with a message that will linger with your audience.



TRIANGLE

Keystone Comedy
"Won by a Fowl"
with
CLAIRE ANDERSON
PEGGY PEARCE
and
FRITZ SCHADE
Released November 25th



It's some predicament to crawl into a baking oven and find a sputtering bomb for a boon companion. Here's a smile all the while.

LYRIC'S MEN HELD IN.

Just when everything was all set and the word passed from the organized labor bodies "higher up" for all union men attached to the Lyric theatre (42d street), including stage hands, operators and musicians, came instructions from the Federation meeting at Buffalo for the men to remain at their posts. "Walk out" orders would have had the Lyric forces quitting last Saturday night.

The word from Buffalo means the Federation through the usual channels will hold a conference shortly with William Fox, operating the Lyric for the picture presentation of "Cleopatra."

Just what is on is not known in New York at present, as the Federation (musicians) and the Alliance heads are at the Buffalo Federation of Labor meeting.

STOCK SALE SUIT.

Edward B. Spalding has started an action against the Palace Players Film Corp., the result of a stock transaction.

Spalding purchased \$2,500 worth of the Palace stock, and after paying in \$1,100 alleges he discovered the concern had no assets. He then took a check payable to the corporation for \$785, partly to reimburse him and which was possible because he was in the Palace's employ. Spalding was sued, the case going against him, since he had obtained corporation funds. He retaliated with the present action, basing his claim further on the fact stock certificates have never been issued to him.

The complainant asks for the return of his \$1,100, though it is said the Palace company is now paying.

Spalding is represented by Herman L. Roth.

NO MERGER NOW.

Despite reports that have grown in impetus the past week that there might be an amalgamation of the Exhibitors' League and the American Exhibitors' Association as a result of the big kick made by countryside exhibitors against paying the 15 cents per reel tax per day, C. C. Pettijohn, general manager of the A. E. A., said Monday there wasn't the remotest chance of the proposed merger at this time.

The general headquarters of the Association were moved to Indianapolis this week, although the directors may meet in New York or any other place when so desired.

OPPOSED TO "CHARITY" FILM.

San Francisco, Nov. 21.

Proprietors of San Francisco picture theatres will oppose the showing of the Italian Red Cross war pictures at the Exposition Auditorium, scheduled to begin Nov. 24, and continue nine days.

This was decided upon at a meeting of the United Moving Picture Industries of Northern California held here.

The opposition is based upon the charge only a portion of the receipts will be turned over to the Italian Red Cross and that the showing of the picture becomes a commercial enterprise. Also that the Auditorium does not comply with the fire regulations imposed on other pictures houses. Other reasons for the stand taken by the exhibitors are that the Auditorium was intended for commercial purposes and that the local film theatres are heavy contributors to charity.

The Auditorium was not primarily intended for commercial uses which will bring it in competition with local interests, and the opinion is expressed the showing of the pictures is but an opening wedge for continued exhibitions.

ROSENBERG IN CHARGE.

Walter Rosenberg has actively assumed charge of the Broadway theatre, now under sub-lease to the Universal at an annual rental reported as \$70,000.

Mr. Rosenberg is directing the theatre, which continues the U programs of features, at a fixed salary and percentage of any profit that may be made.

The Broadway since taken over by the U, is said to have been a loser at the rate of \$2,500 weekly, having but a rare week when the gross ran over \$4,000. The fixed expense of the house is between \$3,500 and \$4,000.

There is some talk the picture policy there, now running features for the full week, may be altered, but it has not been settled. The U has used the Broadway mostly for the showing of its Bluebird series, giving those pictures a "direct from Broadway" billing chance when showing out of town.

FORD, HEAVIEST CONTRIBUTOR.

To date the biggest contributor to the American Cinema Commission for its exhibition in the foreign war centers in the interests of the United States war department is the Ford Motor Co., of Detroit. So far the Ford film interests have donated 94 reels, equivalent to 94,000 footage, and from them will be chosen those considered as essential for display among the warring soldiers of the Allied forces.

The Ford company has sent to Chairman Jules Brulatour's New York quarters of the Commission all kinds of subjects which range from instruction and education to scenic films, and all are in condition for film discernment. The Commission has been given the completed prints.

The Ford Co. has offered to do more than it already has done. George Mooser, one of Brulatour's assistant commissioners, went to Detroit, Nov. 20 to confer with the heads of the Ford concern relative to further shipments.

The Dyer Film Co., through its president, Mr. Dyer, has also come forward with generous picture donations. The Commission reports at least half of the manufacturers have not only offered the Commission immediate use of negative films, but have volunteered to make certain prints available for the foreign exhibition intended.

While in Chicago this week Mr. Mooser will confer with the Watterson Rothacker plant, Rothacker having promised to assist the Commission in giving it a number of educational and instructional prints. Chicago manufacturers showing interest will also be seen personally by Mr. Mooser before returning east.

The second man to get away for Europe on the new film propaganda to show the Russian, Italian and French soldiers as F. J. Marion, who embarked for Spain last Saturday.

This week the work of the Commission as well as Chairman George Creel of the Committee on Public Information was centered on getting a commissioner off to Russia. Walter Irwin's resignation making it necessary to appoint another man. Exactly 100 names were in Creel's possession as being available and possessing qualifications for the Russian post.

First National's Program to Date.

The releasing program of the First National Exhibitors' Circuit will be "Alimony," "A Daughter of Destiny" (Petrova) and "Empty Pockets."

The Circuit picked up the "Alimony" film by chance. It's an independent film that Robert Brunton produced and which Emmett J. Flynn directed and was the only one the Brunton and Flynn combination made. Since its making Flynn has made new studio connections.

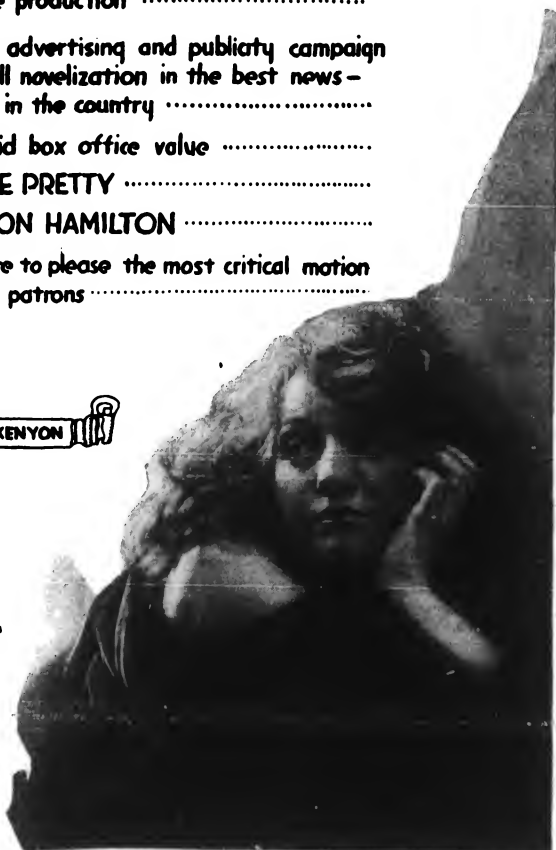
Pathé

10 BIG REASONS WHY YOU SHOULD BOOK *The HIDDEN HAND*

1. It's a **PATHE** serial- it must be good
2. It has an excellent story written by men who know how-Arthur B. Reeve and Chas. A. Logue
3. **DORIS KENYON** is the star
4. **SHELDON LEWIS**, who got a great following in "The Exploits of Elaine" and "The Iron Claw."
5. Feature production
6. A big advertising and publicity campaign with full novelization in the best newspapers in the country
7. Splendid box office value
8. **ARLINE PRETTY**
9. **MAHLON HAMILTON**
10. It is sure to please the most critical motion picture patrons



**READY
.. NOW..**



JULIAN ELTINGE

THE FAMOUS IMPERSONATOR

To the screen what he was to the stage



RICHARD STANTON

in New York directing feature films for William Fox.

Current Release: "THE SPY"

VARIETY

FILM TRADE FACES RUPTURE AS EXHIBITORS FIGHT TAX

Picture Exchanges in Levying "15c Per Reel Tax Daily" Find Exhibitors Presenting Unified Front. Latter Show Their Disapproval by Canceling Big Trade Contracts. League Calls December Meeting to Alleviate Present Condition. Late Phases.

The 15c. a reel war tax was on a fair way towards disrupting the picture industry this week when concerted action was taken by exhibitors throughout the country to prevent the exchanges from levying the tax upon them.

With a general condition of apathy existing throughout the land with film rentals higher than they have ever been in the history of the industry and with exhibitors facing a weekly loss that in many instances has forced houses to close the early part of the week, opening only for the Friday, Saturday and Sunday business, the tax on reels has forced them to take action even more drastic than in the old General Film-Motion Picture Patents days.

In Detroit 74 theatres out of 85 have sent complete cancellations to every concern charging the tax and in Cleveland the exhibitors' local sued for an injunction restraining the film companies from adding the tax to the existing contracts.

Probably the most drastic action was taken in Brooklyn, where a committee of 15 was appointed to receive proxies to enable them to cancel film companies of their selection. This committee met on Monday and decided to cancel all the Vitagraph and Fox contracts of the members of the Brooklyn organization, which is the largest in the country. In addition, Seely & Levine, counsel to the local, were instructed to bring suit against Vitagraph and Pathe to recover taxes which were paid in cases where shows were threatened to be held up. In both these cases the contracts were paid for in advance, the film being serials and running over a period of 15 weeks.

Another action taken by the Brooklyn local was a unanimous recommendation that the National League secede from the National Association of Motion Picture Industry because of the fact that the distributors' branch of the N. A. M. P. I. did not consult the exhibitors' branch before the 15c. amount was arrived at.

This will be a puzzle for Lee Ochs

and his national executive committee to solve because if the National League breaks away from the Association, it will forfeit the profits accruing from the two expositions which the two organizations will run together. It is understood over \$20,000 worth of space has already been subscribed for, to the New York show.

Lee Ochs has called a special convention to take place in Washington Dec. 11, 12 and 13. The convention has been called for the purpose of having the representatives of the industry right on the ground in order to impress the legislators that the tax is unfair and that the industry is now heavily taxed without the added burden.

That the American Exhibitors' Assn. and the National League may get together at this convention is forecasted by the fact that Harry Crandell, one of the directors of the A. E. A., is chairman of the arrangement committee in Washington and has complete charge of all details in connection with the convention.

That the exhibitors will have a hard time to have the law changed was the statement made by Congressman Fitzgerald, Chairman of the Congressional Appropriations Committee. Mr. Fitzgerald made the statement that Congress had appropriated 19 billion dollars and that only four billions was in the form of taxation. He said that every industry was complaining that the tax was unjust and that it was very unlikely Congress would modify the existing tax. It was possible, he added, that the tax might be increased.

In New York, due to bad business, some of the exchanges which have held out for the tax are now including it in their rentals on their new contracts. Since VARIETY's last issue other exchanges to announce they would absorb the tax are General Film and Pioneer. The General Film announcement created considerable interest because Vitagraph and other concerns holding out for the tax are releasing their short subjects through General.

It was predicted that before the week was over the George Kleine exchanges handling the Perfection Pictures would fall in line amongst those exchanges not charging a tax.

Adolph Zukor, the head of Art-craft-Paramount, on the coast made a statement last week that if his concern had to pay the tax it would be forced out of business.

The Marcus Loew theatres have not yet paid reel tax to any of the distributing organizations.

CABANNE-LUBIN DEAL.

A contract was consummated this week between William Christy Cabanne, the director, and Herbert Lubin, of General Enterprises, Inc. It is the forerunner of the formation of Cabanne Super-Productions, Inc., being formed to make special releases.

General Enterprises is about to start a state rights campaign on "The Liar," featuring Jane Gail, having secured the world's rights. The subject is in six reels, story by Violet Stewart, directed by William Haddock. A trade showing of the picture will be given next week.

ANOTHER "LONE WOLF."

"The Lone Wolf," ranking among Herbert Brenon's best sellers, will find its way back to the screen through a second version, to be called "The Lone Wolf's Return," also produced by Brenon.

That film director just now is engaged in transferring "The Passing of the Third Floor Back" to the celluloid, with Sir Forbes-Robertson as the chief player.

While aiding in making the feature, which has just gone into work, Sir Forbes is thinking about a vaudeville engagement after it is finished, but needs a suitable "vehicle" for the twice daily. That may prove the stumbling block, if salary doesn't take precedence over it.

"RAFFLES" PROPOSITION.

The releasing of the film version of "Raffles, Amateur Cracksman," may be indefinitely postponed if the proposition made by a prominent theatrical manager is accepted by the L. Lawrence Weber Co., producers of the picture.

The manager saw the picture and liked John Barrymore's performance of "Raffles" so well he wants to revive the play and have Barrymore play the role originated by Kyrle Bellew.

The proposition to the Weber people is a share in the stage revival if they will postpone the release of the photoplay version, and in addition buy all or any part of the film feature.

Weber and his associates have the matter under consideration.

ENGAGES BLIND ORGANIST.

The Broadway theatre playing pictures has engaged, commencing this week, Guy Hunter, the blind organist, to handle the instrument for its film entertainment.

STRIKERS SUMMONED.

Some unexpected phases of the strike the m. p. operators belonging to Union Local 306 (I. A. T. S. E.) are conducting against theatres branded "unfair to organized labor" bobbed up last week when officials and members of the union as well as pickets were handed subpoenas to appear in court at 1130 St. Nicholas avenue at 9 a. m. Nov. 25 to answer to the charge of "disorderly conduct." All this happened in the vicinity of the Odeon theatre and the Odeon Annex at 260 West 145th street, which have refused to sign the new union operators' agreement.

The union put over a new one on the Odeon management by pressing women pickets into duty. So far none has been molested.

The union men say that the court summonses filed on complaint of Milton Gosdorfer for the Odeon properties were handed out like handbills and that the St. Nicholas courtroom will be jammed to the doors when the cases are called. Robert S. Mullen, a former assistant district attorney, has been engaged to represent the union members.

The union held an executive session this week at its headquarters, when progress of the strike was reported as well as the report of the American Federation of Labor meeting at Buffalo by President Samuel Kaplan and Business Agent Harry Mackler.

Everything has been set for a big open meeting to be held at midnight Nov. 27 in Schutzen Hall, 12 St. Mark's place (downtown), when officials of the A. F. of L. will be present and make addresses. Charles C. Shay, president of the I. A. T. S. E., has also signified his intention of being present.

All operators holding licensed cards will be permitted to enter the hall. The union is issuing a warning to unlicensed operators to file their applications immediately, as the initiation fee will be raised from \$25 to \$75 Dec. 1.

At the executive session of the union Tuesday afternoon the heads sanctioned calling a strike on the Irving theatre in the Ridgewood section of Brooklyn. The management of the Irving flatly refused to recognize the unions.

Zukor on His Homeward Way.

Los Angeles, Nov. 21. Adolph Zukor leaves here today for the east and is due in New York Monday.

Samuel Rothapel, also here on a vacation (and a few speeches), may accompany Zukor on his return trip.

Hedda Nova Is Vita-Engaged.

Vitagraph has engaged Hedda Nova, a young Russian actress, to be starred in super pictures. Mlle. Nova achieved a big success in the screen production of "The Bar Sinister."

GAS BOMBS
LIKE THESE NEVER
KILL ANYBODY.

WE WUZ
A RIOT!
A PANIC!

WE STOPPED
THE SHOW

WE STOPPED
THE SHOW

OUR
AMMUNITION
ABILITY TALENT
AND HARD WORK

PARISH & PERU

This Week (Nov. 19)—Mt. Vernon—Prospect, Brooklyn

IN
ORIGINAL GOWNS
AND SONGS

Frances Cornell

Direction,
CHAS. BORNHAUPT

"THE PINT SIZE PAIR"
Laurie and Bronson
IN "LET'ERGO"

DID YOU KNOW THAT
I wrote a special delivery to Elaine Bron?
Sam Lory is the best booster for Waterman,
Berlin & Snyder?
Maurice Abrahams has a couple of wonderful
numbers?
Felix Young is a hit in his new act?
So is Grant Gardner—in white face?
Sam Schoore is the most popular non-profs.
on the road?
And deserves it!
Paul Nolan can't kid me about his pool shoot-
ing?
I am a billiardist—now? Stan Stanley please
copy.
McGuire and Barnes are tipping them over?
Arthur and Fuzzy Hawn, the child wonder,
are missing? Please write.
And if you did,
so well?

Alternate continuous bowing by
men and women teams. Chorus
"Over There" forte for bows. Now
what shall we sing—The big
Monday dinner at the theatrical
boarding house.

It all comes under the heading of
CAMOUFLAGE.

Edward Marshall
Chalkologist in Southern Climes
ALF WILTON

**BOBBY
HENSHAW**

"THE UKE KID"

"WATCH THE BABY GROW"

under the watchful eye of his two nurses

ROSE & CURTIS
Palace Theatre Bldg. New York City

BROWN and CARSTENS
Sensational Xylophonists
Playing the Loew Time
Direction, CHAS. WILSHIN

When Adam and
Eve put on fig
leaves, they organ-
ized the first Style
Show.

**BILLY
BEARD**
"The Party from
the South"

Principal Comedian
Al G. Fields
Minstrels
Eastern Reps.
PEPE MACK
Western Reps.
SIMON AGENCY

Going right along, eh?
That's good.

**NOLAN
AND
NOLAN**

All Chalked Up by
NORMAN JEFFERIES

**The
Original
Arleys**

Booked Solid
W. V. M. A.
Direction,
YATES & EARL

**FRED
DUPREZ**

TEMPORARILY
MONOLOGING IN
THE PRINCIPAL
LONDON "ALLS
JUST TO PROVE
THAT I HAVEN'T
FORGOTTEN HOW.

American
Representative **SAMBAERWITZ** 1493 Broadway
New York

CHAS. BIERBOWER
claims 13 is a Lucky Number
BECAUSE

**Dolly GREY
and
Bert BYRON**

dressed in Room 13 at the Royal
and on the 13th of the Month
Signed 13 Contracts

Oh, Charley! You have us out of town Thank-
sgiving, Christmas and New Year's. HAVE A
HEART FOR YOM KIPPUR.

POLDI LONG
PRESENTS
**LONG
TACK
SAM
CO.**

The Celestial Wonder Workers
Booked Solid
W. V. M. A. Direction, SIMON AGENCY

Next Week—Keith's, Philadelphia

Back to the old home town once more—scrapple
and sausage for breakfast and Philadelphia pepper
pot for supper. Certainly are glad to get back,
although we will miss that good bunch at Wolf's—
Truly Shattuck and Em O'Neil and the Bounding
Dooleys and Eddie Barto and Florence Clark and
that ARCH NUT, JOE WHITEHEAD. JOE said if
I mentioned his name in this space it would add
prestige to the whole page. We shall see!

BRADY and MAHONEY:
Hello, Joe and Bill. Let us hear from you; just
a few lines would be appreciated by your Pal.

Jim and Marion HARKINS
Direction, NORMAN JEFFERIES

Thirsty Rita says,
"Good-bye, 'Tunch, you're through."

**Benny Leonard
FINDS HIS MATCH!**

It was hiding in the Southwest
Corner of his Left-hand Vest Pocket.

"A REGULAR BUSINESS MAN"

Some Sketch—We Claim.

Loew Circuit.
Direction, MARK LEVY

In these days of Rapid Progression,
Inventors are racking their Brains
In search of new Ideas and Devices—

To these

Conceiving Geniuses

We suggest—

1. Pre-Rate— Sundays
2. Collect— Less Telegrams
3. Skid— Wigs
4. Cut— Weeks.

ARTHUR MADDEN
"Ankeledeen"

Loew Circuit. Direction, MARK LEVY

THEATRICAL DICTIONARY

HAMMER—
An implement used by stage hands when the act
in "one" is on; also used by geologists and knockers
for breaking rock and firebricks.

HAND—
Something in demand in a card game, also at
the finale of the act.

GLAD HAND—
Get ready for a touch.

JOKE—
A form of humor enjoyed by some and misunder-
stood by most. In Wilkes-Barre, Pa., requiring a
diagram and a club.

FENTON AND GREEN
You can't fool a horsefly.

**Morris
Golden**

**HOLDEN and
GRAHAM**
ARTISTIC Boys Or
VERSATILITY

BLANCHE ALFRED
and her SYMPHONY GIRLS assisted by
"GERANT,"

Conductor
Featuring the RAINBOW GIRL
In Novelty Dances
Direction, C. W. NELSON W. V. M. A.




Dear Editor

Glad to be back
again on the "Green
Page" in the corner.
We accept your apol-
ogy—anybody is liab-
le to make mistakes.

OSWALD
Auburndale,
L. I.

PESTS No. 6

The Fresh Commercial Traveller
who always wants to "goat" into the
smoking-car conversation.



"What circuit are you
fellows on?
Do you have to pay your
own expenses?
Do you know Nat Willis?
I was out with a couple
Broads from the folks.
Say, did ya hear that one
about the lewisman who—"

WALTER WEEMS.
NEXT WEEK "TEMPLE, HAMILTON"

We had the pleasure of meeting the Great Howard
in the Beantown Sunday. He was all dressed up
like "Tastus' Pet Horse," carrying a canel! We
didn't think it was cold enough for a walking stick!

Chris is growing a "War Garden Mustache."
Beautiful! It's thing? Now if they only stop talking
and give it a chance to grow. Barry Girls sug-
gested "Glovers."

Bob says, "Lots of fellows who go through life
with Four Aces don't know how to play them.
'Sugar' was always kind a hard to get."

KNAPP and CORNALLA
ROBE & CURTIS' ACT
Next Week (Nov. 30)—Keith's, Lowell, Mass.



**PAULINE
SAXON**
SAYS
I fell in love the other day!
They say the time for that
is Spring.
I s'pose I should have done
it then.
I'm always late with every-
thing!

BLACKFACE
EDDIE ROSS
Featured
Neil O'Brien Minstrels

**2--White
Steppers--2**
Study in White
Direction, CHAS. FITZPATRICK

**RAY and
EMMA DEAN**
"Leave Me Alone
DARN YOU"
W. V. M. A. U. S. A.
BEHLER & JACOBS

**WILLIAM E. MICK
PRESENTS
JACK COWELL & CO.**
IN
"THE SLACKER"
WVMA By HORACE J. LINNEY UDO
Direction, HARRY SPRINGFIELD

SAM J. P.
ADAMS and GRIFFITH
"A MUSIC LESSON"
Director, FRANK EVANS

LEW KELLY

FROM AMERICA

wishes to inform his many kind friends at home that

England Is All Right

Opened at the Olympia, Liverpool, in "Here and There" for eight weeks in the Provinces. After four weeks I was ordered to London to rehearse immediately in a new revue to be produced there by ALBERT De COURVILLE, to whom I acknowledge appreciation for bringing me over here under his management.

The people and the papers have been very nice to me.

Liverpool "Daily Post" said:

"The principal attraction of 'Here and There' is that it introduces a new comedian—an American one. The features of the revue are neither better nor worse than music hall audiences have come to associate with an Albert de Courville revue but the American importation, Lew Kelly, certainly scores. His manner is pleasantly subdued and there is a vein of originality in his style which proves very acceptable, etc."

"ERA" (Oct. 17): "'Here and There' follows on familiar lines but the inclusion of Mr. Lew Kelly, the new American comedian, adds great strength to the cast. He proved himself to be as natural a comedian as was ever on the stage. His actions alone are amusing and his quaint quips as Professor Dope are as acceptable as they are CLEAN and new, etc."

Address Care Vaudeville Club, 98 Charing Cross Road, London, W. C. 2.

TEN CENTS

VARIETY

VOL. XLIX, No. 1

NEW YORK CITY, FRIDAY, NOVEMBER 30, 1917

PRICE TEN CENTS



Ann Pennington
whose Latest Paramount Picture is entitled
"The Antics of Ann"

A GOOD, CLEAN, HUMAN COMEDY

Original in Theme -- Novel in Construction

BOB MATTHEWS AND COMPANY

IN

“THE ROUNDER of OLD B’WAY”

CAST INCLUDING SUCH WELL-KNOWN PLAYERS AS

EDNA MAY SPERL

THE GIRL

NEIL BARRETT

THE OLD ACTOR

WM. JUDGE CALE

THE COPPER

JOS. KANE

THE SNOW BIRD

TYPES

WHO MEET THE ROUNDER

BOB MATTHEWS

“ABOUT
MIDNIGHT”

“ALONG
BROADWAY”

The most wonderful reproduction of Broadway’s illumination ever shown. Special scene by Theo. Reisig.

No—

Ragtime Jazz, no classic dancing, no wartime kind applause, no flags, no recitations, no nut comedy ravings, no suggestive gags, no crepe hair comics.

But—

A CLEAN, WHOLESOME COMEDY THAT REGISTERS A BULL’S-EYE HIT

introducing real character types, well acted, special songs well sung, natural, legitimate laughs, and the verdict is, “Gee, that’s a good act.”

PERSONAL REPRESENTATIVE,
GEORGE O’BRIEN

BOOKING MANAGEMENT,
HARRY WEBER, Inc.

ALSO OFFERING

AN ELABORATE NEW PRODUCTION OF

“DREAMLAND”

IN THREE SCENES AND SEVEN CHARACTERS

NOW SUCCESSFULLY PLAYING WITH FOLLOWING CAST

EDDIE LAMBERT

AS SAMUEL

OLIVE HILL

AS THE QUEEN

WILLIE FIELDS

AS DOPEY

JAMES COGAN

AS SLING-SHOO-HI

THE TREVOR SISTERS

MANAGEMENT
EDDIE LAMBERT

BOOKING DIRECTION
HARRY WEBER, Inc.

PERSONAL REPRESENTATIVE
HERMAN WEBER

VARIETY

VOL. XLIX, No. 1

NEW YORK CITY, FRIDAY, NOVEMBER 30, 1917

PRICE TEN CENTS

B'WAY PRODUCTION MANAGERS CURIOUS OVER CAMP THEATRES

Have Heard Nothing Except Small Guarantees May Be Given Travelling Shows. Say That Means "No. 3" Companies. Marc Klaw Reported Conferring with President Wilson This Week.

The producing managers who have been trying to obtain information regarding the method that the War Department Commission on Training Camp Activities is going to pursue in the matter of theatrical performances at the various cantonments have been informed that as yet there has been no definite scheme of things laid out. The Military Entertainment Service of the Commission is under the direction of Marc Klaw. Hollis Cooley is the general representative of the latter service. A suite of offices has been taken in the New York Theatre Building, where the general sales plan has been started under way. This is about all that has been accomplished to date that the managers have been informed of.

The sales plan is a "Smilage Book," which contains a number of 25-cent coupons. Books can be obtained at \$1 and \$5. The coupons contained therein are redeemable at any of the cantonment theatres after they are built, the idea being to have those at home buy the books and present them to their friends and relatives in the service for use at the theatres.

There are sixteen National Army cantonments and a like number of camps, at which the National Guard is being trained. At the various camps anywhere from one to nine army divisions will be stationed. The largest is Camp Lewis, at American Lake, Wash. There will be over 200,000 men of the draft army at this point.

The War Department Commission has projected theatres at each one of the camps, and the producers have been awaiting news of just how these theatres were to be played and what form of attractions were to be shown. To date nothing has been forthcoming except an intimation that an arrangement was to be effected whereby an amount weekly would be guaranteed to companies playing the army cantonments. While this is not official, it is the only report the managers have been able to obtain.

In the event of the Commission

guaranteeing the managers of attractions, where are the profits going to go to? the producers are asking. One booker for a large firm of producers stated this week that as he figured it he would rather play an army cantonment of 50,000 men than any city of 250,000. He figures that any show playing one of the camp theatres, with a capacity of anywhere between 2,000 and 3,000, is certain of ten performances at capacity in a week. He also figured that with the minimum admission charge to be made to the men (it being intimated 50 cents top price is the scale that is to be charged) the shows will average \$5,000 a week. It is understood the Government is to be reimbursed for the original outlay made for constructing the theatres, but with a profit weekly it won't be long before the houses are paid for. The cost of construction is the only one the Government has taken upon itself other than, perhaps, the cost of heating the theatres and furnishing light. No rental of the camp theatres is to be charged.

The managers, with the small guarantee in mind, say it would be highly improper to give the men third-rate companies (all that could be furnished at that cost) of exceedingly short-casted plays. No musical comedy or burlesque company could live on that guarantee. The men will demand musical comedy and burlesque entertainment rather than farces and comedies.

At present there is but one of the theatres finished. It is Camp Zachary Taylor, near Louisville. This house is under the management of Charles Scott, but has not opened as yet.

There was a meeting in Washington Tuesday regarding the theatre and attraction question, attended by Marc Klaw and Hollis Cooley, who returned to New York Wednesday. There is little definite that was done at this meeting, according to report, but there will be a number of meetings in the near future at the New York Theatre offices of the Commission. It is believed that a general outline of the plans will be ready by Dec. 15 and

(Continued on page 15.)

GOV'T. TRAILING PROPAGANDA.

The United States Government has started on the trail of those who in the past were connected with the production of plays and pictures of an anti-Japanese atmosphere.

The idea lurks about that these plays and pictures were fostered by some one linked with the German Government.

GOODWIN'S LAST MARRIAGE.

The "Tribune" this week carried a half column interview with Nat Goodwin wherein he denies all knowledge of any contemplated divorce action by Margaret Moreland, his present wife. Goodwin claimed to have had a telegram from his wife within the past 24 hours, but it contained no reference to the rumored divorce action.

Goodwin averred this would be his last matrimonial venture should any legal move be made to give him his freedom. Mrs. Goodwin is now in Maine.

J. HINES, LICENSE COMMISSIONER.

The latest name mentioned for Commissioner of Licenses under the Hylan administration is that of Jimmy Hines, the Harlem Tammany leader. Mr. Hines was settled upon for the commissionership this week according to the story which emanates from a most reliable source.

The same informant says it has also been decided by the Hylan administration to appoint Thomas F. McAvoy, Police Commissioner. His name has often been mentioned for it since election. McAvoy was a former police inspector and also a deputy commissioner at one time.

Arthur Woods, the present police commissioner, will go to Washington immediately upon retiring from the office, it is said. He will be delegated by the President for a special mission. Mr. Woods requested Mayor Mitchel some weeks ago, according to report, to accept his resignation, but Mr. Mitchel prevailed upon him to continue until the first of the year.

MANAGER GETS DAMAGES.

Al and Fanny Steadman, playing the Palace, New York, this week, were called before Pat Casey, general manager of the Vaudeville Managers' Protective Association, and instructed to pay a Philadelphia manager an amount equal to their weekly salary as liquidated damages for neglecting to give two weeks' notice of cancellation.

The couple were engaged this week for the Cohan-Harris Revue, but had previously signed for next week (Dec. 3) at a Philadelphia theatre. When the notice of cancellation was tendered, the manager made a formal complaint to the V. M. P. A. and Casey summoned the act for an explanation. They paid the amount and were accordingly released.

TELLING SCALPERS WHAT TO SAY.

Chicago, Nov. 28.

By test letters and personal calls from secret service men the Chicago ticket brokers have been quizzed for the Government regarding war taxes on theatre tickets.

It seems scalpers are not permitted to say they are collecting taxes, but are only allowed to charge what they please, and in answer to inquiries to say: "The tax on these seats has been paid." They are not allowed to say: "We charge so much and so much more for war tax."

One or two of the brokers, answering the queries haltingly or incorrectly, had to visit the federal building, where the law was handed out unequivocally.

This rule undoubtedly obtains throughout the land.

WORST WEEK.

The theatre ticket agencies were complaining Wednesday this week is the worst thus far this season. Monday and Tuesday nights they returned tickets to the box offices very heavily, hoping to get out on window sales and accepting the loss on the advance they had paid. One attraction for which there is a buy of 420 a night had a return at the box office of 280 seats Monday night. Only part of it was disposed of.

Joe Leblang was a heavy sufferer the first two nights. The advance sale at the cut rate agency fell very low, although the late hours brought some purchases.

"FOLLIES" \$23,000 WEEK.

Pittsburgh, Nov. 28.

Ziegfeld's "Follies" opened here Monday to an advance sale of \$21,000.

Last week in Washington the same show did \$23,000 in six days. It goes to Detroit next week.

When Flo Ziegfeld was asked Tuesday if the foregoing figures were correct he produced original wires in verification. One was dated from Washington, signed E. Rosenbaum, giving the gross for the week and mentioning the Saturday matinee was \$2,368, with the night performance \$3,239. The other wire was from Leon Friedman (in advance of the "Follies"), dated from Detroit, Nov. 24, giving the Pittsburgh advance.

Mr. Ziegfeld's comment was: "That's what you get for keeping faith with the public, no matter how bad the times are."

"Gypsy Trail" After "Star Gazer."

It is expected Arthur Hopkins' "Gypsy Trail" will follow the Shuberts "Star Gazer" into the Plymouth theatre before very long.

IN PARIS

Paris, Nov. 15.

The French artists' organization established some years ago, known as the Union Syndicate des Artistes Lyriques, and still independent of the associations recently formed, has created a booking office to deal with local managers (very small time). The syndicate, dormant on account of the war, has again started its campaign for the suppression of agencies, and the offices are now open daily. This body is the only theatrical syndicate in France receiving a subvention from the State as granted to recognized trades unions.

The Casino de Paris is not ready for opening Nov. 4 was announced. The principals are present for rehearsals and remuneration will have to be paid. Meanwhile Volterra vacates the Apollo (next door), which he hoped to hold until the inauguration of the Casino, and his troupe is getting to know one another at the Bal Tabarin. Gaby Deslys and Pilec are booked for two months.

The Apollo is shortly producing a revue of its own, under the direction of A. Franck & Co. It will be of the so-called literary category, like that of the Theatre du Vaudeville, but as the Apollo is not like the latter house, on the main boulevards, people cannot drop in. The recent revue at the Theatre Rejane was superior as a literary production to the Vaudeville revue, but the theatre being situated a little out of the way, the show failed to have a long run, and has been replaced by a revival of the French version of "Within the Law," somewhat mutilated.

The clever cafe concert comedian, Vilbert, with Mlle. Sanbonnet, has been engaged by Baretta for the Folies Bergere revue. No other production will be put on this season in the Rue Richer, but changes made from time to time in the east. Hilda May joins the company Dec. 21.

Oscar Defrenne has opened the Bouffes du Nord on time, with "The Belle of New York," the principal role being held by Peggy Vere, locally called "The Post Card Queen." This young woman remains with Defrenne, to appear in the Christmas revue at the Concert Maveol.

At the Cigale the brothers Volterra (who have a war duration leave) have produced still another revue, this time by Jacques Charles and Jack Cazol, with the suggestive title of the "Revue des Mollus." It is better than the former effort at this Montmartre cafe-concert, but that is not saying much; the troupe is also better, including Mary Hett, Lucette Darbelle, Yvonne Notha, Dize Bonhom (no pun on the name, please) and the talented comedian Gilbert. There is a season of more expense, the former economy policy, including by appearances, not having paid its own way.

Merle Forest, one of the stage managers of the Opera here, has left for Chicago, where he will fulfil a similar function.

"Le Sceptre" is the title of a new work on which Louis Bady is now engaged. The young author of "La Race" had an indifferent debut at the Gymnase, so he has decided to try again.

The little Theatre Michel, where "Cominetta" was created, is to give us later in the season another operetta of the same category, by Charles Auxillier, which will be billed as "Judith et

Holopherne." Trebor and Brigon are now managers of the fashionable house.

"L'Homme a la Clef," by Joachim Renez, a five-act drama, is being tried out at the Apollo. Vaudeville paid better at this theatre.

Following the revival of "Within the Law" at the Theatre Rejane is to be a French adaptation of a piece by Hanswyck and Wattney, in which Abel Tarride will hold the lead. Mme. Rejane will appear at her own house later in a comedy by Henry Bataille.

"La Mariée du Touring Club," a comedy by Tristan Bernard, will be produced soon at the Marigny (Champs Elysees), by Lucien Rosenberg, who has secured a temporary lease during the winter.

Belmonte, the Spanish toreador, has signed a contract for eight bullfights at Lima, his salary being \$40,000 for the series.

Max Dearly will present a farce by Hennequin at the Theatre des Varietes this season, the title being "Oh, Cupidon." The manager, Miss Camp-ton, Marcelle Gipsy, Lucy Mariel, will be in the cast.

The project for a new theatre in the Avenue de l'Opera is taking shape. Another house may also be built in the Rue Duphot, on a site now occupied by a livery stable. Both houses will be devoted to operetta to start.

This winter will probably be rich in new works at the legitimate houses. "Marchand d'Estampes," by G. de Porto Riche, at the Athenee (already announced); "Carte d'Amour," by Tristan Bernard, at the Theatre Michel; "D'un jour a l'autre," by F. de Croisste, at the Comedie Francaise; "Grand-pere," by and with Lucien Guitry, at the Porte St. Martin; "Debureau," by his son, Sacha, at the Vaudeville; "Compartiments de dames seules," by P. Veber and Hennequin, at Palais Royal; "Let Petit Bonne d'Abraham," at Edouard VII; "La Finette," by F. Porche, at Theatre Antoine; "Fin de Saison," by E. See, at Bouffes.

Mme. Rasimi is staging another revue at the Theatre Femina shortly.

In Paris theatres: "Shylock" (Antoine); "Potash & Perlmutter" (Varietes); "Within the Law" (Rejane); "Madame et Son Filleul" (Palais Royal); "Quinney's" (Gymnase); "Nouveaux Riches" (Sarah Bernhardt); "Tour of World in 80 Days" (Chatelet); "Grande Epouvante," etc. (Grand Guignol); "System D" (Ambigu); "Montmartre" (Porte St. Martin); "Bleus d'Amour" (Athenee); "Vous n'avez rien a declarer" (Renaissance); "Occupe toi d'Amelie" (Scala); "Feu de Voisin" (Edouard VII); "L'Illusionist" (Bouffes); "Belle of New York" (Bouffes du Nord); revues at Capucines, Michel, Femina, Ba-Ta-Clan, Folies Bergere, Vaudeville, Cigale, Gaité Rochecouart, Casino de Paris.

1,000TH PERFORMANCE.

London, Nov. 28.
"A Little Bit of Fluff" celebrates its 1,000th performance at the Criterion Dec. 12.

PAVILION'S REVUE.

London, Nov. 28.
Ernest Rolls presents a new revue Dec. 6 at the London Pavilion, with Alice Kelham, Florence Fox and George Wilbey in the supporting cast. The music is by Herman Darewski.

LONDON'S XMAS SHOWS SET.

London, Nov. 28.
The Christmas production revivals include, for matinees only: "Alice in Wonderland" at the Savoy; "Bluebell in Fairyland," Alhambra; "The Happy Family," Strand (twice daily); "Charley's Aunt" at the St. James (twice daily).

The new productions include a pantomime for matinees at the Ambassador's, and "Aladdin" (twice daily) at the Drury Lane.

"LOYALTY" A FAILURE.

London, Nov. 28.
"Loyalty," the much heralded political comedy (with one female role) by a mysterious author, produced at the St. James Nov. 21, has little dramatic value and will be withdrawn Dec. 15.

WEE JACK ELLIOTT KILLED.

London, Nov. 28.
Lieut. J. Elliott, professionally known as Wee Jack Elliott, was killed in action Oct. 22.

GOOD WAR-TIME PROFIT.

London, Nov. 28.
The Victoria Palace (vaudeville) shows a profit for the past year of over \$250,000, and the company is paying a 20 per cent. dividend.

OPERA'S \$300,000 LOSS.

London, Nov. 28.
Sir Thomas Beecham's season of grand opera in English closed at the Drury Lane Nov. 24.
The theatre and company lost \$300,000 on the year.

"13TH CHAIR" TO CAPACITY.

London, Nov. 28.
"The Thirteenth Chair" has passed its 50th performance at the Duke of York's and is playing to capacity, thanks to its thrills and the splendid acting of Mrs. Campbell.

GUNNER WRITES PLAY.

London, Nov. 28.
Gunner W. Blackman, formerly of one of Mark Blow's companies, has written a play while serving at the front, entitled "Life in a Sap," and hopes to have it produced after the war.

"ZIG ZAG'S" LONG RUN.

London, Nov. 28.
The Hippodrome celebrated its 500th performance of "Zig Zag" with a record of having played to over \$250,000, and has paid over \$15,000 in amusement tax.

Billy Leonard has succeeded George Clarke, who is appearing at the Empire.

Frank Boor Managing Empire.

London, Nov. 28.
Frank Boor is now resident manager of the Empire.

"Parker's Appeal," Another Scream.

London, Nov. 28.
Charles Austin has added another screamingly funny episode to his many "Parker" characters, entitled "Parker's Appeal."

Welsh Soprano Secures Route.

London, Nov. 28.
Lillian Rickards, a Welsh soprano, made a successful music hall appearance at the Chiswick Empire and has been booked for the Stoll houses.

Pioneer Players Re-elect Ellen Terry.

London, Nov. 28.
The Pioneer Players start their seventh season Dec. 9. Some interesting productions are promised.
Ellen Terry has been re-elected president.

"Last Straw" Has Showing.

London, Nov. 28.
Bernard Hisbin is producing a new play, "The Last Straw," at Eastbourne prior to its presentation in London.

BUTT'S INCREASE HAS REASON.

London, Nov. 28.
When Alfred Butt produces "Pamela" at the Palace Dec. 3 the free list will be entirely suspended for the premiere and double prices charged.
The orchestra seats will be \$6. One-half the receipts will be presented to King George's fund for sailors.

HAS HALL CAINE DRAMA.

London, Nov. 28.
Ethel Irving has secured a strong drama by Hall Caine for an early production in London.
Meantime she is touring with "The Three Daughters of Mons. Dupont."

PAXTON'S REMINISCENCES.

London, Nov. 28.
Sydney Paxton has written his reminiscences of 40 years' experience, entitled "Stage Sew Saws."
It is good reading.

COLISEUM'S CURRENT BILL.

London, Nov. 28.
The Coliseum bill this week includes Ellen Terry, with Sir Edward Elgar conducting, with a series of Kipling's Sea Songs.
Pierce and Roslyn, Elven Hedges and Barrie's "The Old Lady Shows Her Medals" are among the other turns.

BOMB BROKE UP SHOW.

London, Nov. 28.
Corporal Randolph Sutton, of a Welsh regiment, engaged with a concert party "The Taffies" at the front, was giving a performance when a bomb fell in their midst, killing two and wounding five.
Sutton was unhurt, though badly shaken uu.

DE COURVILLE'S "OCEAN WAVES"

London, Nov. 28.
Albert de Courville presents a new revue, "Ocean Waves," in Edinburgh Dec. 3, based on recent experiences during his ocean voyage to America.
The featured players will be Jennie Hartley, Fred Edwardes, Bert Coote.

Prominent Women Attend Guild.

London, Nov. 28.
The Royal Princess Maud was present at the annual general meeting of the Theatrical Ladies' Charity Guild at St. James, Nov. 13.
Irene VanBrugh was in the chair. A number of leading actresses were present.



VAN HOVEN

I do the Fox Trot fairly well and the Rag thing is a cinch, and I love the Heel-tation, but with all that and the women and the heavy old music and the perfume and the wine, which you get little of, as most of the females think it a breakfast dish.
But you can have all that if you will let me have my typewriter and my half dozen bottles of Stout and a quart of grape and my phonograph playing all the things I love.

GERMAN ACTS USE "GRAFTING" TO EVADE SERVICE BENEFITS

Turns from Alien Enemy Country Reported Balking at Benefit Performances Through "Graft" Exposures of "Bazaar" Benefits. Considered Flimsy Pretext. Information on Matter Easily Obtainable.

A side line of the graft exposure of the war charities, first brought to light by the New York World, seems to be the avidity with which some of the "German acts" seized upon it as an excuse not to appear when requested for a war fund or soldier entertainment.

The "German act" in America just now, whether appearing under its own or an assumed (for the occasion) name, might consider itself in too ticklish a position as regards future engagements in vaudeville, to try any pretext to evade volunteering or favorably responding to a request for these benefits.

"Grafting" can not avail as an excuse, since the "German acts" know information will be given them at the vaudeville booking offices as to the status of any proposed show they are asked to appear at. When there seems to be a doubt they may obtain that information also by communicating with the National Vaudeville Artists.

OFF-STAGE SCRAP.

A lively imitation of a big-time scrap occurred Saturday night at Proctor's 125th Street Theatre, back stage and just out of sight of the audience.

The affair happened between Eva Fay and Douglas, of Pilcer and Douglas. The team followed the Fay mind-reading act. Douglas did a slight travesty upon it, asking "Is Mrs. Rozinsky here?" among others of the Jewish names employed by him, greatly to the amusement of the audience, but seemingly offending Miss Fay. She is said to have asked Douglas to desist. He repeated the travesty Saturday night while the two-act was on, when Miss Fay ventured the assertion Douglas should have a whipping when that young man stood beside her in the wings. Miss Fay's lecturer, also reported to be her husband, was standing near by and suggested that he take the job of doing the whipping. Douglas seemed quite agreeable, asking them only to wait until the act was over.

When he next went on the stage Miss Fay is said to have thrown a key at him from the wings, but her aim appeared about as certain as her mind-reading, and Douglas escaped injury. Meanwhile Harry Burton, the house manager, had been apprised of the affair and hurried back stage, when he disposed of the trouble and combatants in a hurry. Miss Fay remarked she would not be there for the Sunday shows, but duly appeared.

SOX MANAGER CAUGHT.

Chicago, Nov. 28.

Clarence Rowland, plucked by Charles Comiskey from the bushes to manage the world's champion baseball team of the past season, a mission Rowland performed to the amazement of all ball fans, has been caught napping by the vaudeville people, who are going to throw him into the twice daily, commencing Monday, at the local Palace.

Clarence will tell the boys all about it from the stage and may use a few "When I was in the bush league," but whatever he talks about the salary envelope at the end of the week will tell it cost the Palace \$1,000.

If Mr. Rowland proves the attraction expected, he may continue along

the vaudeville route, at least in this section.

WASH. SQ. PLAYLET IN.

"In the Zone," the best of the Washington Square Players' first complement of sketches at the Comedy theatre this season, will be injected into vaudeville through Lewis & Gordon, who will cast the playlet for the twice daily. It is due to appear about Dec. 31.

The Washington Square Players expect to present another consignment of sketches on the Comedy stage Dec. 10.

BOSWORTH STAGING SCENE.

Hobart Bosworth is on his way east, to stage the ship scene from "The Wolf." It's the big scene in the picture play of that title, adapted from the book by Jack London. Mr. Bosworth was the star of "The Wolf" feature film.

In the vaudeville presentation will be a huge set that must remain for the entire theatre engagement.

WRESTLING AT LEX. AVE.

The Lexington Avenue opera house will pass up the International Circuit attractions for three weeks, commencing Monday, to take on wrestling bouts, similar to those held a year ago at the Manhattan opera house.

Dick Curley is promoter of the wrestling tournament. The Lexington will have its Sunday concerts booked meanwhile by Harry Shea, as formerly.

Starting Jan. 22 the Chicago Grand Opera Co. has the house for four weeks.

BESSIE McCOY PERMANENT.

The return of Bessie McCoy Davis to the stage seems to be permanent. She successfully made a return debut in "Miss 1917" at the Century. While it was reported almost immediately after the first performance of that production, Dillingham & Ziegfeld engaged Miss McCoy for another season, there is another story she has lately been inquiring about over a vaudeville appearance at the end of the Century's season.

For this purpose Miss McCoy seems to have retained Harry Weber for her variety representative.

BACK IN SHOW BUSINESS.

Chicago, Nov. 28.

William F. Dunn, sales manager of the Dittenhoefer Tire & Rubber Company, has sold his interest in the firm to Howard Schaeffer, a local real estate man.

Dunn is planning an early return to show business, in an enterprise with his wife, Blanche Baird, "The Tailor-Maid Girl."

Joe Goodwin, Prof. Mgr.

Joe Goodwin now has "Professional Manager" on his Shapiro-Bernstein music publishing cards. Dave Oppenheim, who occupied that position with the firm, has moved into the executive office.

Fealy Sketch Not Strong Enough.

The sketch version of the O. Henry story, "Gift of the Magi," tried out lately by Maud Fealy, is said to have proven too weak for a vaudeville playlet of the first grade.

WATERSON'S COMIC MONTHLY.

A humorous monthly publication, called "Pick Me Up," is designed by Henry Waterson for the laugh-loving public. Mr. Waterson is the senior member of Waterson, Berlin & Snyder, the music publishers. His forthcoming publishing venture was suggested through the joke material he had on hand and which those who heard it insisted should be given to the world at large. A sub-title for news stand attraction will be "And Have a Laugh," giving the whole title as "Pick Me Up and Have a Laugh."

Another interest of a commercial nature Mr. Waterson lately acquired, in addition to the several enterprises outside the publishing line he is now directing, is a mining property in Kentucky which gives fursurp, a substance employed in the fluxing of steel. Following some experiments made and samples submitted of the mine's product, it is said several steel mills placed immediate orders aggregating 100,000 tons for delivery within a year. Mr. Waterson is reported having purchased the mine at a large though bargain price. His experts shortly after discovered by-products that could be secured from it the previous owners had overlooked.

PAID FOR "LAYING OFF."

Gertrude Van Dyck and Brother, under an assumed name, for obvious reasons, were booked through the Sheedy Agency to appear at one of the Gordon Olympia theatres in Boston. Upon their arrival there they were notified from the Sheedy office to report at once to Fay's, Providence.

The act promptly advised the Gordon executives they would not consider the cancellation as official, whereupon Mr. Gordon paid the full salary and allowed the act to "lay off" for the week.

While many similar cases have come to light since the Providence subject has become famous, this is the first incident where the Gordon firm has seen fit to stand the salary loss, although it is likely the amount will be recharged to the Sheedy office.

FORDS-MARSHLL SEPARATION.

Philadelphia, Nov. 28.

The Ford Sisters and Henry Marshall, at Keith's, will probably separate after the local engagement ends Saturday. That was settled early in the week. The cause of the internal difficulty is unknown.

It is said Harry Askt will become piano accompanist for the girls.

JANIS AT CENTURY.

Elsie Janis will play a four-week engagement at the Century immediately following the expiration of her vaudeville contracts. She will offer her vaudeville specialty during the show.

The Janis engagement is the first of a series, planned by the Century management, the stars being engaged for four-week runs on what is known as a "visiting star's contract."

LIKE HILL'S MINSTRELS.

Edward Latell joined the Gus Hill minstrels at Norfolk Tuesday. Frank Hanscomb, dancer, and an acrobatic act, Mertens Brothers and Arené were also sent on this week for the olio.

Gus Hill has been with the show for almost a week, returning from Richmond, Va., Friday, where the show is playing the last half of this week.

The show has a long route down South.

The Baltimore papers called it "The best minstrel show in Baltimore this season."

REVIVING FISHER AND CARROLL.

William Morris is endeavoring to bring Fisher and Carroll together for a return to vaudeville with a revival of their old act.

HOFFMAN CLAIMS GOETZ' SONG.

There is to be a three-cornered row over the use of the "Ragtime Alphabet" song and scene in "Hitchy Koo." The principals will be Aaron Hoffman, E. Ray Goetz and M. Witmark & Son. Although "Hitchy Koo" has been running for almost six months in New York, Hoffman did not see the show until last week. He recognized the number as one he wrote for the vaudeville act of Bobby North some time ago.

At that time North paid Goetz, it is alleged, a sum to set a melody to the song, but later this melody was discarded and one by A. L. Doyle substituted. Hoffman alleges the number in the Hitchcock show, published by Witmark, with E. Ray Goetz credited with the lyrics and music, is identical with his song.

TIMBERG OUT AND IN.

Herman Timberg steps out of the Winter Garden show Saturday as the result of a misunderstanding with the management.

He was immediately placed in vaudeville by Harry Weber and opens at the Palace next week.

TINNEY'S BOAT SOLD.

Ben Atwell, who is press agenting at the Winter Garden, sent out a story this week about Frank Tinney selling his yacht, "Idler," to a New Haven man for \$6,500. The boat is a 74-footer, carrying two 50-horsepower engines. The press notice claims Tinney paid \$19,000 for it. Tinney's reason for selling is that the boat prevented him from giving all the attention he wanted to solo.

"The Idler" was anchored off Freeport, L. I., by Tinney and was one of the many yachts owned by professionals along the Sound.

MOE KRAUS' MUSIC.

The first melody written by Moe Kraus of the Waterson, Berlin & Snyder professional department, to locate before the gaze of the public is the music for that firm's latest war ballad, "A Baby's Prayer at Twilight," claimed to be one of the quickest hits in the popular song publishing record.

On the published copies of the song the composer will be called M. Kay Jerome, the writing name assumed by Mr. Kraus.

CATLETT WITH HITCHCOCK.

Walter Catlett has signed to appear with the Hitchcock and Goetz production of "Once in June." He will report for rehearsal this week. With Rock and White leaving the "Hitchy Koo" show for the new Princess offering, which is to follow "Six Months Option," Ignacio Martinetti and Sylvia Jason are to assume their roles.

10 YEARS FOR RENEE.

Sigmund Renee was sentenced on Wednesday by Judge Mulqueen on his conviction for defrauding, to an intermediary term of from five to nine years and six months.

Joe Hart Makes a Request.

Jack Norworth, who directs "Odds and Ends" as well as playing the star of it, has been requested by Joe Hart to discontinue the scene in the revue that resembles "Kisses," written by S. Jay Kaufman and produced for vaudeville by Hart.

Norworth once held the English rights to the Kaufman skit under option, but permitted it to lapse.

Harry Fox Doesn't Accept.

Harry Fox declined the offer made by Elizabeth Marbury to join the new musical production, "Girl of Mine."

Duke Cross Leaves Show Job.

Wellington (Duke) Cross has withdrawn from the Hitchcock-Goetz revue which goes into immediate rehearsal.

MOVING MATERIAL BY AUTO AS NECESSARY FOR BUILDING

Loew Circuit Held Up with Two Theatres under Construction Through Scarcity of Cars. Expects to Employ Auto-trucks for Transportation. Brooklyn and Washington Houses Affected.

The heavy additional cost of building nowadays is being felt by the Loew Circuit, which has two big houses under construction. One is in Brooklyn, the other in Washington. To prevent delay with the heavy investments involved it is quite likely transportation by auto truck may be utilized. The steel for the Brooklyn house can not be secured, although it is in Plainfield, N. J. This week Marcus Loew was considering ordering the steel beams cut in two and taking them to Brooklyn by auto. He also thought it seemed quite certain that to save a long delay material needed for the Washington house would have to be taken there from New York by auto. No cars at all were available for Washington, said Mr. Loew.

Both of the Loew new theatres were projected before we declared war.

POLI'S PLAYING PICTURES.

New Haven, Conn., Nov. 28.

Poli's Palace stopped from playing vaudeville when opening last week through the authorities deciding the entrance was not in accordance with the regulations for that entertainment was allowed to open later with pictures only. Poli had a permit from the state police to give picture exhibitions in the new house.

Until the matter is finally adjusted, S. Z. Poli announced pictures would be the policy.

Poli's Bijou continues to give its vaudeville shows. That house played the regular Poli bills while the Palace was under construction.

SPARTANBURG HOUSE OPENS.

Spartanburg, S. C., Nov. 28.

The Harris theatre opened Monday with six vaudeville acts on a split week, booked by Jule Delmar in the United Booking Offices, New York.

This town and the theatre are about three miles from Camp Wadsworth.

The Hippodrome (M. F. Ferrell), Petersburg, Va., opens Dec. 3 with U. B. O. vaudeville, five acts on a split week, also booked by Mr. Delmar. The Hin will split with Roanoke. Charlotte will split with Spartanburg.

Greenville, S. C., Nov. 28.

An epidemic of children's complaints has closed all the theatres here, including the Grand, playing vaudeville. The quarantine is expected to be lifted within another week.

MERCEDES REMAINS WEST.

Los Angeles, Nov. 28.

Following the refusal of the Orpheum Circuit to allow Mercedes to continue his engagement at the local Orpheum some weeks ago, he has opened a booking office and says he intends remaining here.

Mercedes is booking for private entertainments, also lyceums, and appears when called upon in his own mental telepathy act with Mme. Stanton.

The Orpheum Circuit, after Mercedes opened here, was surprised by Pat Casey of the Vaudeville Managers' Protective Association in New York. Mercedes could not appear for any member of that organization until he had finished a contract held by Pantages, who claimed there were three

weeks of it yet to be played. Mercedes alleged he had been released at Butte by Pantages, although the act did not leave the Pan Circuit until it reached Victoria.

Immediately upon Mercedes opening at the Orpheum Pantages applied for an injunction order. It was disallowed. The court decided it could not prevent any man working under the law of California. Notwithstanding Mercedes was then at liberty to return to the Orpheum, that circuit obeyed Casey's instructions. Casey also informed the Orpheum Circuit that if Mercedes made good his claim to two weeks' salary from the Orpheum, the V. M. P. A. would pay the amount. Nothing further has been heard from Mercedes regarding his salary claim.

TAKING ON VAUDEVILLE.

A number of one-nighters between here and Chicago are going into pictures and vaudeville, the policy change coming after the many recent cancellations of legitimate shows.

In one case (Springfield, Ill.) the road show for Thanksgiving was canceled on short notice.

The uncertainty of road attractions filling dates has led the house managers to protect themselves with vaudeville and pictures.

It is expected that a considerable number of these houses will attempt to obtain bills from the Chicago booking agencies.

BAGGAGE CAR UNAVAILABLE.

The Gus Hornbrook act was forced to cancel its southern route, owing to the inability of the turn to secure a baggage car necessary to carry the eight horses and special setting.

The act was to have opened in Chattanooga this week but could not get the car to carry him through from Cleveland.

"Wanted: A Wife," an act, in making a recent jump from Indianapolis to Akron was unable to get a baggage car, and the outfit was some hours late when it finally reached the latter place.

Gallery Raise Quiets Disturbers.

The gallery admission fee of the Columbia for Sunday performances will be kept at 25 cents, the house management deciding to tilt the price last Sunday as a means to subdue the noisy element which continually made efforts to break up the matinee performance that day.

Last Sunday, with the new figure asked, the house checked up its biggest Sunday receipts in its history. No disturbances were staged and the entire bill ran through smoothly.

With the war tax added the matinee gallery admission totals 28 cents.

MUSICIAN FINED.

That the American Federation of Musicians does not countenance the sudden cancellation of an engagement by a musician with a theatrical or traveling organization without notice has been attested by the recent finding of the executive board of the Federation, whereby Lew Schaefer, of Local 310, New York, was fined \$50, brought about on charges preferred by the Shuberts.

Schaefer quite the Shuberts without the customary notice.

KINGS BUMP READER IN ACT.

Dr. W. de Kerlor, an authority in England and France on experimental psychology, who has appeared before the members of many royal households, has been in the country for some time and lecturing at Columbia.

Lately he has been lecturing privately.

Lewis & Gordon have prevailed upon him to make a short vaudeville tour. The doctor makes a character analysis through the medium of one's features, illustrating by slides and charts. After the lecture he is to make readings of those seated in the audience.

GRAFTER TRIMMED ACTORS.

New Orleans, Nov. 28.

A slick grafter attached to the "Stop, Look, Listen" show cleaned up a neat piece of money here last week and made his getaway before the actors who were his victims could reach him. He gyped about 10 members of the bill at the Palace, including the Australian Woodchoppers, by selling them tickets from here to Montgomery, Ala., at \$6.50 per capita. He also bilked one of the hotels out of \$30 and then went over to the theatre where "Ben Hur" was playing, on the pretext of taking up a collection for a sick chorus girl with his own show, and gathered some money there.

In his own show he left a lot of debts, and some of the acts on the Loew bill here were also victimized.

BIG TIME IN LOUISVILLE.

Louisville, Nov. 28.

The Mary Anderson is to be taken over by the Keith interests and after general renovation will open for big time vaudeville. The move follows a number of requests for high class vaudeville from the leading citizens.

The house will be continued as a vaudeville stand if it shows profitable returns, but if not it will be utilized as a picture theatre. It is now playing a straight picture policy.

Keith's, Louisville, will be continued as a vaudeville theatre, playing three shows daily.

WRONGLY BILLED.

Lorraine and Crawford are preparing an action against the Buch Brothers, with headquarters in the Putnam Building, for alleged misrepresentation, the girls claiming the Brothers engaged them to work in an act and when they reported for rehearsal were advised by one of the firm it would be advisable to procure a few weeks' booking outside while the act was undergoing the process of perfection.

The girls left their photos, but when they were told they were booked at the Grand opera house, New York, refused to accept the engagement unless instructed to by the N. V. A. As the Grand opera house is not listed on the membership roll of the Vaudeville Managers' Protective Association, that instruction was not forthcoming. However, the girls claim the Buch Brothers allowed the management to bill them under their names and display their photos, procuring instead another team to fulfill the engagement, and accordingly propose to ask damages.

DALY'S "DEMOCRACY."

Chicago, Nov. 28.

Arnold Daly wrote and staged an allegory called "Democracy" this week, presenting it at a benefit performance for the Red Cross movement. The piece was declared by local critics to be a sensation and highly suitable for vaudeville usage. It carries a cast of nine.

Anderson Moves in U. B. O. Suite.

Charles Anderson, lately manager of Proctor's Yonkers, N. Y., is now regularly assigned to the E. M. Robinson booking suite of the United Booking Offices.

Guy Graves succeeds Mr. Anderson at Yonkers.

RATS HOLD CHARTER.

Buffalo, Nov. 28.

The American Federation of Labor virtually voted last Thursday the White Rats should retain its A. F. of L. charter through passing a resolution calling upon the Federation to urge actors to join the White Rats.

This resolution was passed upon the floor of the convention after a two-hour speech by James W. Fitzpatrick, president of the Rats. Fitzpatrick's remarks carried the charter along for the Rats, although the committee having it under consideration reported to the convention a recommendation the entire theatrical end of the labor matter be reorganized. Harry Mountford, also on the floor, spoke for about five minutes.

Speaking in favor of the Rats were George Berry of the Printers' Union; Geo. Nelson, C. F. U., Chicago; Charles Neckels, C. F. L., Chicago, and Andrew Fuersteth of the Seamans' Union.

Against the Rats were speeches by F. R. Duffy, president of the Brotherhood of Carpenters; Robert P. Brindell, C. F. U., New York, and Hugh Frayne, general organizer of the A. F. of L.

Brindell made a scathing attack upon the Rats. He read a letter carrying the inference the White Rats officers were carrying around in their pockets an international charter for the sole purpose of collecting dues. Frayne and Duffy, members of a committee from the Executive Council of the Federation which investigated the New York situation, supported the report. Duffy expressed the belief that Rats as an organization could not today claim a bona fide membership of over 300.

Taking exception to Brindell's attack, Fitzpatrick said: "I resent the insinuation that we are going around with our charters in our pockets to further our own ends. It is a lie and I am willing to back the statement up at any time and any place."

Fitzpatrick ridiculed Mountford's suggestion the Actors' Equity could be brought into the Federation.

"You couldn't drag the Actors' Equity in with a British tank," he asserted. "One of your delegates has referred to the Equity as the cream of the actors' organization. By the same mark, I presume, we are looked upon as the cheese."

The impression left in New York in theatrical as well as in affiliated labor quarters was that the Buffalo convention had madly muddled up its theatrical division by allowing the Rats to hold its full charter, which imposes upon any other theatrical body seeking admission into the A. F. of L. application through the Rats.

What the "Rats" intend doing with the charter left to it by the convention brought many varied guesses from those who discussed the matter openly this week.

The arguments at Buffalo were along the lines of the familiar debate that continued for a year or so until the White Rats passed away in April last.

An investigation now being conducted under the authority of the New York Supreme Court into the affairs of the White Rats and the manner of the conduct of that organization during its life, is expected to reveal many lights on the subject that will prove of intense interest to the "faithful" adherents of the Rats. Those who gave the organization money when called upon to do so, which was quite often.

PLAYING FOR LOEW.

Bobbe and Nelson have received a blanket contract for 15 weeks from the Loew Circuit and will open for it Dec. 10. The act was booked by Irving Cooper, who has also placed of late on the Loew time Dale and Burch, "The Star Bout" (with Harry Sullivan), Sherman, Van and Hyman, Regal and Mack.

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 strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be again permitted the privileges of it.

Washington, Nov. 22.

Editor VARIETY:

Here's a little obituary notice I want you to smear in your pamphlet.

It's a novelty because I am the only one you ever roasted that will not claim it was because I did not advertise in VARIETY.

You or some of your accomplices who did hang the hooks into me about that Sunday concert at the Century where I tried to take up a collection instead of doing an act.

Well you who was right. I did "rain on the picnic." I left town in a closed car and you won't see me back again till my whiskers get long enough to rope with, and then I will come in apologizing.

Here's how my demise took place. I didn't want to play the Century, as I had a crack at that place once and was just about forgetting it and didn't want to heap additional shrubbery on my grave up there.

When I prowled into the house and saw that I was due to pester the church dodgers about, 11.30 p. m., and follow enough headliners to fill the Orpheum Circuit, I knew then how the boys feel when they are told they are to go over the top at daylight.

So I thought I would not take a chance on a regular act, but try something which I had had pretty good luck with at the Amsterdam theatre last summer. I went out at intermission and told them gags for money and got over \$1,000 for the Red Cross. At Boston at the Georgian Hotel I got \$350 for the Smoke Fund and at the Shriners' Temple in Philadelphia \$250 for the Smokes.

The people said "great!" So I had every reason to think it would be better than an act and still do some good. Everybody knowing everybody else at the Century Sunday night, I thought we might have a few laughs or jokes on people present.

But you who had the right idea about it flopping. I know now how Zimmerman must feel. There was no one present who wanted to pay extra for jokes that night.

I will always be grateful to my friend Frank Tinney, whom I have kidded about being a "tightwad." That's off now; also Fanny Brice and Lillian Tashman likewise.

I was sorry on the management's account, as they knew nothing of what I intended to do. Mr. Ziegfeld has never even asked or even suggested what I was to do in all my time with him, and I've had my share of flops, 'cause I am always trying something. If they go through, you look good—if not, you can only try again.

I returned the Century's check for my services and apologized for my bad judgment.

This is the best alibi I can think of and I will stick to it.

Will Rogers.

Camp Sherman, O., Nov. 22.

Editor VARIETY:

Have played the Majestic, Chilli-cothe, by special permission, the proceeds going to our company fund, and the act proved a big drawing card for the management. Am enclosing a program of the bill, which includes Nolan and Nolan, and must say the Nolans are good fellows. They were out several times to the camp, each time bringing cigarettes, candy, etc. Nolan liked

camp life so well he nearly enlisted. The only thing that kept him back was he was booked the last half.

Am arranging a minstrel show which will include the following, all professionals: Sol. Powder, Claud Wade, Ben Walton, Boby Callahan, I. Speedling, George Novack. The show has 25 in the cast and eight-piece orchestra on the stage and will open here Xmas.

We can use a lot of music, songs, etc.

Jack Fine.

(Address: Corporal Jack Fine, 33rd Co., 9th Training Battalion, Camp Sherman, O.)

Camp Mead, Md., Nov. 25.

Editor VARIETY:

We are going to produce a show and would appreciate any professional copies sent us. This show is to be "Vaudeville Varieties," such as negro, Italian and Irish comedy character parts.

You will also notice I have been promoted to be a corporal.

Corporal Wm. S. Graefe, Co. A, 304th Field Signal Battalion, Camp Meade, Md.

P. S.—All members of this battalion are enlisted men.

Santiago, Cuba (San Juan Hill),

Nov. 14.

Editor VARIETY:

I am receiving VARIETY every week now and it does a lot towards making my life as a marine more interesting, as it helps out many unhappy hours spent in thinking of the good old balmy days spent around the States.

I am following the list of fellows either drafted or volunteering from the profession, and I see I am not the only one who has left the lights to hide away in the hot fields at day and the chilly and damp black fields at night.

I also see by the daily papers that occasionally get into camp, there is dissension between the men who volunteered and those drafted. I am sending a little poem that has been running around the camp:

Only a Volunteer.
Why didn't I wait to be drafted
And be led to the train by a band?
Or out on a claim for exemption.
Oh, why did I hold up my hand?
Why didn't I wait for the banquet?
Why didn't I wait to be cheered?
For the drafted men got the credit
While I merely volunteered.

Nobody gave me a banquet,
Nobody said a kind word
The puff of an engine, the grind of the wheels,
Was all the goodbye that I heard.
And off to a training camp hustled,
To be drilled for the next half year,
And all in the shuffle forgotten
For I'm only a volunteer.

And perhaps some day in the future,
When a child sits on my knee
And asks what I did in the Great War
And his little eyes look up at me,
I'll have to look back into those eyes,
That at me so trustingly peer,
And confess that I wasn't drafted,
I was only a volunteer.

Would like to hear from Wells Oxford Five if they have started up again or Lyman Harris, Ed and Irene Lowry or any of my old friends.

I am playing in the band down here and I would like to get some of the popular numbers that are now around.

H. O. Martis

(Formerly Wells, Wells Oxford Five.)

DUPLICATION CHARGED.

A charge of duplication has been made by Rice and Werner against James (Fat) Thompson, both playing sketches in vaudeville.

The Rice and Werner act is called "On the Scaffold" and has two blackface characters, the man first appearing on a scaffold painting the side of a house.

The Thompson skit, called "Camouflage," is said to have a blackface character at the opening painting the side of a house, without a scaffold being mentioned. In the Thompson turn are two men—in the Rice and Weber act, man and woman.

When the claim of Rice and Werner against Thompson reached the latter, Mr. Thompson is reported to have suggested someone familiar with one of the acts be sent to view the other. If "Camouflage" was decided to be an infringement of "On the Scaffold," he would pay the expenses, said Mr. Thompson. If the decision was in his favor, the expense was to be borne by Rice and Werner. That method of settlement may be adopted.

NO HOPE FOR CARNIVALS.

There is little likelihood that a single carnival outfit will be able to even start out next season unless present conditions undergo a radical change. Divers things have combined to almost completely wipe out the carnival, according to the statement of some of the vets who have been hanging on to the business notwithstanding its ups and downs of recent years.

Things have really gone from bad to worse until the prohibitive exhibition clauses in some town ordinances, transportation difficulties, taxation of the outfits as notated in different departments, the high cost of living, the wearing off of the novelty, war tax, orders and societies no longer caring to arrange "weeks" under their auspices, and withal so many adverse obstacles the carnival men are up against a barrier that holds little hope for the next season.

"GIRL ACTS" LIGHT DEMAND.

The demand for "girl acts" on the small time for a few weeks past has been very light, according to the booking men in some of the circuits.

According to the bookers there is no longer any merit to the "girl acts" submitted to them; they seem too similar and are produced with the same object in view—profit only for the producer without much thought of the entertaining end.

VIOLETTA APPEARING.

Violetta, the Spanish dancer imported by the Valverde Opera Co. to replace L'Argentina in "The Land of Joy," will make her first appearance here in the Sunday concert at the Park Dec. 1.

FOLLOWING MORGAN DANCERS.

Chicago, Nov. 28.
As the result of the showing of James Watts, the English eccentric, Pa'ace here, his act has been routed to play on the same bills with the Morgan Dancers, following that act.

"LAND OF JOY" ADDITIONS.

Julian Tannen, Edna Munsey, Thomas Conkey and John Daly Murphy opened in "The Land of Joy" Monday, to play the Montagu Glass—written American portion of that Spanish operetta.

4-MINUTE MEN FREE.

The Commissioner of Internal Revenue has made a ruling that as Four-Minute Men are admitted to theatres free of charge for the purpose of only making speeches and not to view the performance, they are rendering a service to the Government and can be admitted without being obliged to pay the war tax on admissions, which they have had to do heretofore.

UNPAID N. V. A. DUES PENALTY.

A wire was sent every member of the Vaudeville Managers' Protective Association last week by Pat Casey of that organization, asking each member to forward the names of all acts playing each house that did not carry a paid-up Oct., 1917, card in the National Vaudeville Artists.

While the list returned was comparatively small, it is understood those on it will be given two weeks' notice and advised to either procure a new N. V. A. card or consider future time canceled. A similar order will be issued during December and those acts not holding N. V. A. cards for the current season will be then checked up.

RAILROAD "CABARET."

Memphis, Nov. 28.

The railroad "cabaret" has sprung into life, ushered by Charles Gibbs, an imitator. It was done for charity, Red Cross, on the Memphis Special of the Southern Railroad, Nov. 21, while Mr. Gibbs was on his way to New York. The imitator plays the United Booking Offices and Orpheum Circuit bookings in vaudeville.

A couple of local business men, W. F. Omberg and H. B. Weiss, suggested to Mr. Gibbs that entertainment on the train, with an admission charged, might add to the Red Cross funds. In the observation car during the trip Mr. Gibbs gave his entertainment, consisting of several imitations, and \$17 was the gross receipts.

The stenographer of the Special typed programs, which were distributed among the passengers, mentioning the time of the show and stating the admission charge.

FIREMEN RAISED.

In the United Booking Offices they are telling a story of a union labor representative who called there to secure an increase of salary for the firemen employed in the B. F. Keith theatres, big and small time.

The representative was Dan Murphy. He interviewed John J. Murdock. The latter expected the usual story from a labor man, and would not have been surprised if a "demand" had been made. He was greatly and pleasantly shocked, however, it is said, when the delegate remarked theatrical conditions were not as happy as they might be. He had investigated, Mr. Murphy said, and found out the reports were right. But he wanted to draw the manager's attention to the fact that the high cost of living notwithstanding affected the firemen of the theatres as well as anybody else. Mr. Murphy concluded his very businesslike argument with a request the Keith Circuit investigate the matter of the firemen and act accordingly.

Mr. Murdock was so impressed with the attitude of the labor man, foreign to anything of that nature he had encountered in his long experience, that he ordered an investigation. After the report was received, he issued instructions for an increase to every fireman on the circuit according to the condition of business in the house where they were located.

The firemen have a union.

EITHER ACT OR SHOW.

The new "Song Revue" of Gus Edwards', in 10 scenes, with Olga Cook featured, has been produced by Mr. Edwards as either a vaudeville act or legitimate production.

At present the act is prepared, but with little trouble it can be turned into a full evening's entertainment, the 10 scenes comprising a complete scenic equipment for a musical comedy production.

Pantages Promoting in Salt Lake.

Salt Lake City, Nov. 28.

Alex. Pantages will have a new Pantages theatre here. He has interested several local men in the proposed vaudeville house, to cost \$250,000.

IN THE SERVICE

With the announcement of the commissions conferred upon students of the Second Officers' Training Camp at Plattsburg Barracks, N. Y., were included at least eight members of the profession: Robert Warwick, captain in Class C; in Class A, Jack Deveraux, Carl Helm, Emil Breitenfeld, first lieutenants; Morris S. Revenes, second lieutenant. In Class B, Samuel McKee and K. Loughborough, second lieutenants; Frank McKee received the same rank in Class C.

James B. McKowen, the Chicago agent, has won an appointment as first lieutenant at Fort Sheridan. McKowen expects to leave for France soon. Richard Travers, former Essanay star, has also won a first lieutenancy. McKowen and Travers recently put on a show for the soldiers, which was declared to be the best entertainment at Fort Sheridan since the establishment of the officers' training camp.

Lieut. Alan Judney Minns died Nov. 6 of wounds received in action in France. He had served for 15 months with the first contingent from Toronto, without injury. In April, 1916, he was wounded and in an English hospital for over a year, returning to the trenches three months ago. The officer was a brother of Mrs. Tom E. Kyle.

Jack Davidsen, a Scotch comedian, was lately wounded in France, but is recovering. Bert Harding was killed in action in France. He was 31 and formerly musical conductor at Widnes, England. Albert Doyle (Doyle and Gibson—English act) is now in a hospital in England after being wounded in France. (Reported to Variety from Paris.)

E. A. Price, scenic artist, has enlisted in the 303d Field Signal Corps, at Camp Dix. Mr. Price had no one to look after his business and was forced to sell out. The reason for his enlistment was he would have been drafted, and no one will be allowed to join the army voluntarily after Dec. 15.

S. F. Manning (Electro) has been promoted to top sergeant at Camp Funston, Fort Riley, Kan. He is a member of Co. C, 323d Field Artillery, Field Signal Battery. Chuck Thrall (Bounding Gordons) and George Sharp (musical, single) are in Manning's company.

Liddy Mitchell, the high diver, for a long time a featured attraction at White City, Chicago, and who, with Edward Marshall, toured the state fairs with a water carnival in 1913, is a member of the Aviation Corps, stationed at Mineola, L. I.

Herbert Darnley's son (English) has been killed in action in France.—E. Gibson, formerly of Ferguson and Mack, recently died from wounds received last July. His wife is Daisy Clifton, appearing in the London revue, "Smile."—(Reported to Variety from Paris.)

Duke Farrell has been ordered to be in readiness to proceed to the Aviation School at Ft. Sam Houston, Tex. Sufficient time was allowed Mr. Farrell to rehearse another man for his role in "The Notorious Delphine."

Earl Carroll has been assigned to the aviation division of the U. S. A. and ordered to report at the aeronautical school at Texas University (Austin), Dec. 15, for instruction. He was formerly with the 71st Regiment.

Murdock Pemberton, of the publicity department of the Hippodrome, joined the U. S. N. last week and has been assigned to the censorship committee in New York.

Roger Wolcott Lockrey, brother to Ruth Francis Lockrey (Rice and Francis), was washed overboard Nov. 17 from the U. S. transport "Pastores."

Herman Lehr, formerly with Fred La Keane and Co., has enlisted in the

Aviation Corps and is at present stationed at Fort Slocum, N. Y.

Billy Grace has been made a corporal of the auxiliary mounted guard at Camp Upton, N. Y. He is the only professional in that department.

Al Kaufman, general studio manager for Famous Players-Artcraft, has received a commission as captain, and reported for service Monday.

Harry A. Silvey has enlisted in the Aviation Corps and is in Princeton, N. J. He was at the Globe theatre, New York, for eight years.

Kenneth Dailey ordered to report at American Lake, Wash. Mr. Dailey is connected with the Ackerman & Harris office, San Francisco.

Arthur Bertella (Serg. A. Greenfield) was killed Oct. 4 on the French front. He was a member of the Will Douglas Merry Demons (foreign act).

Slanson Follansbee has been commissioned a lieutenant. He is assigned to Fort Sheridan, Ill. Mr. Follansbee is engaged to marry Belle Ahlyn.

James Conklin, for three years with the Pat Casey Agency, has enlisted in the navy, and is at Newport, R. I.

George Sharp, vaudevillian, is with Co. G, 323d Field Battalion, Signal Corps, Camp Funston Fort Riley, Kan. Ralph Juul, stock leading man, nephew of Senator Neils Juul, is at Camp Grant, Rockford, Ill.

Harold Clucas, Chicago actor, has joined the marine corps, and is at Indianapolis.

William Saxton rejected—flat feet and eyesight.

Clyde Mallory is attached to Co. A, 344th Infantry, Camp Taylor, Ky.

Walter H. Long is with the Coast Artillery.

DRAFTED.

Pete Mack has seven new acts in New York this week and next; some of the faces are old to the audiences, but the acts are new, namely "Birds in Dreamland," Florenc Lorraine and Malcolm Eagle, Marion Hall and Girl Friends, Warren and Templam, Nace Underwood and Marion Love, Arnold and Page, Creighton, Belmont and Creighton. "The Steam Fitters" 2 people. (Mark Levy).

Violinsky in a new turn called "The Genius." John Thorne and Vera De Ford in support. It is billed as a musical comedy and is in four scenes, the action starting in the back room of a cafe.

Carey E. Taylor and Mary Ann Brown, in the Catalina Islands for the past year, are returning, and will do a new act.

Chuck Reisner, formerly with "Stop, Look and Listen," accepted. Has left for his home in California to make final arrangements before reporting.

John A. Lawler and Charles Voyer, of Local No. 114, Portland, Me., are at Camp Green, Charlotte, N. C.

Sergt. Frank E. Murphy is now with Co. B, 126 Machine Gun Battery, Camp Cody, N. M.

Lionel Dias (Rolfe and Murdock) 14th Co., 4th Battalion, 151st Depot Brigade, Camp Devens, Mass.

Sergt. E. A. Brehany, 337 F. A. (Elliott & Sherman Film Corp.), has been transferred to Camp Dodge, Ia. Le Roi Scarlett is at Camp Devens, Mass.

David Scott (Scott and Wallace), exempted, dependents.

TREASURER'S ELECTION.

The New York treasurers held their annual election Sunday night, re-electing the official staff.

Arrangements were completed for the club's annual benefit. Gold watches were presented by the Club to Harry Nelmes, of the Century, for his efficiency with the program, and Al Darling of the Colonial for activity in turn-ling entertainment.

CIRCUS AND THE TAX.

While it is too early to discuss the prospectus of the circus season for next summer it is believed circus activities will be confined wholly to those interests which will be able to meet any heavy reverses as a result of the same condition that are now confronting the legits and carnivals.

It is considered a foregone conclusion that while the circuses that closed before Nov. 1 escaped the trials and tribulations attendant upon the collection of the tax that when they swing into action next Spring and Summer they will meet with greater obstacles than the theatrical interests are contending with at present.

The ticket wagons with the circuses are high and with making even change the public has to take its time in waiting for the pasteboards when the rush is on. It may be necessary to make some arrangement whereby the tax collection can be alleviated without causing unavoidable delays with the change of pennies.

The Ringlings may arrange for the admission and tax collection sometime this winter, though hopeful there may be a change between now and May.

"TINK" STAGES SOLDIER SHOWS.

Chicago, Nov. 28.

C. S. Humphrey, Chicago manager of the United Booking Offices, jumped to Chillicothe, O., this week to stage five vaudeville shows at the encampment there for the soldiers' entertainment, under the direct supervision of an Ohio newspaper syndicate.

The Chillicothe camp houses 41,000 enlisted men. The shows will begin at 10 a. m. and run continuous throughout the day.

SOLDIERS GIVEN ENTERTAINMENT

Cleveland, Nov. 28.

The United Booking Offices of New York, when informed last Friday the soldiers of Co. D at Camp Sherman intended giving a minstrel show Sunday night (Nov. 25) but were short of costumes, wigs and entertainment material, immediately wired Manager John F. Royal of Keith's Hippodrome here, instructing Mr. Royal to see the soldiers were furnished with all necessities for the show, without a charge of any kind.

One of the most appreciated entertainments for soldiers given around New York was presented one evening last week at Governor's Island, under the direction of the United Booking Offices, for the benefit of 1,200 volunteer soldier from Iowa.

The Iowa boys had been on the Island for weeks waiting for orders to leave, without diversion of any sort until the U. B. O. show. It contained some of vaudeville's best acts besides a picture program that especially appealed.

The major commanding the detachment expressed his thanks to the vaudeville management, and stated the difference in the spirits of the soldiers after the performance started was a revelation to him.

UNAUTHORIZED "WEBER&FIELDS."

Columbia, S. C., Nov. 28.

For four days last week Nat Fields and a traveling company appeared at the Columbia here, heavily billed around town as "Weber & Fields Musical Comedy Co.," at prices to \$1. "Fiddle Dee Dee" and "Hokey Pokey" were mentioned as the pieces given.

Nat Fields has been traveling over the south using the Weber & Fields name without permission or right.

Neither Joe Weber nor Lew Fields has any connection with the company using their former team name, as reported above. The Nat Fields mentioned was a comedian in burlesque for some seasons.

4-MINUTE MEN KEPT OUT.

Providence, R. I., Nov. 28.

The commandeering of theatres for war purposes, for putting before the people various issues of the war, was recommended to the authorities at Washington last week by E. J. W. Proffit, of this city. Mr. Proffit, who is a member of a big advertising corporation with offices in this city, New York and Boston, is State Chairman of the "Four Minute Men," who have spoken at various theatres in the interests of the Liberty Loans and other campaigns for funds to carry on the war. Mr. Proffit had a conference with the authorities at Washington last week to place before them the refusal of two theatrical managers in this city to allow the "Four Minute Men" to speak at their theatres. Mr. Proffit declined to make public the names of the playhouses concerned.

Managers here declare they have opened their playhouses willingly to these speakers, but they also claim that whereas these men are scheduled to speak for but a few minutes, they are often carried away with enthusiasm and delay the performance for many minutes. These same managers, it is understood, claim that people attend theatres to get away from war talk, but are willing to hear a little, but not too much.

RED CROSS DAY ARRANGED.

Red Cross Day in theatres, set for Dec. 7, has been arranged by having the vaudeville theatres throughout the country give a morning performance while the legitimate houses will give a matinee (Friday), the proceeds of all the shows going to the Red Cross.

The official song accepted by the Red Cross was written by Gus Edwards and Will D. Cobb. It is named "The Red Cross Needs You Now."

BENEFIT INVESTIGATION.

At the Actors' Equity Association Tuesday the matter of Red Cross benefits was gone into thoroughly. An investigating committee was appointed to find out if some actors are giving their services gratuitously while others concerned in the entertainment are paid. The sense of the meeting was that if such a condition exists it is about time the actors ceased to be made "goats."

Referring to the Friday matinees for the Red Cross fund, the A. E. A. wants to know if the musicians and the stage hands are also giving their time and services without pay. Actors have been ordered to play these extra matinees without extra pay.

The investigation resulted from the recent exposures of benefits, where in one case the manager was given a salary of \$5,000. This was a so-called bazaar.

CHICAGO'S LOYAL UNION.

Chicago, Nov. 28.

In striking contrast to the attitude of many other musician's unions, is the one expressed by the Chicago Federation of Musicians, which sent the following to Fred Daniels, of the orchestra at the La Salle theatre:

"Your request for permission for the members of your orchestra to volunteer services for a performance of 'Oh, Boy' to be given at Camp Grant, Rockford, Ill., for the soldiers on November 30, 1917, was cheerfully granted by the board of directors in a meeting held yesterday."

This is the 50th instance this season where orchestra organizations affiliated with the federation have volunteered their services for similar patriotic service with the sanction and approval of the body. The officers are Joseph F. Winkler, president; Thomas F. Kennedy, vice-president; Frank C. Pauler, recording secretary; A. D. Herrick, financial secretary, and H. A. Rempler, treasurer.

AMONG THE WOMEN

BY THE SKIRT.

There is dancing at the Palace this week to suit the most fastidious. Lucy Gillett mixes her juggling with a little dance. In a Dutch dress of blue brocade and velvet bodice she starts a most interesting bill. The Cates Brothers danced. Then Fannie Stedman in a white chiffon dress made with a bodice and band around the skirt of silver brocade, also danced. Everyone knows the good dancing of Bennett and Richards. Adele Rowland in a good looking frock of orchid satin bustled over lace petticoats sang several songs in real prima donna style in as much as she coughed and shook her head to indicate a cold. The cold was overlooked, however, for she did very well, especially with a Red Cross song. Wm. H. Crane in a sketch that improved as it went along has discovered a clever actress in Peggy Grey. Miss Grey appeared in a grey chiffon, made Russian, changing to a maid in the conventional black and white. An old-fashioned dress followed in a flowered material. Then Jim Diamond danced and Sibyl Brennan showed two costumes, both well made. A pink broadcloth skirt had a black velvet waist. A stunning evening gown was of cloth of gold made over lace petticoats and bustled. Both Miss Brennan and Miss Stedman need to bant. They are bordering on "fat." Bessie Clayton doing the act of her career showed costumes worthy the headliner. Her coral over lace and trimmed with blue ribbons was followed by a three-ruffled dress of lace edged in pink. A short ballet dress was of gold and blue. The Misses Lightner wore dresses of sequins with a net covering edged in black and a pale blue taffeta with the inevitable bustle. The comedienne of the act wears her hair as for the bath. It is the duty of every woman to look her best. May Wirth sings in a cloak of pink and black velvet. Underneath is an ankle length dress of net. Afterwards she does bareback riding.

How strange a difference a bit of color makes. The Colonial in its new dress of mauve and ivory looks twice the size it did in the red days. The bill there Monday was all topsy turvy but probably was adjusted before many performances had passed. Mankichi and Co. in their gorgeous setting of Japanese embroidery on red seemed to have shortened the act considerably. Signe Patterson (dancing with Frank Hale) is dressing in excellent taste. Her first frock was of pink velvet over lace petticoats and draped at the sides with lace also. A trouser costume was of black and gold material with a rose chiffon tunic. A huge feather fan and an odd head dress added. Julietta Dika's most becoming gowns are the long trailing ones. A black sequin dress fitting the lines of the figure closely was worn under a black velvet cloak. There was also an enormous hat. The second dress was of orange velvet, made ankle length. The dress for her final numbers was of silver with an arm drapery of striped green chiffon. Hassard Short has three women with him in an amusing sketch. There is a cocktail incident not unlike that in "Fair and Warmer." Rose Macdonald showed a thick pair of ankles under a dark cloth and chiffon dress. Florence Cross, of unusual height, wore grey, while Thelma White was girlish in white mulle in the short playlet. Mazie King did some toe dancing in her act in several changes of costume, the prettiest of which was a military dress of white satin cut knee length. Harry Fox, the headliner, closed the show.

The Riverside audience didn't warm up Tuesday afternoon. Not even Maurice and Florence Walton aroused

enthusiasm. Society dancing is passe. Maurice's idea of a college boy's dancing is but a caricature at best, but Maurice couldn't look the college boy, could he? Miss Walton received the "Berret of the Chasseurs" so the program read, whatever that is. Over lilac chiffon were two rows of gold points embossed with large red stones. A green chiffon panel hung from the shoulders. That was Miss Walton's first dress. The second was of black velvet opened at the side revealing black chiffon under skirts. The bodice high in front was rather low in back. Nonette is now doing more singing than violin playing. She wore a silver dress with gold lace under skirts, then goes to her original gypsy makeup. An elaborate stage setting makes a fitting background for this Miss. Maude Lambert's cherry red velvet suit was spoiled by a school-girl's tammie. The suit was trimmed with fur and bustled at the back. The tammie was of fur (moleskin, I think). The Farber Girls, dressing as well as ever, found the going hard, although the feminine portion of the audience applauded them. Constance was in a two-piece silver cloth suit with a hat to match. Irene wore a silver lace dress combined with pink velvet. Then Constance appeared in an over-trimmed raspberry taffeta, while the other sister wore black net over white and banded in three rows of silver braid. She also showed a cloak of peach charmeuse. Inez Plummer (in a sketch with Paul Dickey) wore a sand colored dress trimmed with beaver.

MARRIAGES.

Amelia W. Daly, a professional, to Lyman H. Broening, head cameraman of the Famous Film Players, at Greenwich, Conn., Nov. 23.

Laura Bennett (Three Bennett Sisters) to Magnus Olafsson (Josefsson, Icelandic Glima Troupe), at Memphis, Nov. 9.

George Peck, president of the American Burlesque Circuit, to Ruby Leoni (widow of the late Harry Leoni), Nov. 25, at the home of the bride's sister in Fair View, N. J. They will reside at 274 St. John's place, Brooklyn.

Dr. Louis F. Stern, in New York City, Nov. 5, to Hermine Meinecke. Dr. Stern is well known in theatricals. His offices are in the Hotel Princeton on West 45th street. Mrs. Stern was the nurse in the doctor's office before her marriage to him.

Marc Edmund Jones to Lela Owens, the Pathe playing forces, were married last week.

Betty Elkings to an army officer last week in Chicago. Miss Elkings was in "Canary Cottage." She will retire from the stage.

Harriet Cook, in San Francisco, Nov. 17, to James Scott, a former White Sox pitcher. He is now in the army. Mrs. Scott was once of the Cook Sisters.

Deiro remarried his present wife (Mae Mabelle Sterling) in San Francisco last week. It was a formality through the lapse of one year after Deiro had secured a divorce from his previous wife.

Irving N. Mack, press representative of the Bluebird Pictures, Nov. 27, in Chicago, to Belle Florence Harris, non-professional.

BIRTHS.

Mr. and Mrs. Irving Weingart, at their home, 1662 Boston road, New York City, Nov. 26, daughter. Mr. Weingart is head of the contract department in the Loew booking office.

Mr. and Mrs. Herman Beck, Jr., at their New York home, Nov. 25, daughter.

ILL AND INJURED.

Among those injured in an auto accident at Stockton, Cal., Monday, last week, when the automobile went over an embankment at a point where the road was being repaired, were James Brennan, whose lip was cut; Mrs. Carroll, bruised head, and Peggy Worth was severely shaken up. All are members of the Hippodrome road show. Miss Worth, while not seriously hurt, returned to her home in Louisville. Brennan and Mrs. Carroll, appearing in a sketch, will resume their time at Los Angeles next week.

Pat Casey was confined to his home for five days, beginning last Friday, suffering from ptomaine poisoning. He attended his office Tuesday afternoon, but was too weak to take an active part in its routine. This is the first time in twenty years Casey has failed to attend to his regular office duties when not called out of town on business matters.

As the result of an automobile accident in Cleveland Nov. 19 Ida Saxon (Musical Saxons) has been out of the act for the past week. She is now in a hospital in Kent, O., slowly recovering.

Tom Hanks, manager and lessee of the Empress and National Theatres, and treasurer of the National Printing Company, Chicago, who recently sustained an operation at St. Luke's Hospital, is convalescing at his home. Oliver C. Edwards, manager of Poli's Palace, New Haven, resumed his duties at that house late last week, following an illness which prevented Mr. Edwards being on the ground at the opening of the Palace the previous Monday.

Eleanor Tarton, injured in an auto accident and losing a leg (amputated by the Drs. Mayo of Rochester, Minn.), is improving as well as could be expected.

Will Spink, manager of the Imperial Theatre, Chicago, has been confined to his home as the result of a nervous breakdown. John Bernero is subbing for him.

Harry Devine (Devine and Williams) had to close the act on the Pantages time on account of nervous breakdown. He is resting.

William Kilroy, manager, "Katzenjammer Kids," is active again, after a long illness, in which heart trouble reduced his weight about 50 pounds.

Mrs. Harry Cooper, wife of the vaudeville comedian, fell Sunday and broke her right arm.

Mrs. Ned Wayburn, who has been ill with appendicitis, was operated upon Nov. 25. She is slowly recovering.

Lamberti is seriously ill at his home in New York with acute laryngitis.

TWO WILLIAMS' MIXED.

The hearing before Referee J. Campbell Thompson in the suit which Alice Smyth Burton Jay has brought against Chappell & Co. in the matter of the alleged lift of her melody for the song "Tipperary" was held last week. Among other features of the testimony given by Miss Jay was her identification of pictures of Harry Williams, the American song writer, and the pointing out of a picture showing B. Feldman, Jack Joy and Harry Williams (the latter being the English song writer), and stating that they were one and the same person.

In the picture of the English Harry Williams, Miss Jay pointed out Jack Joy as the writer and the personage, she testified, was the arranger of her original melody.

The case will come up for a final decision within the next week. William Grossman conducted the cross-examination of the plaintiff. Among the witnesses was Victor Herbert.

A meeting was held Wednesday concerning the George Blumenthal plan to send a theatrical company to Paris with the idea of presenting Broadway shows for the U. S. soldiers on furlough in the French capital.

NEW ACTS.

Bobby Matthews has reorganized his former "Dreamland" act and has engaged Eddie Lambert, Willie Fields and Olive Hill to head the turn. Matthews' "dope" role will be handled by Fields.

Victor Moore will return to vaudeville for a few weeks to vary the steady grind of posing for the pictures. He has a single act.

Carol McComas in the playlet led by Peggy O'Neil in vaudeville for a few performances.

Joseph Hart is gathering together an aggregation of Spanish dancers for a big production in vaudeville.

Freddie Nice and Ada May Weeks, two-act.

The Oxford Trio added two members; hereafter known as Oxford Five.

Joe Armstrong and Klaiiss Girls (H. Bart McHugh).

Edith Tahaferro in "The White Rose of Old China."

Ollie Wood and (Miss) Billie De Rex, two-act.

Gracie Emmett in a monolog by James Madison

Claude Gillingwater, revival of "A Strenuous Relicarsal."

Eunice Burnham and Tommy Allen, in "Husbands."

Edwin Stevens, returning to vaudeville, single.

Koy Atwell, single act in "one," assisted by a Japanese actor.

IN AND OUT.

Maude Tiffany left the second half last week's show at the American, New York, because of illness. Replaced by Lillian Watson.

Tommy Hayden and Co. were out of the Orpheum (Loew's), New York, last half last week, due to sickness. Bernard and Myers substituted.

Middleton and Spellmeyer canceled the last half last week at the Majestic, Newark, N. J. Miss Spellmeyer was suddenly taken ill with ptomaine poisoning. Joe Remington and Co. substituted.

Silena Espere debuted on Broadway a short time ago in "Kitty Darlin'," but left that. Alice Neilson production before it closed, making her first big alley appearance quite brief, but not as brief as her engagement for "The Star Gazer," which she quit before that show opened. When walking out of the first named production Miss Espere canceled a three years' contract Elliott, Comstock & Gest had given her. She was well known on the East Side as Sidonia Spiro before venturing into \$2 attractions.

Miss Junet (Juliet?) left the Royal bill after the matinee Monday. Her reason was too much noise in setting the act following and she could not concentrate on her characterization. No act was added.

Mabel McDonald withdrew, through illness, from the Hamilton last half last week. Eugenie LaBlanc filled in.

Claire Rochester, at the Majestic, Chicago, this week, walked out at the Monday matinee because of dissatisfaction at her billing. She was replaced by Count Peronne and Delye Alda.

RELEASED.

"What's your name?" "Helen French." "What is it in English?" "I'll have you understand my father never spent a day in jail." "No, the judge always gave him six months." "My father is king in our home." "Yes, I was there the night your mother crowned him." (Makree and Montgomery.)

"I'm afraid it's a hopeless case." "What's a hopeless case?" "Twenty-four empty bottles." "Do you know what they do to get the water in a watermelon?" "No, what do they do?" "Plant the seed in the spring." "Do you know why the old maids go to church early on Sundays?" "No, why do they?" "For the hymns." (Frank Parker and Co.)

BURLESQUE

BOSTONIAN BURLESQUERS.

The big burlesque wheel carries about a half-dozen producers who date back to the "old school" in point of time and experience, but who tilt way forward on the angle of burlesque progressiveness. Frank Finney is of that species, a producer who has done enough for burlesque to earn a pension.

Coming up through the lane of burlesque as it was and as it is Finney arrives this season with the best production he has ever guided over the wheel. And that classification is earned solely through the work and ideas of Finney, for this show is typically Finneyesque. While backed with a thoroughly capable cast and with such an able opposite as Phil Ott, Finney gambols away with all the honors and without any apparent effort. He never crowds, but his fine handwork is discernible in every turn the show takes.

First of all "The Bostonians," a Chas. Waldron show, is strictly original. It doesn't carry stereotyped burlesque "bits." It doesn't start off with a line or two of story and then proceed to ramble along regardless. It has a specific theme, the basis of all its incidental comedy and situations, and Mr. Finney finds it easy to construct any number of good situations and polish the production off with any number of really funny comedy "bits." Unfortunately the Finney show comes along at an inopportune time, for some of its immediate predecessors have been of the light grade, but perhaps that makes the contrast so much greater one can fully appreciate Finney's ability.

The show is given in the conventional two-part scheme with four scenes to the opener and five to the afterpiece. Of those, the finale of the first part was perhaps the most striking. It is a skyscraper in course of construction with the main cast representing the workmen, the girls being grouped below for a Labor Day parade number, each representing a different trade union. The number was staged in unique fashion, gave the suggestion of novelty and called for some legitimate heart interest applause. It wasn't the "red fire" sort of number, yet it corralled all the returns a "red fire" number would expect.

The second number was arranged along revue style, the big scene showing a roof garden view with the principals doing specialties and ensembles as part of the regular performance. It just colored up the production nicely and the cast was sufficiently capable to take care of the arrangement without dropping the good score registered in the opener.

Aside from Finney and Ott, both too well known to call for a review of their work, the male contingent included Jimmy Hunter, George Mack and Bobby Van Horn. This trio backed up the fine work of the two principal comics, Mack handling a "straight" role along perfect lines with the other pair alternating in character "bits" to fill the book requirements.

Of the women Kathryn Dickey, Rose Bernard, Nettie Nelson and Caprice, they finished in exactly that order from the angle of returns. Miss Dickey's enunciation, clear singing voice and general stage deportment brought her well beyond the usual pale of burlesque classification, for she gave the production a nice touch of class that helped immeasurably in bringing it out of the conventional rating. Caprice, with a dancing specialty, was thoroughly appreciated, while the Misses Bernard and Nelson in principal roles came right up to expectations.

One of the oddities of this show was a sketch of semi-dramatic lines wherein Finney introduced something that carries novelty possibilities. Playing the role of a fatherly magistrate of the law, he is called upon to decide a domestic tangle which he does with a touch of humor that compels laughs from opening to finale. It is strictly original, typically Celtic in comedy outlines and well played. It could step right into the Palace theatre and command a good spot on merit alone. Finney has something worth while in this skit, for dramatic sketches when shrouded with a comedy tint, seldom survive in burlesque. This one did and came through an easy bit.

The chorus measures up well with the surrounding performance and Mr. Waldron has been generous in providing an equipment that nicely parallels the performance. The wardrobe is of the kind earning occasional gasps of surprise and the show is properly staged. The numbers are accompanied by chorus dancing that reflects more credit on Finney.

As a burlesque performance "The Bostonians" give a perfect one. The Columbia Circuit executives can point with pride to this show as one of the best ever brought to burlesque. It is a regular burlesque show, one of the best of the best of the regular shows that have come along this season. Wynn.

CHARMING WIDOWS.

Looking ahead to next season Sam Levey ought to dig up a new costume. The choristers of his "Widows" make enough changes, but must have looked at wrong even to Sam himself. He did save the best of his collection for the finish, probably figuring that last impressions count. The show seemed to satisfy the rather good house at the Star, Brooklyn, Tuesday night, though nothing roused the faithfuls to any real enthusiasm or glee. The reason for minimum laughter lies in the truth that a free quantity of "released" jokes were ditched. Burlesque has always had its specialty dancers, but since the police put the screws on the coaches the majority of producers have looked towards other features. Mr. Levey, however, retains a dance feature that is rather unusual for burlesque, since Kyra is a classical prancer. The end section of

the first act is devoted to her, she having the assistance of the entire chorus in her "interpretive dance paragon of Egypt, Greece and East India," some of the fat and thin nymphs frisking about in tights and cheese cloth are anything but a "poem of motion," and here one of the sets of costumes surely compared with the home made de laarte motley.

Kyra herself showed something with three numbers, but the last of her offerings was the best. It was billed as "Reincarnation," and was really a "green snake" dance somewhat suggestive of Ruth St. Denis. Kyra has a pair of educated arms. The sinuous unceasing motions are fascinating and some of the positions attained leaves the impression the girl is double jointed. She may not be brilliant in her dances but she sure is there with impressionistic arms.

The "Widows" boast of a runaway with the chorister skipping out over the audience half a dozen times. Without a spot light the runaway misses its purpose and besides the girls aren't allowed to forget their feelings. Still the stunt is a bit different.

The first act lagged, which may be blamed on a weak "book." Comics aren't expected to do wonders with material that isn't there or has lost its usefulness. Kyra seemed to be well placed therefore. Eddie Dale in modified "Dutch" and minus Teutonic make-up was teamed with Meyer Harris (who says he "played pinocle opposite Be Schaeffer") doing Hebrew. During the latter section several blue lines cropped out, maybe to be blamed on lack of written material.

Ada Lum is billed as the American Chinese comedienne, but she doesn't look Chinky by a jugful. A very good looking of brunet type, tall but well covered. She is given very little in the vocal division, but she is quite valuable to the outfit, nevertheless. The sinking load fell to Rena Vivienne and Harry Peterson, both of rather good voice. Peterson has considerable wardrobe, one suit for every number and then some, but making a very neat appearance. He handled the one number that got over, that being "Beauties of Broadway." Here each chorister is supposed to typify some Broadway show or house. The melody is pretty, but again mix on the costumes. The rest of the cast was made up of Connie Fuller, Gussie White and Earl Hall.

The chorus held several good lookers for a change. One of the girls who used her black eyes to effect on occasions might stand comparison with the statuesque Miss Lum.

Ibee.

CAME BACK AND SCORED.

After her return to the stage at the Bronx theatre as a member of the Kahn burlesque stock there and following an absence of three years, Dolly Fields, taking the soubret role, made a score that attracted the attention of the downtown regular burlesque producers.

Blutch Cooper offered Miss Fields an engagement, but she declined through desiring to remain in New York, where Miss Fields is being tutored in dancing for a prospective Broadway engagement.

Miss Fields at one time before her retirement was with Sliding Billy Watson's show.

SMALL PAPER BRINGS RESULTS.

Chicago, Nov. 28.

Lew Talbot's "Lid Lifters" are getting excellent results from a four-page miniature newspaper issued each week, with the head changed to apply to the theatre where the show is playing.

For instance, at the Empire, Chicago, the heading on the paper ran "Empire Theatre News."

Charles Wright has replaced George Monroe in "The Passing Show" on tour.

RUD K. HYNICKA MARRIED.

Cincinnati, Nov. 28.

The biggest surprise in theatrical circles in a long time was the marriage, last Sunday afternoon, of Rud K. Hynicka and his stenographer, Ora Dreselhaus, of this city. Hynicka gave his age as 58 and that of his bride, 30. She has been employed by him for the last 12 years.

To avoid advance publicity, Hynicka, who is the local Republican leader, got Marriage License Clerk Jake Falk to go down to the court house Sunday and issue the license. Then the bridegroom had Rev. H. Haefner perform the ceremony at the minister's home. After the wedding, the couple left for New York. His first wife died some years ago.

As Hynicka has most of his theatrical interests in New York, he will reside there, but will retain a legal residence in this city. Besides being Republican national committeeman, he is chairman of the Hamilton County Republican Executive Committee.

\$30,000 FOR SMOKES.

The Smoke Fund collections of the Columbia and American burlesque circuits during the week of Nov. 12 turned in \$30,000, paid over to the American Tobacco Co. for 120,000 smoke kits, now on their way to France labeled "Compliments of the Columbia and American Burlesque Theatres and Their Patrons." Each kit contains three packages of Lucky Strike cigarettes, four bags of Bull Durham, one tin of Tuxedo tobacco and rice papers. The shipment went to the Red Cross in France, which will make distribution to the American soldiers over there.

The amount was obtained through collections made in the many theatres of the two wheels by the girls of the companies then appearing in them.

HAS SUICIDE HABIT.

Chicago, Nov. 28.

Inez Martin, a chorus girl in one of the road burlesque companies which played here last week, attempted suicide by swallowing poison at her room in the Hotel Jackson.

It was said that this was not the first attempt she had made to end her life. She was removed to the county hospital and recovered, joining the show later in Detroit.

Homan's Company Reorganized.

Homan's musical comedy company went through a process of reorganization this week. Through Lew Redelsheimer the Homan manager, Charles E. Shute, signed Violet Lester, wardrobe mistress; Fred Bulla, Irish comedian; Lew Williams, Jew comedian, and Fay Darling, soubrette.

The company is playing the last half of this week at the Warburton, Yonkers. Dates through New York State follow.

William Saxton in "The Red Heads" is booked for the Loew Circuit. Sam Baerwitz did it.

TOMMY'S TATTLES.

By Tommy Gray.

One never knows who they will become a headliner; look at the penny! The only prominence it ever got before was in the baby's bank.

More people are going to church now than ever before. (It's the only place you can go without paying a war tax.)

Broadway must holler "lights" at 10.45 every night. It will not be dark, however, as buck dancers' clothes are always in evidence.

Hoover's advice to save food has been met with an enthusiastic reception by all boarding house keepers.

Funny Facts.

When people pour out things to drink on the stage they never drink them—but they always smack their lips.

When people write letters on the stage they run their hands up and down a piece of paper quickly, then they read a note it would take a half an hour to write.

Business men always have pretty stenographers on the stage.

Butlers on the stage are usually called Jenkins, Juddins, or James.

Two stage drinks can make actors drunk on the stage—only.

Movie heroes are big hearted fellows who give money away freely before the camera, still their agents have to sue some of them for commissions.

Actors read (and believe) notices week after week that are written by their own press agents. Many an actor has made an author think he was an author—until some other actor played his piece.

Ever hear of an act canceled for playing an opposition benefit?

BERNSTEIN FIXING "FOLLIES."

Upon the order of the Censoring Committee of the American Burlesque wheel Rube Bernstein is making several changes in his "Follies of Pleasure."

The latest to leave the show was Mae Mills.

SHOWS CLOSING.

Frank Bixby, advance agent, and Murray Phillips, manager, are back in New York, their show, "Oh You Kid," having closed its season in Moultrie, Ga. The show was put out by Benjamin and Daniel Feegal.

Friars' "Cohanless Revue."

Sunday night an impromptu entertainment will be staged at the Friars' Club, in which will be featured "The Cohanless Revue," carrying as its principal entertainers George M. Cohan and Sam Harris.

John Quigg in Sidman Show.

Chicago, Nov. 28.

John Quigg of Quigg and Nickerson has replaced Elmer Brown in the Sam Sidman show.

Columbia Amusement Co.	No. 3204	NEW YORK, November 23,	1917
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BURLESQUE'S SMOKE FUND CHECK

The above fac-simile of the check sent to the American Tobacco Co. represents the total collections of the Smoke Fund (week Nov. 12) of the Columbia and American Burlesque Circuits.

VARIETY

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Entertainment for the soldiers in the cantonments has become a more vital part of the training period than was even anticipated by the military authorities who had broad ideas when the draft was promulgated on the subject of necessary relaxation for the boys in camp. Plans have been made by the Government for regular theatrical entertainment within the cantonments. Theatres are being constructed and the arrangements appear to be complete excepting as to the nature or style of performance.

The intent of the camp show is to have at first hand a theatre giving a performance that will brighten up the men in training, for from accounts of camp life the soldiers are securing all the physical exercise they require in the daily routine of work.

A Commission on Training Camp Activities has been officially appointed and its supervision includes the placement of entertainment in the cantonment theatres now under construction. No announcement with any definiteness has been made by the theatrical department of that Commission as to the explicit performances to be given. There is always the hazard that the commission will fall into the error of the Y. M. C. A. in the matter of amusement at the camps. The Y. M. C. A. has done and is doing a wonderful work for the enlisted men. The soldiers have nothing but the greatest praise for that worthy institution.

But the Y. M. C. A. when attempting to furnish amusement for the soldiers select such an entertainment as might be given in the local rooms of the association in any city or town. It is of the concert or lyceum style of performance and while appreciated by the soldiers, that appreciation is mostly brought about through the dearth of the show material they could see, and it did not serve to interject that liveliness within the men or up-build their spirits as a performance gauged for those purposes alone could have done.

That appears to be the possibility with the new camp theatre show. It may not be the right show and it should be the right show. There is a right show for the soldier and it is no guess what that is. The soldiers conclusively tell the kind of stage performance they wish to see when on leave from camp and visiting a nearby city. It is vaudeville. The soldiers are from the masses and the masses are vaudeville's support.

The appeal and strength of a vaudeville performance is its variation, it being granted of course that this only follows when a variety program is blended by skillful booking direction that understands how to bring about such a result. It has been this booking of bills which has sent vaudeville to the high point reached by it in the favor of the whole public. There is a charm about a good vaudeville show that makes patrons. Good vaudeville bills will convert in time the most stubborn devotee of the drama, for if there are nine acts on the program the

audience is seeing nine different shows within three hours. That makes for "speed," a common nowadays word of slang that was derived from the playing of acts on a vaudeville bill. Good vaudeville holds a brightness that contains a certain laugh, any number, and the soldiers need to laugh. There is brightness to vaudeville dialog. The best of the word writers who understand the wants of the masses in the popular talk and songs write for the vaudeville artists.

We have noticed with regret no vaudeville men were named as active heads of the Commission's theatrical contingent. It should have had vaudeville men on it, for none but vaudeville men, well versed in it, can provide the kind of entertainment the soldiers like the most. Next to vaudeville the soldiers prefer burlesque. Perhaps not the class soldier—the officer—but the men do. Burlesque to a certain extent is contained within the vaudeville musical comedy production that is usually a part of any good bill, either by the way of a large or small turn of that sort. Burlesque also, to a certain extent, contains vaudeville. That may be the cause of the mutual appeal of the two entertainments to the large majority of the soldier boys who patronized those particular amusements as their favorites when civilians. Burlesque is a trade or profession by itself. No one could ever hope to duplicate it by giving a performance as musical comedy of the \$2 brand. There could be no comparison by those who prefer burlesque. They do not want the other kind, any more than a vaudevillegoer cares to see vaudeville acts in a \$2 attraction, where he presump-

volunteered entertainment and always vaudeville. The reception by the soldiers of the vaudeville furnished them by this big agency has as well as anything else bespoken their preference for that entertainment. The United Booking Offices is the foremost vaudeville agency in the world. Its staff consists of picked experts—the vaudeville acts it furnishes are exceptional and renowned, yet that agency and those acts, none subject to Governmental call, never thought for an instant of imposing a fee on the soldiers to witness their performances at or near a camp when volunteering.

The expense of maintaining theatres for the soldiers might be gladly borne by the Government, for the Government is to be borne by its soldiers, according to the seriousness of this war in its relation to us and the future as made known by Presidential proclamations. There should be no profit seeking, privately or officially, in the matter of furnishing camp entertainment. Vaudeville has shown it does not expect any such thing, not even recompense let alone a profit.

Another entertainment soldiers enjoy when properly given to them is moving pictures. There is no doubt the vaudeville expert booking men, who know "pictures" almost as well as they know vaudeville, could piece together a composite program of the kind the soldiers like that no other man of theatricals, in any other branch, could commence to rival. That show, the show the soldier wants, should be given to him for nothing within the cantonment, with two performances daily, and a method adopted

From Tacoma, Wash., comes a signed warning from A. A. Richardson, secretary of Local 117, affiliated with the American Federation of Musicians, wherein all musicians are urged to remain away from that city "unless they have a big bank roll" as there is an overflow of musicians here (meaning Tacoma), thinking they would have work on account of the army post situations.

Foreigners in New York say that when the English Government gave German acts then in England at the outbreak of the war five days in which to leave that country nearly all the Germans came to America. One of those returning home, however, was Spadoni, the juggler. He is being accused of having informed the German authorities of the names of all the people in the German turns that came over here.

Joe Erber of Erber's theatre, East St. Louis, with his associate, have acquired the Washington theatre and airdrome, Belleville, Ill. It will be booked by the W. V. M. A. of Chicago, which also books Erber's. Joe Erber has no connection with theatres at either Decatur or Danville, Ill., nor has his brother any interest in the Belleville theatre.

Lyle Sweet, the English stage producer, who came from London to produce "Chin Chin Chow," is to remain in this country for the remainder of the season. Mr. Sweet will act as a free lance in staging productions for American managers for the remainder of his stay.

The mother of Charles Walsh, who disappeared from home about 20 years ago, is making an effort to locate her son, supposed to be in theatricals somewhere in Central America. Walsh when last heard from was connected with a legitimate show, but has not communicated with his parents since 1896. His folks are at 65 McElwain avenue, Cohoes, N. Y.

The annual vaudeville entertainment for the prisoners on Blackwell's Island, New York, will be given Thanksgiving under the auspices of A. Paul Keith and E. F. Albee. A program of 20 acts or more will be arranged by Eddie Darling and I. R. Samuels, of the United Booking Offices. "Smokes" for the prisoners will be an added feature this year.

Collecting tin foil is a new device the Actors' Fund is employing to assist it in raising money. Suggested by Tom Wise, the foil has been gathered with the result a sale of 450 pounds, the profit amounting to \$58.50. The collection will be continued and the Fund will appreciate the foil forwarded to it.

Sidney Wilmer of Wilmer & Vincent, with Jack Hodgdon, is supervising the bookings for the Wilmer & Vincent vaudeville house during the absence of Frank O'Brien, who enlisted in the navy. Walter Vincent said the other day: "It's pretty hard to replace a fellow like Frank O'Brien."

A picture of the late Philip F. Nash has been hung in the entrance to the United Booking offices on the sixth floor of the Palace Theatre Building, New York. Mr. Nash for many years was a valued member of that institution.

Elsie Riesenberger, secretary to J. J. Murdock, entered the Polyclinic Hospital, New York, Sunday, for a minor operation. It is a sequel to the one Elsie had last spring at the same place. She will remain at the hospital about two weeks while Union Hill must suffer in silence.

The "Hello Girls" show is being fixed up this week, with Charles Baker making some improvements.

VARIETY FREE

TO THEATRICAL MEN IN THE SERVICE

While the war continues VARIETY will be sent complimentary to any theatrical man in the U. S. Service.

Name, with address, should be forwarded and proper mailing address sent at once if ordered elsewhere.

The list will be maintained also for re-mailing letters sent care VARIETY.

poses the admission fee has been placed at that figure through the production of a "story."

The Commission should consider the variety phase of the cantonment shows. It can not afford to risk placing a number of productions for cantonment theatres, only to learn after it has been done that the soldiers want something else. There should be no mistakes possible in the matter of soldier entertainment and if the commission is properly constituted there will be no mistakes.

Neither do we understand the object in charging an admission of 25 cents, more or less, to a theatre ostensibly operated by the Government and placed within the official boundaries of a cantonment. If that theatre is for the benefit of the soldier of the U. S. A., presented to him by the Government to amuse, he thereby becoming a better soldier through being more susceptible to discipline from the good nature the theatre performances revive and continue in him, why should the Government wish to tax that soldier for it?

Vaudeville has furnished an untold quantity of entertainment all over the country in the camps or at private entertainments since the soldiers commenced to congregate, and always without charge. No return was ever thought of by the vaudeville people, especially the United Booking Offices (Keith Circuit), that has never failed up to date to respond to every request received by it for soldier amusement. The United Booking Offices has also

by the military commanders to prevent any one soldier seeing a show the second time before all the men within the camp have seen it first.

We trust to see the soldiers thoroughly entertained in this great undertaking by the Government of supplying amusement to the men in the service. Perhaps no one except those who have seen soldiers in camp watching a vaudeville performance staged for their sole benefit will ever realize what a "good show" means to the boys in training.

Louis Wesley was not as quickly forgotten as is often the case with those whom death calls out of the Broadway rush. Mr. Wesley was much admired for his gameness in life and seemed to carry that quality into his coffin. Just before passing away he gave orders regarding his burial among other things. One of these was that "The Humoresque" be played at his services, which was done. The morning of the day he died, Mr. Wesley observed to some friends who had called upon him: "Well, boys, this looks like the day." Wesley might have lived a week or so longer had he cared to but seemed resigned and made no effort to fight off the end. After the death of his wife a year before, Mr. Wesley lost ambition. He died childless and apparently without any relatives he cared for. The services held Nov. 20 were impressive and the reverend man of the cloth who delivered the final oration struck a responsive chord among the large gathering when he dwelt upon Wesley's standing in theatricals.

"BAD BUSINESS" MAIN TOPIC DURING RATIFICATION DINNER

Managers Dwell Upon Need of Actors' Co-operation While Patronage Is Light. Francis Wilson Speaks for Actors' Equity Association. United Managers' Protective Association Represented by Dozen Members. Newspapers Injudiciously Panned.

Sunday night at the Hotel Astor the Ratification Supper of the United Managers' Protective Association and the Actors' Equity Association was given. There were about a dozen managers and 500 members of the Equity present. It turned out to be more or less of a mutual admiration affair, the net result seeming to be the actor was prepared in advance for a "readjustment" in salaries by the managers. The tenor of the speeches made by Marc Klaw and Alf Hayman were toward that end, and the intimation by Francis Wilson, president of the Equity, that the actors stood ready to meet the managers half way on the salary question. He felt sure, said Mr. Wilson, that the managers would not ask the actors to cut their salaries unless the musicians, stage crews and the business staffs of the shows were also asked to cut. Mr. Wilson is reputed to be one of America's in the fruits of successes. This brought much applause from the actors.

Some one had to be put on the pan and on this occasion it was the newspapers and the writers, in a most ungracious and shortsighted manner by Alf Hayman. No paper has attacked the memory of the late Charles Frohman and they would have had to if they were guilty of committing the crimes Mr. Hayman accused them of. The papers have been most lenient with Mr. Hayman, many theatrical managers including, so he could not have had a personal grievance. But Hayman just naturally cut loose at the papers. It sounded most unpolitic under the circumstances.

Mr. Klaw's thrust resented the papers printing the truth regarding business conditions, he denying that the managers had wailed over the present slump, but immediately afterward Klaw contradicted himself to a certain extent by intimating a rearrangement was necessary between actor and manager at this time.

The speaking started by the reading of several telegrams and letters from those unable to be present. Howard Kyle, secretary of the Equity, broke the ice. A telegram from Henry W. Savage brought a laugh from those present. This was followed by a brief talk by Mr. Kyle on the growth of the organization. He then introduced the chairman, Mr. Klaw, who stated the mutually agreed upon contract was not the last word in many ways in which the manager and actor were to meet on common ground, but only the forerunner of better things to come. In leading up to his references to the newspapers, he said:

"We've got an arbitration clause in our contract now," he said, leading up to his point, "and, thank God, it's a good one, so that we can settle our affairs without recourse to the courts, for you all know that no man ever played his part so well as to get as much space in the newspapers as the smallest member of the company by getting into a lawsuit.

"Speaking of newspapers," Mr. Klaw continued, "I am sorry the newspapers have the inclination not to give the actors and plays a fair deal. Newspapers have the propensity to belittle things in the theatrical profession. There are too many men writing who sacrifice justice to jingle; who would rather be read than believed.

"I read an editorial in a dignified paper the other evening about the audible wail coming up from managers because of war conditions. The acoustics in Park Row must be better than uptown, for I haven't heard the wail. I've found actors and managers good sports in adversity. The managers can stand the gaff quite as well as the newspapers."

Mr. Klaw then introduced Francis Wilson, the toastmaster of the occasion. Mr. Wilson stated that Mr. Klaw "slings a fine finger on the typewriter," in referring to the manager's "anatomical camouflage," as he called the Klaw reference to the fact that both actor and manager were all arteries of the same body supplying life and blood to the profession. Mr. Wilson regretted the papers were printing facts about the number of shows closing on the road at present and stated that shows were always closing and that four out of five plays were failures. He further said the actor would be ready to accept an equitable rearrangement, but also stated that as the actor was expected to share in the failures he should also be permitted to share with the managers in the fruits of successes. This brought much applause from the actors.

Then Mr. Hayman was introduced. He said among other things:

"With an impossible war tax, with salaries higher than ever before, with the cost of production high, things have become very serious for the managers. In Europe the newspapers have done everything they could to keep people going to the theatre; in America they are doing everything they can to keep them out."

The audience stood up and silently toasted the memory of Charles Frohman when Mr. Hayman referred to his former chief.

"Before he was murdered by the Germans," Mr. Hayman went on, "and when he was seriously ill in New York, he sent for me one night and asked me to promise if anything happened to him to look after all the boys and girls and keep the old flag flying. And when my time comes I can look him in the face and say, 'C. F., I did the best I could,' and he will say, 'Alf, I know you did.' That will repay me for the many slurs that have been cast upon me by the degenerate newspaper writers of New York for trying to carry out my promise to C. F."

Janet Beecher next made a brief speech and Mr. Kyle read a letter from David Belasco which contained a prayer for the actor-soldier. Oliver Morosco (who, with Hugh Ward was an added starter to the list of speakers) made a brief speech. E. H. Sothorn and Daniel Frohman then spoke. William H. Crane followed and then came Mr. Ward, who delivered a most stirring speech regarding the work the stage has done in Australia in assisting the war policy. He also asked that he be commissioned as a courier from the Equity to the Australian Actors' Association in behalf of an affiliation between the two bodies.

Sir Johnstone Forbes Robertson, president of the English Actors' Association, captured great applause on his suggestion the American, English and Australian actors associate in a movement to provide a fund for the care of

those members of the profession who in the pursuit of their duties with the colors become so maimed that it will be impossible for them to continue their work in the profession.

Henry Miller spoke briefly and James K. Hackett followed him. The latter suggested that in order that all of the associations of the theatre be linked and expression should be issued to the Authors' League asking that they work in harmony with the actors and managers on the questions regarding war reliefs and readjustments attendant upon any cutting of salaries.

The speaker of the evening who roused the greatest applause was Wilton Lackaye, who had the task of concluding the talking. His words went the fact that the stage and its workers should demand recognition from the Government for the work that they are doing in connection with war charities and the sales of bonds for the nation, so that in the event that legislation or taxation of an unjust nature was fostered against the theatre there would be a chance to demand the rights of the stage in the light of its deeds and the recognition of them in the past, were cheered to the echo.

ONE-NIGHTERS GOOD?

Chicago, Nov. 28.
Reports on good business in the one-night stands and in stock are strengthened by the fact that Chicago dramatic agencies are being deluged for plays. Milo Bennett reports a larger demand along these lines than at any other period within the past five years.

Among the vehicles he has leased within the past week are the following: "Little Lost Sister" and "Little Girl God Forgot" to the Plaza Theatre Stock, Denver; "Little Girl God Forgot" to the Howard Players, Vancouver, B. C.; "Nature's Law" to Jack Bessey's traveling stock company, and to Guy Stock; "Shepherd of the Hills" to William Maylor Stock Co., Pocatello, Idaho; "Bunker Bean" and "Our Children" to Ed William Stock, Kokomo, Ind.; "The Road to Yesterday" to Millais Stock, San Diego, Cal.; "Quincy Adams Sawyer" to Buckingham Players, Enid, Okla.

"MISS WIDOW" STARS CRAWFORD.

Clifton Crawford has been recalled by the Shuberts from the road attraction of "Her Soldier Boy," to be starred in a new production entitled "Miss Widow." Crawford is with the other show this week in Detroit. Upon his withdrawal his role will be assumed by Charles Irwin, lately appearing with Kitty Henry.

Lucille Gardiner, also with "Her Soldier Boy," will be placed in a new Shubert production yet to be named, but which is being adapted from the German.



HFLEN LOWELL

Placed by CHAMBERLAIN BROWN in Madison Gore's "THE GRASS WIDOW" at the Liberty theatre and exclusively under contract to MR. BROWN.

BETTER TERMS WANTED.

There have been several secret meetings of active producing managers within the past few weeks, the purpose being the establishing of a new sharing basis between New York theatres and attractions.

Just now there is no "house shortage," nor is there likely to be any for some time. It was therefore propitious for the producers to present plans for a readjustment of the relation of house and attraction, the idea really being the pooling of them.

In the division of receipts it is the usual thing for the attraction and the Broadway theatre to divide the takings evenly, up to a certain amount, after which a sliding scale is in effect.

It is the purpose of the producers to do away with both of those customs. They say an equal division of the gross is unfair to the producer and that the matter of the split should be computed on the weekly cost of the show as compared with the weekly expense of operating the theatre. If, for instance, it costs \$2,300 to operate a house each week and \$3,700 to run the attraction, the first \$6,000 should be split on that basis and the takings thereafter on the same percentage. Such a division would be an incentive for production, which has fallen off lately due to Broadway division conditions.

A show which opened out of town several weeks ago and is ready to come in was pooled with a house immediately after the first performance. Ten days ago the Henry B. Harris Estate took over practically the entire interest in the "Pipes of Pan," which the Selwyns produced. This piece, running at the Hudson (a Harris Estate house), won favorable notices, but business was not good and the Selwyns were inclined to send it to the storehouse. Without a better attraction in sight, Mrs. Harris took over the show, paying for it out of the profits. But previous to the deal she had seen each member of the company and made an arrangement whereby they were to accept a salary cut until the Christmas holidays.

Such instances indicate that at present the theatre is seeking the attraction, whereas last season the reverse was true. It will not therefore be surprising if the active producers succeed in instituting a pooling system for Broadway.

The division of the gross receipts is applied differently under certain circumstances and especially "on the road." In the wilds, which include some of the larger time for the legitimate, the split is in favor of the attraction. In the case of a large musical production it sometimes runs as high as 80-20, but more often 75-25, or 70-30, and also the latter percentage for standard stars or successes where capacity is almost certain. Of late seasons out-of-town managers have been "buying" Broadway shows, paying so much for the attraction for its engagement in their towns. Some of the wiser showmen who can drive good bargains have found this method more profitable than the former manner of playing on percentage, although the "buying" practice is almost wholly confined to one or two-nighters. On Broadway and in the biggest cities where theatre rent reaches a high figure, like \$50,000 or \$60,000 yearly, the 50-50 split is usually insisted upon by the theatre management when that can be enforced, particularly with the more inexpensive type of play.

FENWICK JOINING FAVERSHAM.

William Faversham is to have in his support for the revival of "Lord and Lady Algy." Irene Fenwick, who of necessity must leave "Mary's Ankle" for that engagement.

Grace George Play Finishing.

"L'Elevation," the present offering of the Grace George season in New York is near finishing. The play has been pronounced too morbid for current times and the closing is scheduled for about two weeks hence.

LEGIT MANAGERS ON THE HUNT FOR "BAD TIMES" SAFETY PLAN

L. Lawrence Weber Proposes Commonwealth Scheme Between Managers and Players. Taken Under Advice-ment by Managers' Association. Players Want to Know If Arrangement Protects Actors Under All Circumstances.

With the estimated number of 20 shows closing throughout the country last week, there have followed additional plans for retrenchment on the part of producing managers and theatre owners.

An interesting suggestion is put forward by L. Lawrence Weber which calls for the staging and operating of productions on co-operative lines. This plan has been taken up by Ligon Johnson and is being presented by him to the United Managers' Protective Association this week.

A letter incorporating the Weber plan states the idea involves co-operation in its widest sense between the management and actors. The gist of the plan is for the players to pool issues with the management and share in the net receipts in the exact ratio of their regular salary.

To ascertain this ratio it is proposed to split the actual cost of production into 25 or 30 parts on a basis of a season of that length. One twenty-fifth or one thirtieth of the production cost would be deducted before the sharing begins, as would the actual expenses incurred, such as railroad fares, advertising, etc.

The net receipts after deducting the weekly production charge plus actual weekly expenses would be divided between the manager and members of the company, the manager's share to be equal to the highest paid member of the cast, and no higher. If the production cost was \$15,000 and there were ten members in the cast whose normal aggregate salary was \$1,450 (amount arrived at by their salary of the previous season), with the star getting \$750, one actor at \$150, two at \$100, two at \$75 and four at \$50, and the attraction did \$8,000 on the week (60-40 basis), the company's share would be \$4,800. From this would be deducted the \$500 due weekly on production cost until paid and the actual expenses, around \$1,000, leaving \$3,300 as net company receipts.

This would be divided into 220 shares under the normal company payroll, as follows:

	Normal Salary.	Shares.
Star	\$750	75
Manager	75	75
Actors	150	15
"	100	10
"	100	10
"	75	7½
"	75	7½
"	50	5
"	50	5
"	50	5
"	50	5
	\$1,450	220

Under the co-operative agreement in such a case the manager and star would each receive \$1.120 and each actor would get 50 per cent. more than his normal salary. On unsuccessful weeks the income of manager and company would be cut in proportion.

Mr. Johnson has briefly and concisely set forth the Weber plan, which was often used in burlesque when that institution was a weakling.

Mr. Johnson does not stop with the above outlined plan, for he calls the attention of the managers that there may be better propositions. If there are he requests them to be sent in to him, to be presented at a managers' meeting.

Methods to determine the legitimate production costs and actual actors' salaries must be adopted to make a co-operative plan a success. A member of the managers and a representative of the Actors' Equity Association are suggested by Mr. Weber to work out the various questions relative to each production. In that way the bills for production cost can be verified and the amount of salary fixed on the past salary paid an actor.

It does not seem to be settled if the Weber plan, adopted, would apply to all productions or whether the managers would select the co-operation for specific shows. Mr. Weber stated to a VARIETY representative this week the plan should extend to all productions during the war or until conditions would again assume semblance of the normal.

When England went to war with Germany in August, 1914, a similar slump occurred in the English amusement world and the legitimate producers endeavored to adopt a somewhat similar commonwealth policy. No general agreement was made. It finally resolved itself into a general salary reduction, with the prevailing understanding between employer and employees that when business showed an improvement the former salary basis would be restored.

The music hall circuits made an agreement with the Variety Artists' Federation whereby the receipts of the halls were to be divided 50-50 with the actors, excepting in cases where some artist took over the bill, in which event he (or she) could make any arrangement that was mutually agreeable. The V. A. F. signed this agreement for a period of three months, at the conclusion of which it was renewed, but with a guarantee artists receive not less than 85 per cent. of their contracted salaries. In some cases the artists received as much as two and one-half times their contracted salaries through this sharing agreement. This, however, didn't occur often, as the managers took care to offset this. In the houses that were sure of big receipts the manager would select one of the acts, usually the headliner, and ask him to take over the show for the week, guaranteeing him against loss and a slight increase over his contracted salary "for his trouble." The other artists had no redress, receiving their full salaries, but not participating in the percentage plan for that week.

At one of the longest executive sessions yet held by the Actors' Equity Association Tuesday the question of the proposed co-operative plan was gone into, resulting in the appointing of a committee, which will handle any proposition advanced by the managers along the lines of deflecting actors' salaries. This committee is designed to work in unison with a similar body from the authors' society. It is assumed any movement to reduce operating expenses will probably include cutting of the usual author's royalty, which in many cases is 10 per cent. of the gross.

Just what stand the A. E. A. will take if the United Managers' Protective Association suggests co-operation is withheld by the Equity officials at present. One question to be threshed out is that if the actor does

(Continued on page 15.)

K. & E. PROVIDENCE.

Providence, R. I., Nov. 28. Another outbreak of the war between the rival theatrical syndicates, Klaw & Erlanger and the Shuberts, with Providence as the scene of the opening battle, is threatened. This is forecast by the visit yesterday to this city of Alfred E. Aarons, general representative of Klaw & Erlanger, and it is rumored K. & E. are to compete with the Shuberts and their ally Col. Felix R. Wendleschafer of the Providence opera house.

There have been rumors for several months of hostilities impending between the two camps.

Providence is one of the few cities where there is not, under the terms of the existing truce, either a pooling agreement or understanding.

Mr. Aarons visited the Modern theatre, a big playhouse now devoted to films, but which has all the facilities for legitimate. Later he conferred with R. Goodside, who holds a ten-year lease of the Modern from B. Thomas Potter. It was reported that he opened negotiations with the lessee for some arrangement whereunder that house would be booked by Klaw & Erlanger.

It was denied by Mr. Goodside, who comes from Portland, Me., and who manages or leases several theatres in that section of New England, that any contract had been signed and Manager Dow of the Modern says that pictures will be shown for several weeks at least.

By a treaty which brought a conflict to an end several years ago the Shuberts and the opera house here were left in the exclusive possession of the first-class legit. bookings in this city. Lee Shubert, when asked in New York City last night about the report that a general fight was about to be started again, said he could not conceive that Klaw & Erlanger would violate an agreement with his firm whereby it is said to have Providence to itself just as Klaw & Erlanger were to have no opposition at New Orleans and other points. Col. Wendleschafer, too, was loath to believe there would be a breach.

HAIR CUT AT BREAKFAST.

Chicago, Nov. 28. Nat Goodwin and Arnold Daly, who started out as suite mates in the Congress Hotel at the opening of the "Why Marry?" engagement, have split socially. Nat has moved to another hotel, and says these constant divorces are terrible. But this was how it happened:

Daly summoned a barber to the joint apartment early one morning to have himself "fixed up." Goodwin was entertaining friends at breakfast in the dining room of the suite. Daly smelled the fish frying, came forth, took a seat at the board and ate his breakfast while having his hair cut. That was when Nat began packing his trunk.

The story is going the professional rounds here, with no one daring to interview Daly regarding his side of it, as Daly challenges to fistic combat those who offend him, having once engaged in a prize fight here with his valet because of wounded feelings.

Daly is leaving "Why Marry?" at the Grand Saturday. After a number of arguments he tendered his resignation and it was accepted. Floyd Krembs is here to replace him.

WALTER-HART'S FIRST.

The first play Max Hart and Eugene Walter are presenting as partners is "The Assassin," originally announced to be produced by the Shuberts. The play opens this week.

It is to be followed by a new play starring Charlotte Walker. Miss Walker was to have gone to London to appear at the head of an English company in "The Wolf," but the refusal of the London Board of Trade to permit any persons to enter the country for entertaining purposes has deferred the project.

SHELTON'S "UNDER AGE" PLEA.

Pleading she was under the legal age when entering into a contract with the Century management, Yvonne Shelton of the "Miss 1917" organization is seeking to avoid a law suit with the Dillingham & Ziegfeld management, which has declined to recognize a two weeks' notice handed to them by that young woman.

It is said Miss Shelton has received an offer to appear in a forthcoming Broadway revue production and with this proposition before her, sought to walk out of a three years' contract she signed with the Century around Christmas time, 1916. The Century agreement with her was a play-and-pay one, calling for an increase of salary each season.

Dillingham & Ziegfeld have placed the matter of the contract with their attorneys and will probably instruct them if necessary to make a full test of the "baby plea," as the attempt to escape liability through claiming to be under the legal age is known.

CHESTNUT ST. O. H.—SHUBERT'S.

Philadelphia, Nov. 28. The old Chestnut Street opera house, formerly operated by Nixon & Zimmerman, playing syndicate attractions, opened this week by the Shuberts with "You're in Love," a musical comedy.

The Hammerstein production drew only a fair house Monday night, although the show was nicely treated by local scribes. It remains simply a question whether patronage can be drawn below the "deadline," which is 11th street here.

The opening gives the Shuberts three theatres in this city. Work has already commenced on the erection of the new one on South Broad street opposite the Broad, a syndicate theatre.

BALKED AT \$1,000 A MONTH.

VARIETY's story of some weeks ago regarding the efforts of William Carpenter Camp to have Elita Proctor Otis divorce him so that he could marry Mrs. Thorne, a millionaire widow, was finally verified by the local dailies when word came that Elita had served Camp with papers.

On the strength of the reported money in sight she asked \$1,000 a month alimony. The service was at the Claridge, New York.

Camp, from Boston, wired in hot protests over the amount asked, and hedged on the soft impeachments regarding Mrs. Thorne.

ALAN DALE'S POPULARITY.

Chicago, Nov. 28. Alan Dale is not very popular with Chicago critics. Several of them, observing Morosco's announcement regarding Dale's first piece, sneered at the cynical New York first-nighter.

Percy Hammond referred to him as "a play reporter for a Brooklyn newspaper." The Hearst papers here did not publish any announcement at all, they having long since ceased to print Dale, as they once did, in the form of New York theatrical correspondence in Hearst's Chicago organs. O. L. Hall, the kindest of the paragraphers, referred to Dale as "the man who calls himself Alan Dale."

Ashton Stevens, critic for the Examiner, who also has had a play taken by Morosco, has just recovered from a week of illness, and expects shortly to leave for Los Angeles, where his "Mary's Way Out" is to be produced about Christmas time.

TWO-STAR PLAY LOSES.

Cincinnati, Nov. 28. "Pals First" playing the Grand opera house last week suffered a loss of \$2,200 on the week in spite of the presence of two stars in the piece—Thomas Wise and William Courtney.

One of the matinees drew the loss gross of \$190.

NEWS FROM THE DAILIES

(Below is news matter not collected by VARIETY but rewritten in condensed form from the items relating to theatricals appearing in the New York daily newspapers between the dates of VARIETY'S weekly issues.)

The Frolic of the Friars will be held Dec. 2.

William Faversham has under consideration the organization of a Shakespearean festival.

Another vaudeville playlet, by Colgate Baker, will soon appear.

At the Neighborhood Playhouse there will shortly be produced a dramatic playlet, dealing with the French in the war, by Yorska.

The Century may be open the year round with Ziegfeld and Dillingham producing "The Summer Girl" next summer.

Miss J. C. Middleton has been appointed executive secretary of the National League for Woman's Service.

Antoinette Walker is again playing the lead on the road in "Mother Carey's Chickens."

Roshanara and the Ballet Intime will go on a cross-continental tour following the Boston engagement, which closes Dec. 3.

Oliver Morosco will produce during the holidays "The Madonna of the Future," Alan Dale's first play.

C. F. Coghlan, son of the late Charles Coghlan, has been added to the company which will be seen with Ethel Barrymore in "Camille."

William Faversham will do a big revival of "Lord and Lady Algy" in New York during the holidays.

The name of piece at the Harris—"Loving Eloise"—may be changed to "The Naughty Wife."

"Over the Top," scheduled to open at the 44th Street Roof, Nov. 28, was postponed until Dec. 1.

George Marion will appear in "The Grass Widow" when the play is produced at the Liberty, Dec. 3.

A new stock organization under the direction of Percy Winter will begin at the Modern, Providence, Dec. 3.

South American capitalists are planning to construct a replica of the Hippodrome in Buenos Aires.

The Washington Square Players will present at the Comedy the second bill of their subscription season Dec. 3.

The Greenwich Village Theatre will continue its present bill for the next four weeks, when a new program will be given.

William H. Crane, dean of American actors, made his debut on the vaudeville stage last Monday, after 54 years spent on the speaking stage.

With a volunteer program made up of N. V. A. acts a benefit for the Catholic Mission and relief work on Blackwell's Island was held at Terrace Garden, Nov. 22.

Walter Regan, now appearing with Mrs. Fiske in "George Sand," is planning a trip to London at the close of his present engagement.

Frances Starr, at Carnegie Hall, Dec. 5, will recite "Carillon." The concert is for the benefit of Belgium, by the Oratorio Society of New York.

Two "Mary's Ankles" companies left for the road this week, one opened at Trenton and the other at Perth Amboy. Eileen Poe and Margaret St. Clair are the respective Marys.

Through William Connor, her American manager, and I. Sillgard, who represents a group of South American capitalists, Mme Bernhardt will tour South America.

Laurette Taylor's engagement in "The Wooing of Eve" will end Dec. 1. She then will begin rehearsals of "Happiness," another play by J. Hartley Manners.

Dillingham and Ziegfeld have signed a new lease with the directors of the New Theatre Co. which will give them the Century for the next three years.

"Six Months' Option," Dorothy Donnelly's latest play, was produced in the Prince's last night (Nov. 29). It is a three-act comedy by Annetta Anstee.

It has been decided by the A. H. Woods not to close "On With the Dance" at the Republic until Dec. 1. Dec. 3, Lou Tellegen will open in "Blind Youth," scheduled to stay at the Republic for three weeks.

Norworth and Shannon, producers of "Odds and Ends of 1917," are preparing a second review at the opening attraction of the new Norworth, it will be entitled "Nick-Nacks of Now."

Jack Welch, associated with Cohan & Harris for 13 years, and more recently general representative for Arthur Hopkins, has been appointed general manager for the Hitchcock-Götz combination.

The third season of the Passion Play of Veronica's Veil will open again in February under the auspices of Father Conrad, C.P., rector of St. Joseph's Church, of the Passionist Fathers.

A co-operative scheme whereby actors would share in the business and also accept a share in the financial risks is a plan suggested by L. Lawrence Weber, to combat the theatre-going slump caused by war conditions.

"Autolove," the work of the French composer, Jean Gilbert, was produced at the Yorkville, New York, Nov. 21. The piece under another name was shown in Paris and Berlin five or six years ago.

The Amateur Comedy, in conjunction with the Y. M. C. A., will give a series of performances for the entertainment of soldiers at cantonments who can reach town easily. The first show will be "A Sunny Morning" at the Garden theater (New York) Dec. 8.

With the co-operation of the Stage Woman's War Relief and the Immediate Relief Society, the Professional Woman's League will hold a patriotic bazaar in the club rooms, 1000 Broadway, afternoons and evenings of Dec. 8-8.

The F. F. Proctor Enterprises have dissolved six of its corporations, certificates being filed with the Secretary of State. They are: Troy Theatre Co., Lyceum and Griswold opera house, Troy, and Leland, Grand and Proctor's Annex of Albany.

William Gray was declared the winner of the first leg of the Lanus' Club golf tournament. The contest is for a silver cup, donated by Julian Ellinks, and must be won three times before its possession becomes permanent.

The New York headquarters of the War Department Commission on Training Camp Activities, Military Entertainment Service, are located at 1520 Broadway, with Hollis Cooley, as general manager. Adam Kessel has been placed in charge of the picture department of the Service.

Press agenting appears to be degenerating, according to this:

"The lowest salary paid any actor or actress in New York is received by Polly Blunt in the Messers, Shubert production of "The Star Gazer" at the Plymouth theatre. Polly Blunt is the brilliant green parrot that whistles and chatters during the third act of the new musical success. His salary is three crackers and a bowl of seeds a day, and he gives no indication of striking for higher salary."

According to Kitty Galanta, a Russian dancer with "Chin Chin Chow" at the Manhattan, a man called upon her at the theatre one day last week and said his name was "Mr. Jacobs." He asked her if she had ever been to Russia. She admitted that she had, and she also said she knew the Tsar's second daughter by sight. "Mr. Jacobs" then told her she could make a lot of money by going with him to San Francisco and posing as Miss Romanoff. Miss Galanta thinks the man wanted her to pose as Miss Romanoff in motion pictures. She refused the offer, and reported the matter to her manager, Morris Gest. That Miss Tatiana Nikolaevna Romanoff, second daughter of the deposed Tsar of Russia, having made her escape from Siberia, will soon be in the United States is vouched for by members of the Russian Civilian Relief, but the time of her arrival is still a mystery. It is said the young woman is coming here to disseminate true information about Russia.

The most spectacular bit of publicity this season was accorded "The Wanderer" last week in Boston through the cunning of Wilfred Holcomb, when for four days a herd of 120 sheep used in the pasture scene of the show grazed on the Boston Common. Atoning for the sheep were 10 men in costume. It was the first time in 87 years sheep had been allowed on the Common, but Mayor Curley wanted a permit under an old law that permitted any citizen to so use the Common. Thursday the city's corporation counsel discovered the law had been repealed 50 years ago and so informed the Mayor. Whereupon the Mayor called up Holcomb and, after admitting that "one had been put over on him," asked the press agent if he had been aware that the law had been repealed. Holcomb truth-

fully replied in the affirmative, adding that he had trusted to luck that the Mayor didn't know it. The sheep were immediately ordered off the green but in the meantime the dailies had run spread stories and pictures galore.

CRITICISMS.

THE STAR GAZER.
A musical comedy in three acts. Book by Cosmo Hamilton; lyrics by Matthew C. Woodward; music by Frank Lehár. At the Plymouth, Nov. 28.

The piece is a romantic costume play of the England of 1880, peopled with about a score of folk who dress in the bright colors of the period but who are themselves rather dull. As a result the piece is really diverting only when the orchestra plays.—Times.

In addition to the excellence of the music, with which composers of opera comique far more famous than Lehár might have been well satisfied in their bygone day, the book and lyrics were unusual to relate, almost beyond criticism.—Herald.

ART AND OPPORTUNITY.

A comedy in three acts by Harold Chapin, at the Knickerbocker, Nov. 28.

That rarest of all things came to the Knickerbocker last night, a light comedy written with a masterly touch and sustained with workmanlike skill and vigor from the first word to the final curtain.—Times.

It contains a vein of subtle humor which is very much in its favor, though it cannot be said that its elusiveness is brought out in full measure in its present performance. However, there is an unusually fine quality to the comedy, which ought to appeal strongly to holiday playgoers.—World.

LES FOURBERIES DE SCAPIN.

Moliere's comedy in French, at the Theatre du Vieux Colombier, Nov. 28.

As in the case of our Washington Square Players, the dominant note was of intelligent amateur feeling—a very rare and valuable quality in such an endeavor—which was limited at times, perhaps by deficiencies of authority and practical skill. The two ventures have, indeed, very much in common, and the development of this company of the Vieux Colombier will be watched with profound interest and respect.—Times.

ENGAGEMENTS.

Helen Lowell ("Grass Widow").
Al Terry, musical director ("Molly Dear").

FLORA MOORE NEEDS WORK.

Chicago, Nov. 28.

Some months ago an aged character woman in a week-stand musical comedy, whose part called for being hoisted on a pulley, fell when the pulley broke and sustained serious injuries. She was taken to the American Theatrical Hospital, where she remained for weeks, finally leaving well, but weak. She forthwith commenced a tour of theatrical employment agencies, as her financial condition rendered it imperative to secure work. She has been unable to get any work. She is still looking. But nobody knows her nor remembers her name.

She is Flora Moore. A quarter of a century ago she was one of the best known dramatic women in the country. She was a sensation in such plays as "A Bunch of Keys," "Zigzag Alley" and "In a Pullman Palace Car."

She wants work, this wraith of a one-time footlight glory. And she needs work.



WALTER REGAN

Who closed with Mrs. Fiske Saturday and opens with G. M. Anderson and Lawrence Weber's "Eyes on No" by Arthur Goodfellow. MR. REGAN is exclusively managed by CHAMBERLAIN BROWN.

SHOWS IN CHICAGO.

Chicago, Nov. 28.
Conditions are "looking up" a bit at local houses. With a normal advance for the Thanksgiving Day performances, and the International Live Stock show set for the week beginning Saturday (always one of the big theatre weeks of the year), the chins of the managers are a trifle higher.

Blanche Ring, despite heavy opposition, got \$8,000 with "What Next?" "The Passing Show" did strong business, but the \$2.50 top kept money away. The sell-out sign was not used at all. Ruth Chatterton, in "Come Out of the Kitchen," proved the star draw, with sell-out matinees and uniformly good nights. This one is not playing Sundays.

"Here Comes the Bride" succeeded "Parlor, Bedroom and Bath" in the Colonial. With the \$1.50 limit featured the K. & E. piece got a warm reception, turning them away for a starter. George Arlis reopened the Blackstone Monday in "Hamilton," with the Hamilton Club buying 500 seats for the premiere. "Oh, Boy" is holding up splendidly at the La Salle, and "The Man Who Came Back" is still a winner.

But William Gillette, "Why Marry?" "Upstairs and Down" and "Miss Springtime" are playing to negligible returns.

SHOWS IN NEW ORLEANS.

New Orleans, Nov. 28.
Irwin and Henry leave the southern company of "Her Soldier Boy" this week with the termination of the Tulane engagement, Irwin taking Clifton Crawford's role with the eastern organization at Detroit next week, Miss Henry assuming one of the principal roles with the same company. The show did but a light business here at the Tulane.

Al H. Wilson, popular here, is averaging well at the Lafayette. At the Dauphine the stock burlesque shows are drawing a profitable patronage.

SHOWS IN 'FRISCO.

San Francisco, Nov. 28.
"Miss Springtime" was the local opening this week, to a house about three-quarters filled.

"The 13th Chair," at the Cort, is drawing but fair business.

Allen Doone is repeating this week with "Lucky O'Shea," with light attendance. Next week will mark the closing of his engagement, when he will offer "Shaun Rue." Thereafter the house will resume its regular stock policy.

"LILAC DOMINO" CO. SAILING.

J. L. Sach's "Lilac Domino" company will sail next week for the other side. Those leaving are Mr. and Mrs. Frank Lalor, Vincent Sullivan, Robert O'Connor, Edwin Wilson, Eugenie Corday, Josephine Earle, Elinore Henry, Lois Meredith, P. S. Pigott.

David Quixano expects to sail, but is having some trouble in securing a passport. Willie Edelsten will leave on the same ship.

SHOWS IN LOS ANGELES.

Los Angeles, Nov. 28.
"Potash and Perlmutter" had only a fair opening at the Mason, due to the drawing strength of a counter attraction, staged by Mack Sennett for the benefit of the army and navy.

A good advance sale, however, promises a profitable engagement for the show here.

Chorus Girl's Couple of Suits.

Chicago, Nov. 28.
Edna Fellheimer, a chorus girl, has filed a suit here for divorce against Frank Fellheimer of Macomb, Ill. In addition she has filed a \$50,000 alienation suit against her wealthy mother-in-law, Mrs. Laura Fellheimer, who, she alleges, cause the wreck of her marital happiness.

LOSING ELOISE.

Playwriting farce is nothing new for Fred Jones, but his latest effort ought to give him a new season's success for its freshness, brightness and fun of "Losing Eloise" at the Harris is a delight in a season not flushed with hits and one which should be particularly partial to light offerings.

While full credit is due Mr. Jackson for the novelty of his idea and his lines, the producers (Seymour) should be credited for the excellence of the company. Eight characters with but four really in the center of the picture. Thus the piece should be a profitable one regardless.

A husband stage-managing his wife's elopement. That's "Losing Eloise."

Eloise Farrington, youthful and irresponsible, has been married a year. Her husband, Hilary, is a novelist, wrapped up in his writing. He is about to take to his bungalow on Long Island at the first curtain but as the bungalow is six miles from the village, Eloise cannot think of going along. Hilary is satisfied to be alone with his work. Leaving Eloise alone too much gave her a notion to listen to Darrel McKnight, a philanderer. She and Darrel planned to elope to the west immediately upon Hilary's departure.

In the midst of readying for the elopement, back comes Hilary, who has forgotten his manuscript case. He learns from the maid of Eloise's determination to travel. He is loath to believe anything wrong but is fully enlightened by Nora, a sprightly widow, until that very night beloved by Darrel and who has been told by the philanderer all about his affair with Eloise.

Whereupon Hilary takes it upon himself to direct the elopement himself. He sees that Eloise takes all manner of apparel, and then insists that she and Darrel go to his bungalow for their "honeymoon." He speeds ahead to welcome them.

Happens along Nora, whose chauffeur discovers he is out of gas. As that too was strangely due of the other cars because of leaking gas tanks there is a nice little house party. In the morning Eloise finds she detests Darrel, and Darrel switches his affections back to Nora, who decides instant matrimony only will give her a hold on Darrel. And Hilary admits he might have neglected Eloise a bit, but never again.

Charles Cherry as Hilary couldn't be improved upon and, assisted by Violet Hemming, Lucille Watson and Francis Byrne, there is a quartet of players capable of putting anything over. Miss Hemming made a pretty and appealing Eloise but Miss Watson, as the widow, was the life of the party and was slightly entrusted with the most of the bright dialog. In telling Hilary of his wife's elopement with Darrel she said: "They haven't known each other long but their souls are old friends." When she asked Hilary what he replied to he replied it was matrimony. She replied: "If you can solve that problem you deserve the Nobel peace prize." Mr. Byrne made a splendid Darrel, and the bits were all handled exceptionally.

The Harris isn't house given to hits but "Losing Eloise" should prove the exception. *Ibce.*

A DAUGHTER OF THE SUN.

Ralph T. Kettering is co-author of "A Daughter of the Sun" at the Lexington O. H. this week. He was once known as the "Chicago's boy press agent." "A Daughter of the Sun" combines the dramatic thrill of yesterday with the soft, mellow strains of the steel guitar and ukelele. Ralph T. was aided and abetted by Lorin Howard, who staged the play and did a good job. The piece may cause comparisons, but irrespective of them the show deserves business at pop prices. It tells an interesting, gripping story; radiates the beauty, warmth and sunshine of Honolulu and scenically is the best of the season's shows at the Lexington.

The assemblage of players is fully adequate as they run almost a neck-and-neck race with the scenery in addition to carrying a Hawaiian quintet of ukers, who also are strong on vocalizing, the acting company does exceptionally well with the story that runs wild with romance, mystery and dramatics that calls on every note of the melodramatic music box. An American, doctor, in the employ of the U. S. secret service—falls in love with the daughter of the sun; a native Hawaiian, who stuck to the white man when she thought he had leprosy and would be banished. There are villains and they are steeped in the deepest, darkest dye. One is the master of an agent of the Japanese secret service who stooped at nothing, and all the plans and movements of the U. S. army and naval machinery. He has as his right hand bowers Kama Lunnillo (Richard Earle) and a blind Hawaiian high-priest (Blosser Jennings), who works against the "white race," which he cursed in every act. Dr. Ongi Sankura (Jean Clarendon) did his role justice. He acted well and stuck to the interpretation. Earle as Kama has a speaking voice that rivals Emmett Corrigan's. James A. Bliss was a capital Colonel Clay. Leonard Lord was the doctor who defied the Hawaiian customs in making love to the little daughter, Loa (Freda Tyner). Miss Tyner is ideal for the part and displayed stage charm and naturalness. Lenh Hatch does creditably well as the Colonel's daughter, while Virginia Stuart as the slangy American woman was effective all the way.

An epidemic of colds seemed prevalent. The men fared worse than the women. Scarcely "A Daughter of the Sun" is worth \$2 of any man's money. Otherwise it comes right up to the dollar mark, and that is saying a lot for some of the International circuit attractions brought to town of late. *Mark.*

"BLIND YOUTH" TOO SORDID?

Atlantic City, Nov. 28.

To gaze upon a bit of mud and realize it is the handicraft of life, fashioned to point the dry way to the wayfarer, without losing one's proper perspective, is an enviable faculty. To those who possess this faculty, "Blind Youth," which opened at the Apollo Monday, with its ponderous but pellucid philosophy, its sheer artistry and its audacious truth, will be valuable for itself alone. Unfortunately, its sordidness may be its undoing, though there are those who will argue to the contrary. In fact, much will depend upon the prevailing mood of the audience.

"Blind Youth" stars Lou Tellegen, the co-author with William Mack. It bears the indelible impress of Mr. Tellegen and particularly in the melodramatic twist to the last act—the dramatic craftsmanship of William Mack. It has been invested with a delicate web of beauty comparable to that found in Daubert's "Sappho," which work it suggests in tone and germinal idea. It has unmistakable literary value, the virtue of truth, and is presented with such masterful finish and skill that its improbabilities are eclipsed in the brilliance of the acting.

J. J. TOO EMPHATIC.

By jacking out of the cast of "The Star Gazer" at the last minute last week, Beth Lydy forced the show to postpone its opening until Monday.

The enforced darkening of the Plymouth for three days is laid at the door of J. J. Shubert. The Plymouth is not overly equipped with dressing rooms. All are upstairs but the star's quarters, occupied in this case by John Charles Thomas.

Miss Lydy ventured a complaint Wednesday afternoon which brought a retort from Mr. Shubert to the effect he did not care where she dressed or whether she ever dressed, only Mr. Shubert made his remark more emphatic. The premiere of the play had been advertised for Wednesday night.

Her role was taken by Carolyn Thompson, not especially known here, but who sung "Adele" in London.

BUY FOR "THE KING."

Immediately after Leo Ditrichstein opened in "The King" at Cohan's last week the ticket speculators arranged an eight weeks' buy with Cohan & Harris, despite the agents' inclination against "buys" of long term until a change of heart.

ARTHUR HOPKINS, AUTHOR.

Arthur Hopkins is writing a book on the theatre, called "How is Your Second Act?" It will be published by Philip Goodman, who published George Jean Nathan's "Bottom's Up."

MANAGERS ON THE HUNT.

(Continued from page 13.)

accept a co-operative scheme and thereby take chances on getting less than his salaries in the lean times, will the plan remain operative after the war and when times are prosperous so that the actor may participate in the big profits as well?

There is an angle that may delay any co-operative scheme now that calls for the managers to assume the risk for the immediate future. When the managers raised admission prices here and on the road to \$2.50 and even \$3 he did not voluntarily raise the salaries of the players.

Hugh Ward, of Australia, appeared before the A. E. A. and spoke in behalf of the Australian actors' society of 800 members, and which is desirous of affiliating with the A. E. A. Mr. Ward spoke of the actors' contract in Australia, saying it was more favorable to the actor than the recently adopted Equity's form. He pointed out that Alf Hayman, at the managers' dinner Sunday, admitted the new form was more advantageous to the manager than to the actor.

SOME HOUSES PAYING TAX.

One-night stand theatre managers and the traveling combination managers are not united on the theatre tax matter, with some of the companies playing engagements and having the local manager deduct the amount of the tax from the gross.

In the west, middle west and some parts of the south theatres are paying the tax on a split basis, with the traveling companies, or are forging the visiting attractions to stand for the tax.

Some of the road managers forced to pay the tax are foaming, asserting the tax was not laid out for them to pay in the first place.

GUS HILL FINDS ROAD GOOD.

"From all sides I am hearing of the poor business done on the road," said Gus Hill Monday. "I do not find it so with my companies. 'Mutt and Jeff' played to \$8,000 in Detroit last week, 'Hans and Fritz' did \$5,200 in Rochester, and my minstrel show in the one-nighters is playing to excellent houses. The 'Mutt and Jeff' takings are about the same as last season. Whether it would have done better in normal times I am not prepared to say."

WILFORD KANE'S IRISH PLAY.

An Irish play is said to have been written by Wilford Kane, who will produce it. An offer was made last week to Eileen Huban to take a role in the Kane piece, but Miss Huban is reported to be under a contract for five years with A. H. Woods. She is playing under the Woods management in "On With the Dance."

"NEVER BETTER"—CLIFFORD.

Chicago, Nov. 28.

A bas, dark clouds! Kaus, calamity howlers! Listen to the serene spiel of Ed Clifford, interested in nine shows and two Chicago theatres:

"Business never was better. For the first time in the years I have been in business, all my shows and theatres are showing a profit. We're batting a thousand."

MAKE FUND MEMBERS.

There is a movement for professionals accepting contracts for a season's work to promise to pay \$2 to the Actors' Fund. M. T. Middleton is responsible for an agreement printed at the bottom of each of the Gus Hill show contracts, whereby the signer supports the fund as follows: "It is a part of this agreement that every employee of the Gus Hill enterprises must become a member of the Actors' Fund before the season opens. The manager of the company is hereby authorized to deduct the fee of \$2 from the fourth week's salary of any one failing to enroll."

The list of show girls and chorus misses who have been helped by the fund within the past few years would be amazing were it to be made public.

BROADWAY PRODUCERS.

(Continued from page 3.)

that the theatres will all be ready for attractions on Jan. 1.

A list of the various cantonments and the number of divisions which have been assigned to each is:

- NATIONAL ARMY CANTONMENTS.**
Camp Gordon, Atlanta, Ga., 8 Army Divisions.
Camp Pike, Little Rock, Ark., 4 Army Divisions.
Camp Lewis, American Lake, Wash., 9 Army Divisions.
Camp Funston, Fort Riley, Kan., 7 Army Divisions.
Camp Devens, Ayer, Mass., 7 Army Divisions.
Camp Dix, Wrightstown, N. J., 8 Army Divisions.
Camp Meade, Annapolis, Md., 8 Army Divisions.
Camp Jackson, Columbia, S. C., 4 Army Divisions.
Camp Grant, Rockford, Ill., 2 Army Divisions.
Camp Zachary Taylor, Louisville, Ky., 8 Army Divisions.
Camp Dodge, Des Moines, Ia., 4 Army Divisions.
Camp Custer, Battle Creek, Mich., 2 Army Divisions.
Camp Sherman, Chillicothe, O., 2 Army Divisions.
Camp Travis, San Antonio, Tex., 2 Army Divisions.
Camp Lee, Petersburg, Va., 8 Army Divisions.
Camp Upton, Yaphank, N. Y., 1 Army Division.

- NATIONAL GUARD CANTONMENTS.**
Camp Wheeler, Macon, Ga., 4 Army Divisions.
Camp Kearney, Linda Vista, Cal., 5 Army Divisions.
Camp Beauregard, Alexandria, La., 8 Army Divisions.
Camp McClellan, Anniston, Ala., 5 Army Divisions.
Camp Sevier, Greenville, S. C., 4 Army Divisions.
Camp Greene, Charlotte, N. C., 7 Army Divisions.
Camp Logan, Houston, Tex., 1 Army Division.
Camp Shelby, Hattiesburg, Miss., 3 Army Divisions.
Camp Cody, Deming, N. Mex., 4 Army Divisions.
Camp Doniphan, Ft. Sill, Okla., 2 Army Divisions.
Camp McArthur, Waco, Tex., 2 Army Divisions.
Camp Wadsworth, Spartanburg, S. C., 1 Army Division.
Camp Sheridan, Montgomery, Ala., 1 Army Division.
Camp Bowie, Ft. Worth, Tex., 2 Army Divisions.
Camp Hancock, Augusta, Ga., 1 Army Division.
Camp Mills, Mineola, N. Y., 1 Army Division.

In addition to the above camps it is planned at present to locate an Embarkation Camp near Hoboken, N. J., but it is hardly likely that there will be a theatre at this camp through its proximity to New York.

ERROL IN K. & E. SHOW.

The proposed revue under Klaw & Erlanger's direction expects to start rehearsals within a week. Leon Errol and Bernard Granville are two of the early engagements made for it.

Gene Buck is writing the book. Daisy Jerome, the English singing comedienne, has also been engaged.

UNION HILL STOCK.

Stock supplants vaudeville at the Hudson, Union Hill, next week, under the direction of Edward H. Curtis. The opening attraction will be "Common Clay" with Dorothy Shoemaker in the Jane Cowl role and Stewart Robbins in the Caldara part.

Others in the company are Jack Rosleigh, Betty Brown, Jessie Pringle and James Lawrence.

Cohan & Harris Rehearsing Two.

Two shows, under the direction of Cohan & Harris, went into rehearsal Monday.

The new Cohan & Harris revue got under way at the Cohan & Harris theatre, while Sam Forrest began the preliminary work on the new Mary Ryan play, expected to be tried out of town for two weeks in December.

Monday morning Irving Berlin turned over to George Cohan seven completed numbers for the revue. Mr. Berlin will furnish all of the lyrics and music, Mr. Cohan writing the book.

It is reported the Cohan Revue is to have players only, and be rather devoid of the dancers and specialties formerly a large part of the Cohan Revue casts.



CONRAD NAGEL

Playing the lead in Wm. A. Brady's "THE MAN WHO CAME BACK" with MARY NASH and exclusively managed by CHAMBERLAIN BROWN.

BILLS NEXT WEEK (DECEMBER 3)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)
Theatres listed as "Orpheum" without any further distinguishing description are the Orpheum Circuit.
Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit; "U B O." United Booking Offices; "W V M A." Western Vaudeville Managers' Association (Chicago); "P." Pantages Circuit; "Loew." Marcus Loew Circuit; "Inter." Interstate Circuit (booking through W. V. M. A.); "Sun." Sun Circuit; "A H." Ackerman & Harris (San Francisco).
SPECIAL NOTICE—The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions.

New York
PALACE (orph)
Lady Duff Gordon
Morton & Glass
Cecil Cunningham
Farber Sisters
The Night Clerk
Derkins Dogs
Trovato
Darras Bros
ALHAMBRA (ubo)
(All-star festival)
(Time table billing)
Sterling & Marguerite
Jennie Middleton
Lydele Higgins
Florence Tempest
Kenny & Hollie
Mme. Doree Co
Dorothy Toye
John B Hymer Co
Bailey & Cowan
Brenck's Mazes
COLONIAL (ubo)
Belle Baker
Halligan & Sykes
Misses Campbell
"Corner Store"
Rockwell & Wood
Hermione Shone Co
Ebina & Pitt
Seabury & Shaw
RIVERSIDE (ubo)
Herman & Shirley
Cats Bros
"Dream Fantasies"
Elinore Cochran
Hassard Short Co
Harry Tighe Co
Valeska Suratt Co
Harry Carroll
ROYAL (ubo)
Louis Mann Co
Conroy & LeMaire
Bailey & Cowan
Frederika Sums Co
Sig Franz Co
H & G Ellsworth
Margaret Edwards
Van Cleve
AMERICAN (loew)
Gold & Seltzer
Miller & Green
Don Fulano
Bevan & Flint
6 Stylish Steppers
Ward & Shubert
Andy Rice
Pless & Rector
Knight & Sawtelle
Chandler & DeR Sis
Geo Jessell
Allied Band
Jessie Haywood Co
Conroy & O'Donnell
Bell Theater Bros
(Two to fill)
VICTORIA (loew)
The Skatelles
Jean Sothorn
"What Hap Ruth"
Adrian
Allied Band
(One to fill)
2d half
Kramer & Cross
Mabel Harner Co
Dorothy Burton Co
Bevan & Flint
6 Stylish Steppers
LINCOLN (loew)
The Zaneros
Hinkel & Mae
Mabel Harper Co
"What Hap Ruth"
Exposition 4
Woolford's Dogs
2d half
Loddy & Legdy
Octavo
Minna Phillips Co
Dow & Dale
Reskin's Russlana
GREFLEY (loew)
Murphy & Barry
Octavo
Conroy & O'Donnell
Dorothy Burton Co
Demarest & Doll
Stephans Sisters
2d half
Cooner & Lacey
Maud Tiffany
Herbert & Dennis
Belle & Mave
"A Real Pal"
Lew Cooner Co
Wm Morris
DELANCEY (loew)
Alexander & Swain
"The Steam Puffers"
Brazell & Parker
Billy Hill Co
Geo Jessell
The Norvelles
(One to fill)
2d half
The Yaltes
Lane & Green
Don Fulano
Clark & Wood

Rawls & VonKaufman
Cervo
Stephans Sisters
NATIONAL (loew)
Nat Burns
Murphy & Klein
Rush & Richards
Herbert & Dennis
Bob Tip Co
2d half
Gold & Seal
Jeanette Childs
"The Right Man"
Herman & Henley
(One to fill)
ORPHEUM (loew)
Adams & Mangie
Dorothy Roy
Belle & Mave
"A Real Pal"
Cook & Stevens
Chandler & DeR Sis
2d half
Alexander & Swain
Belle & Mave
"Regular Bus Man"
Lane & Smith
DeFace Opera Co
Andy Rice
Bob Tip Co
BOULEVARD (loew)
Eskimo & Seals
Stone & Manning
C & M Cleveland
The Molycodee
Lew Cooner Co
2d half
The Skatelles
Miller & Green
Billy Hill Co
Belle & Mave
Exposition 4
AVE B (loew)
Helen Morali
"Lulu's Friend"
Dyer & Perkhoff
Howard's Bears
(One to fill)
2d half
Dorothy Roy
"Officer 444"
Harvey DeVora 3
Non Plus Ultra
(One to fill)
Brooklyn
ORPHEUM (ubo)
(Festival bill)
(Time table billing)
Mankichi Troupe
The Gerald
Beaumont & Arnold
Smith & Austin
Paul Dickey Co
Hickey Bros
Cameron Sisters
Felix Adler
Lambert & Ball
The Duttons
BUSHWICK (ubo)
Sam Bernard
Rex P Haines Co
Nolette
Lightners & Alex
Dugan & Raymond
Lou Holts
Lockett & Brown
The Littlejohns
4 Idanas
BIJOU (loew)
Maud Tiffany
Minna Phillips Co
John & Mae Burke
Flying Keelers
(Two to fill)
2d half
Murphy & Barry
Jean Sothorn
"What Hap Ruth"
Dale & Burch
The Norvelles
(One to fill)
DEKALB (loew)
Kramer & Cross
Lang & Green
"Regular Bus Man"
Dale & Burch
Cervo
(One to fill)
2d half
Stone & Manning
Ward & Shubert
Chase & LaTour
Ryan & Richfield
Adrian
Breakwater Barlows
PALACE (loew)
3 Moriarty Sisters
Murray Bennett
Non Plus Ultra
(Two to fill)
2d half
Helen Jackley
C & M Cleveland
Dyer & Perkhoff
(Two to fill)
FULTON (loew)
The Yaltes
Clark & Wood
"The Right Man"
Chase & LaTour
Wm Morris

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LOS ANGELES and SAN FRANCISCO
Shanley and Furness ("Fifty-Fifty")
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Davis & Stafford
"The Food Inspector"
Altoona, Pa.
ORPHEUM (ubo)
Bollinger & Reynolds
Holmes & Buchannan
"Broken Mirror"
Regan & Renard
Hoyt's Minstrels
2d half
"Pretty Baby"
Anacosta, Mont.
BLUEBIRD (ab-wva)
(2)
(Same bill playing
Hip, Spokane 5)
Lorraine & Mitchell
Leaver & LeRoy
3 Melody Girls
"The Pool-Room"
Anselus Trio
Dudley Trio
Ann Arbor, Mich.
MAJESTIC (ubo)
1st half
Hayes & Rives
Valyda & Braz Nuts
Al White Co
"A Real Pal"
Casting Lamps
Atlanta, Ga.
LYRIC (ubo)
(Birmingham split)
1st half
Wheeler Trio
Josephine Davis
Gaylord & Lantion
3 Lyras
Elsie LaBergere Co
GRAND (loew)
Swalt's Animals
Jenks & Allen
Challs & Lambert
Smith & Kaufman
Archie Dunbar 3
2d half
Kennedy & Nelson
E J Moore
Chabot & Dixon
The Leightons
Hoosier Girls
Augusta, Ga.
GRAND (ubo)
(Macon split)
1st half
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Bloomington, Ill.
MAJESTIC (wva)
4 Musical Lunds
Raines & Goudrich
Dean & Sor Girls
Ben Deely Co
Cummin & Seahum
2d half
Lucille & "Cockie"
Floyd Mack & Mayb
"Finders Keepers"
Foster Ball Co
Roy & Arthur
Boston
KEITH'S (ubo)
"Naughty Princess"
Randall & Meyers
B Seeley Co
Bennett & Richards
Eddie Borden Co
Eddie Dowling
Helen Davis
Gordon & Rica
ORPHEUM (loew)
The Renelas
Bennington & Scott
Middleton & Spellmyr
El Cota
2d half
"Mimic World"
Peppino & Perry
Manning & Hall
Williams & Mitchell
Dick Verga
"Mimic World"
C & S James (loew)
Hickey & Cooper
Al Ripon
O'Brien Havel Co
Elinore & Carleton
Royal Hussars
2d half
Elizabeth Mayne
C & S McDonald
Al Fields Co
Pique
(One to fill)
Bridgeport, Conn.
PLAZA (ubo)
Adlon Co
Keane & Williams
Gilmore & Castle
Loewenberg Sis Co
Chas Olcott
2d half
Two Violets
Pool & Rose
Warren Lacoste
"Sidewalk Cabaret"
Buffalo
SHEA'S (ubo)
Benny & Woods
McKay & Ardine
Morris & Campbell
"Rising Generation"
O'Neal & Walmesley
LeRoy Talma & Bosco
Butte, Mont.
PANTAGES (p)
(7-13)
Primrose Minstrels
Erwin & Hill
"Well Well Well"
Marlette's Marionettes
Alice Hamilton
Jan Rubin
PEOPLES-HIP (ab-wva)
(2)
(Same bill playing
Grand, Wallace, Ind,
7)
Skating Venues
Follette & Wicks
Marshall & Covert
Kelly Wilder Co
3 Regals
Jere Sanford
Calgary
ORPHEUM
McIntyre & Heath
Travers Douglas Co
Ray Ball
Sylvester & Vance
Ree Ho Gray Co
3 Stewart Sisters
Alexander Kids
PANTAGES (p)
"Bride Shop"
F & O Walters
Senator Murphy
Jack Kennedy Co
Rodriquez
Camden, N. J.
TOWER'S (ubo)
(20-1)
2d half
Sylvia Loyal Co
Hallmann & Monett
H Gleason Co
Worth Wayten 4
Cedar Rapids, Ia.
MAJESTIC (wva)
Bertie Ford
Mack & Velmar
Moss & Fry
Lawrence & Edwards
Willie Solar
"Temptation"
2d half
Frank Ward
"Winter Garden Rev"
Flida & Wells
Selma Braatz
Champaign, Ill.
ORPHEUM (wva)
2d half
Billy Kinkaid
May & Kiduff
Steindel Bros
Anderson & Galnes
Pernikoff Rose & Ball
Charlotte, N. C.
MAJESTIC (ubo)
(Spartanburg split)
1st half
G & I Gardner
Fred Weber Co

Madison & Winchester
Marmelin Sisters
McVICKERS (loew)
Rose & Ellis
Bell Boy Trio
Lawrence Johnston Co
Mlle Fleury
Regal & Mack
Carlo & Nole
Frank & Foren
Denkin Everett Co
Dolce Sisters
Ryan & Juliette
Chico, Cal.
MAJESTIC (ab-wva)
(4)
(Same bill playing
Empress, Sacramento,
5)
Artane
Garnella Duo
Foster & Foster
Ten Dark Knights
Fish Howard & Toolin
Rindow Trio
Cincinnati
KEITH'S (ubo)
3 Daring Sisters
Lew Hawkins
Willi Ward & Girls
Lee Kohlmar Co
Hamilton & Barnes
Adelaide & Hughes
Moore & Whitehead
Vallecita's Leopards
EMPRESS (abc)
Florantine Trio
Mueller & Myers
Flying Sherwoods
Janis & West
"Through the Mirror"
"After Ten Years"
Cleveland
KEITH'S (ubo)
4 Meyraks
Fox & Ward
Stone & Hayes
E Nesbitt & O'Neil
Moore & Gerald
Sam Mann Co
Gautier's Toy Shop
(Two to fill)
GRAND (miles)
The Randall
Andrew Kelly
Fritz Scheff
Andy Lewis Co
University Four
(One to fill)
MILES (miles)
Clarence Wilbur
Sherman Van & Hy
Maurice Wood
Sylvester Schaeffer
(Two to fill)
Columbia, S. C.
PASTIME (ubo)
(Charleston split)
1st half
Alfred Peavy Co
Alex McFayden
Deerstar, Ill.
EMPRESS (wva)
(Sunday opening)
The Simbos
Mahoney & Rogers
"To Save One Girl"
Rucker & Winifred
Schoen & Walter
Thalero's Circus
Denver
ORPHEUM
Edw "Bandita Revue"
Georgia Earle Co
Al Herman
Juggling Nelsons
Santly & Norton
Gallagher & Martin
PANTAGES (p)
Dunbar
Lane & Harper
"Friendly Call"
Neal McKinley
"Oh You Devil"
Maxine Parriah
Detroit
LEWIS (loew)
Lew Dockstader
A DeManby Co
Vadi & Gyi
"Crabber's"
Sylvia Clark
Mario Lo
Mr & Mrs G Wilde
Abbott & White
ORPHEUM (miles)
Taylor's Lions
Phanphands
"The New Turnkey"
Al Noda
Florence Timpon
Kremka Bros
REGENT (miles)
O'Diva & Seals
Laura Guerite
"The Hermit"
"Melody Land"
Tozan & Geneva
Hilton & Lassar
MILES (abc)
Maybelle Phillips
Stratford 4
The Keltons
William Schilling Co
6 Southern Serenaders
(One to fill)
Dunbuque, Ia.
MAJESTIC (wva)
Carlotta
Harry & Etta Conley
Ed & Jack Smith
Frank Stanton Co
Arthur Peavy Co
Selma Braatz

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Tom Mahoney
4 Hartford
Cincinnati
KEITH'S (ubo)
Nolan & Nolan
Mae Curtis
McCormack & Simpson
Wright & Deltrich
Gladys Hanson
Prevost & Brown
(One to fill)
Dallas, Tex.
MAJESTIC (ubo)
(Sunday opening)
Jack & Forie
Amanda Gray Co
Ed Lee Wrothe Co
Hedkes & Hedges
Maria Orchestra
Hunting & Frances
Asah's Troupe
Dallas, Ill.
PALACE (ubo)
The Gladiators
C & M Dunbar
M & B Hart
Ene & Dutton
6 Kirkmitch Sisters
2d half
Hayes & Rives
Valida & Braz Nuts
Danny Simmons
Welch Mealy & Mont
"To Save One Girl"
Davenport, Ia.
COLUMBIA (wva)
(Sunday opening)
Morales Toy Shop
Mr & Mrs Wm O'Clair
"Home Thy Children"
Frank Ward
1017 Wintar Gar Rev
2d half
Cummin & Seahum
Oliver & Oip
Taber & Green
Bavard Troupe
(One to fill)
WILSON (wva)
Aerial Mitchell
Morley & McCarthy Sis
Hans Roberts Co
Harry Hines
Marmelin Sisters
2d half
Edwards & Louise
Dean & Sor Girls
DeVourg Sisters
Mack & Velmar
Pat Barrett
Taratoc Roosters
Duluth
ORPHEUM
Eva Taylor Co
Toots Paka Co
Frank Crumit
I. Grobe
Rice & Werner
Kanazawa Japs
Elsa Ruescher
GRAND (wva)
Paul Fetching Co
F. M. Waddell
5 Sunsters
Gladys Correll
D'Amore & Douglas
2d half
Archie Onrl & Dolly
Jolly Tars
Maxime Bros & Bob
Markee & Montgomery
(One to fill)
Easton, Pa.
ABEL O H (ubo)
Pierlot & Scofield
Lewis & Chapin
Arthur Sullivan Co
Davis & Stafford
"The Food Inspector"
Joe & Vera White
Dick Williams
Chisholm & Breen
Worth Wayten 4
"Sherman Was Right"
F. St. Louis, Mo.
5 EBBERTS (wva)
Jack Dresdner
Ed & Irene Laory
"Who Owns the Flat"
(Two to fill)
2d half
Foley & Massimo
Neal Abel
International Rev
(Two to fill)
Edmonton, Can.
PANTAGES (p)
Rosaldin
The Langdons
Jarvis & Harrison
T & G Florenz
D & Harris & Variety 4

\$14 PER ROOM AND BATH FOR 2 WEEK
\$16 UP PER SUITES PARLOR, BEDROOM AND BATH FOR 2 WEEK
 Light Airy, with all Modern Hotel Improvements.
REISENWEBER'S HOTEL
 58TH STREET AND COLUMBUS CIRCLE, N. Y.

Erle, Pa.
COLONIAL (ubo)
 Eddie Montrose
 Joyce West & M
 Walter Weems
 Imhoff Conn & C
 Friend & Downing
 "Rising Generation"
 Evansville, Ind.
GRAND (wva)
 (Terre Haute split)
 1st half
 Dancing Tyrells
 Heger & Goodwin
 Richards & Kyle
 Ray Snow
 Dan Sherman Co
 Fall River, Mass.
ACADEMY (low)
 Peppino & Perry
 Manius & Hall
 Williams & Mitchell
 Nick Verga
 Piquo
 2d half
 Bennington & Scott
 Middleton & Spielmyr
 El Cota
 The Renelias
 (One to fill)
 Fargo, N. D.
GRAND (abc)
 Wellington Irving Tr
 Casad Levering & C
 Nantilla & Warden
 Jack Reddy
 2d half
 Calne & Odon
 Harmon & O'Conner
 Frankie Pay & Boys
 Harley & Harley
 Flint, Mich.
PALACE (ubo)
 (Sunday opening)
 Delvadia & Jack
 "Camouflage"
 "Inspiration Girls"
 Claudie Tracey
 Joe DeCoe Troupe
 Ft. Wayne, Ind.
PALACE (ubo)
 (Sunday opening)
 "Naughty Princess"
 Bolger Boy
 2d half
 Emmy's Pets
 Austin & Bailey
 Jim McWilliams
 Lew Welch Co
 Espe & Dutton
 6 Kirkamith Sisters
 Ft. William, Can.
ORPHEUM (wva)
 (4-5)
 (Same bill playing
 Strand, Win-
 nipeg, 2d half)
 Calvin & Thornton
 Dorothy DeSchelle Co
 Farg & White
 DeKoch Troupe
 (7-8)
 Paul Patching Co
 Fred & Mae Waddell
 5 Funsters
 D'Amore & Douglas
 Fort Worth, Tex.
MAJESTIC (inter)
 (Sunday opening)
 Lala Selbini
 G Aldo Randegger
 "Race of Men"
 Porter J White Co
 Olive Briscene
 Nellie Nicholas
 8 Virginia Steppers
 Galveston, Tex.
MAJESTIC (inter)
 (2-3)
 (Same bill playing
 Beaumont 4-5 and
 Austin 7-8)
 Musical Hunters
 Clark & LaVier
 Wilmos Weston
 Gould & Lewis
 Theo Kosloff Co
 Regal & Bender
 Grand Rapids, Mich.
EMPRESS (ubo)
 Hallen & Hunter
 Jack Alfred Co
 Clayton & Lennie
 "Cheyenne Days"
 Farrell Taylor Co
 Cecyng Campbells
 (One to fill)
 Great Falls, Mont.
PANTAGES (p)
 (4-5)
 (Same bill playing
 Anaconda 6)
 Wilson's Lions
 Bert Touhey Co
 Lewis & Lake
 Grindoll & Bether
 Arno Antonio 3
PALACE (ab-wva)
 (1)
 (Same bill playing
 People's, Butte, 5)
 Violet & Charles
 Kilshey & Geneva
 7 Bennett & Young
 Cliff Dean Players
 Zuhn & Dries
 Swain's Cockatoos
 Green Bay, Wis.
ORPHEUM (wva)
 2d half
 Hayatake Bros
 Wilton Sisters
 Lew Wells
 Black & White Rev

Harrisburg, Pa.
MAJESTIC (ubo)
 "Pretty Baby"
 2d half
 Bollinger & Reynolds
 Lewis & Chapin
 "Broken Mirror"
 Holmes & Buchanan
 "Fashion's la Carte"
 Hartford, Conn.
POLI'S (ubo)
 Warren Laocote
 Carlisle & Rome
 Somers & Morse
 "Sidewalk Cabaret"
 (One to fill)
 2d half
 Gilmore & Castle
 Varietes de Dance
 Murphy Van & K
 Robert Demont
 (One to fill)
PALACE (ubo)
 Shattuck
 John Geiger
 Dances D'Art
 May Ward
 "In the Trenches"
 2d half
 Abbott & Mills
 Grace Hazzard
 Hart Clark
 Kitty Francis Co
 (One to fill)
 Hattiesburg, Miss.
STRAND (ubo)
 B Bouncer's Circus
 8 Vagrants
 Selma Braets
 (Two to fill)
 2d half
 Polzin Bros
 Netla Johnson
 Lewis & Norton
 McCloud & Carp
 1st half
CANTONMENT (low)
 Forrest & Church
 Lee Walton & Henry
 5 Melody Maids
 Chas L Fletcher
 Leonard & Louis
 2d half
 Concertos
 Savannah & Georgia
 Baseball 4
 Florence Rayfield
 Broelius & Brown
 Hanleton, N. J.
FEELEY'S (ubo)
 (20-1)
 2d half
 Paul Brady
 Clifton & Cornwell
 Klein Bros
 "Sally's Visit"
 Hoboken, N. J.
LYRIC (low)
 Lillian Watson
 "When Women Wink"
 Harvey DeVora 3
 Helene Trio
 (One to fill)
 2d half
 Robinson & Denny
 Howard Sisters
 "Expansion"
 Frank Farron
 Picolo Midgets
 Houston, Tex.
MAJESTIC (inter)
 (Sunday opening)
 Alexander Bros & E
 Pietro
 Clifford & Willis
 Brenda Fowler Co
 Haley Sisters
 Max Bloom Co
 Huntington, W. Va.
ORPHEUM (abo)
 Seabury & Price
 (Four to fill)
 2d half
 Ray & Rand
 (Four to fill)
 Indianapolis
KEITH'S (ubo)
 Beeman & Anderson
 Leavitt & Lockwood
 Herbert Lloyd Co
 Whiting & Burt
 Dorothy Regel Co
 Santos & Hayes
 Jack LaVier
LYRIC (ubo)
 (Sunday opening)
 1st half
 Fred's Pigs
 "Back to Elmira"
 Cecil & Mack
 Ernie & Ernie
 Circle Band
 Jackson, Mich.
ORPHEUM (ubo)
 (Sunday opening)
 (Lansing split)
 1st half
 Matambo & Wells
 Duval & Simmonds
 Linton & Glris
 Al Abbott
 Shaw's Circus
BIJOU (abc)
 LaVere & Palmer
 (Four to fill)
 2d half
 Oatman Co
 Willie Hais & Bro
 Selbie & Lillie
 (Two to fill)
 Jacksonville, Fla.
ARCADE (ubo)
 (Savannah split)
 1st half
 The Hennings
 Shaw & Campbell

Mr & Mrs Campbell
 Hill Tivoll & Hill
 (One to fill)
Janeville, Wis.
APOLLO (abo)
 2d half
 Slime Ruebens
 Clipper Trio
 Rexless Trio
 (One to fill)
Jersey City, N. J.
PALACE (ubo)
 (20-1)
 2d half
 "Race & Edge"
 "On High Seas"
 Wheeler & Porter
 Burnham & Allen
 Joliet, Ill.
ORPHEUM (wva)
 2d half
 "Six Little Wives"
 Johnstown, Pa.
MAJESTIC (ubo)
 (Pittsburgh split)
 1st half
 Bower's Revue
 Ernest Rockett
 Ferry
 (Two to fill)
 Kalamazoo, Mich.
MAJESTIC (ubo)
 (Sunday opening)
 (Battle Creek split)
 1st half
 Tansanian Trio
 Granville & Mack
 Tom Davies Co
 O'Connor & Dixon
 Diana's Models
 Kannana City, Mo.
ORPHEUM
 (Sunday opening)
 Geo Damerel Co
 Jessie Busley Co
 Wm Ebe Co
 Mile Leitzel
 Gonne & Alberts
 Capes & Snow
 Frankie Heath
PANTAGES (p)
 (Sunday opening)
 Paul
 Four Roses
 McCormick & Irving
 O Handsworth
 Harry Breen
 "Mine Up-to-Date"
 Kneavelle, Wynn
BIJOU (ubo)
 (Rialto, Chattanooga,
 split)
 1st half
 David Kinder
 Walters & Walters
 Archer & Belford
 Linton Lawrence
 Chyo & Chyo
 Lafayette, Ind.
FAMILY (ubo)
 "Paradise Valley"
 2d half
 Merle & Delmar
 C & M Dunbar
 Chief Little Elk Co
 Archie Nicholson 3
 "Mr Detective"
 Lansing, Mich.
BIJOU (ubo)
 (Sunday opening)
 3 Robinsons
 (Jackson split)
 1st half
 George Nagahera
 Ray & Emma Dean
 "6 Peaches & Pair"
 Empire Comedy 4
 Degnon & Clifton
 Lincoln, Neb.
ORPHEUM
 Mercedes
 Kliner Hawksley & Mc
 Chas Wilson
 "The Night Boat"
 Fern Bigelow & M
 Baugler's Birds
 Lillian Fitzgerald
 Little Rock, Ark.
MAJESTIC (inter)
 Maley & Smith
 Zamet & Wozni
 Walter Baker Co
 (Two to fill)
 2d half
 Bernie & Baker
 "Magazine Girls"
 Medlin Watts & T
 3 Weber Girls
 (One to fill)
 Livingston, Mont.
STRAND (ab-wva)
 (4)
 (Same bill playing
 Palace, Great Falls,
 6)
 Sweeny & Newton
 Aleva Duo
 Adanac Duo
 Wireless Girl
 Kelly Wilder Co
 Lavine Trio
 Los Angeles
ORPHEUM
 Trilzie Friganza Co
 Arthur Havel Co
 Aveling & Lloyd
 Kouns Sisters

Paterson, N. J.
MAJESTIC (ubo)
 (20-1)
 2d half
 Alf Ripon
 "The Job"
 Elmore & Carleton
 8 Royal Hussars
 (One to fill)
 Quincy, Ill.
ORPHEUM (wva)
 Retter Bros
 Floyd Mack & Mayb
 8 Weston Girls
 Paul Bauwens
 Thaler's Circus
 2d half
 Low Hoffman
 Maz & Kliduf
 Eadie & Ramsden
 Rucker & Winfred
 8 Merrill Co
 Raleigh, N. C.
STRAND (ubo)
 (Lynchburg split)
 1st half
 Emma Stephens
 Berry & McKinn
 The Menardos
 (Two to fill)
 Reading, Pa.
HIP (ubo)
 Lawton
 Greater City 4
 "Fashion a la Carte"
 (Two to fill)
 2d half
 Francis P Dent
 "Garden Belles"
 Fox & Ingraham
 4 Lukens
 (One to fill)
 Reno, Nev.
MAJESTIC (aab)
 (2-4)
 Victoria Four
 Williams & Williams
 (5-6)
 Howard Copper & M
 Allen & Allen
 (7-8)
 Apollo Trio
 Roberts & Roden
 Richmond
LYRIC (ubo)
 (Norfolk split)
 1st half
 Cycling Brunettes

BRADY and MAHONEY
 Palace Theatre
 1st half
 2d half

REISENWEBER'S
SEA GRILL and CAFETERIA
 For Ladies and Gentlemen
 8. W. Cor. 58th St. and Columbus Circle
NO CABARET—NO DANCING
 Delicious Food in Ample Portions
AT REASONABLE PRICES
 Caps Code 20c Soup 15c
 English Chop, Bacon and Baked Potatoes 50c
 Coffee 5c Tea 5c Beer 5c
OPEN DAILY AND SUNDAY
 From 6:30 A. M. to 1:00 A. M.

Clover Leaf 3
 Seibini & Grovinal
Madison, Wis.
ORPHEUM (wva)
 Orville Stamm
 Wilson & Wilson
 Mack Earl
 Ziegler Twins & Ky 5
 2d half
 Mr & Mrs Wm O'Clare
 Ed Blondell Co
 Hart & Wilson
 4 Ankers
 (One to fill)
Marshallsburg, Ia.
CASINO (abc)
 5 Florinados
 3 Robins
 (Two to fill)
Macon City, Ia.
CECIL (abo)
 3 Robins
 Fred & Bea Lucier
 Ting Ling See
 2d half
 "Exploits of Africa"
 (Two to fill)
 McKeesport, Pa.
WHITE O H (ubo)
 Dorothy Sothen 3
 Conrad & Conrad
 Edward Edmond Co
 Nelson & Castle
 Beauty
 2d half
 Orbasany Cockatoos
 Gallerini & Son
 "Tango Shoes"
 Ditzel & Carroll
 Miss Gille Co
 1st half
 Conrad & Conley
 L & M Hunting
 "Finders Keepers"
 Primrose 4
 Fred LaReine Co
 Newark, N. J.
MAJESTIC (low)
 Cooper & Lacey
 Jeanette Childs
 Herman & Henley
 Rawls & V Kaufman
 Lane & Smith
 Breakaway Barlows
 2d half
 Nat Burns
 Scott & Christy
 "Apple Blossom Time"
 John & Mae Burke
 Flying Koolers
 (One to fill)
 New Haven, Conn.
BIJOU (ubo)
 Turner Grace
 Willbur Field

Jimmy Dunn
 "Merchant Prince"
 Orth & Cody
 "Whirl of Girls"
 2d half
 J & K Demaco
 Geo Schindler
 "Corner Store"
 E & J Smith
 The Seebacks
Montgomery, Ala.
GRAND (ubo)
 (New Orleans split)
 1st half
 Ruth Belmer
 Weber & Rednor
 "Betting Betty"
 Bowman Bros
 Seclno Bros
Montreal
LOEW (low)
 Avondas
 Jenson & Jenson
 Mary & W Rogers
 "Children of France"
 Big 4
 Resista
Muskegon, Mich.
REGENT (ubo)
 (Sunday opening)
 Walsh & Bentley
 Barber & Jackson
 Lew Welsh Co
 Hugo Lutgens
 American Girl Rev
 2d half
 "20th Century Whirl"
 Nashville, Tenn.
PANTAGES (ubo)
 (Louisville split)
 1st half
 Conrad & Conley
 L & M Hunting
 "Finders Keepers"
 Primrose 4
 Fred LaReine Co
 Newark, N. J.
MAJESTIC (low)
 Cooper & Lacey
 Jeanette Childs
 Herman & Henley
 Rawls & V Kaufman
 Lane & Smith
 Breakaway Barlows
 2d half
 Nat Burns
 Scott & Christy
 "Apple Blossom Time"
 John & Mae Burke
 Flying Koolers
 (One to fill)
 New Haven, Conn.
BIJOU (ubo)
 Turner Grace
 Willbur Field

Keely Bros Co
 Dorothy Earle
 Joe Browning
 Dancing Kennedys
 (One to fill)
N. Yakhima, Wash.
EMPIRE (ab-wva)
 (2)
 (Same bill playing
 Regent, Toomsa, 6)
 The Totos
 Vincent & Carter
 7 Variety Dancers
 Amedeo
 Barney First
 Alice Teddy Co
Oakland
ORPHEUM
 (Sunday opening)
 Nan Halperin
 Sophie Tucker Co
 Frank Westphal
 Skating Bear
 Lloyd & Britt
 Cooper & Ricardo
 Humes Musical 3
PANTAGES (p)
 (Sunday opening)
 "Dream of Orient"
 Claudia Coleman
 The Youngers
 Hony & Lee
 Willard
 "All Wrong"
HIPP (ab-wva)
 (2)
 Harry Davis
 Walton & Brandt
 Sigmund & Manning
 "My Country"
 Plier & Cole
 2 Carltons
Ogden, Utah
PANTAGES (p)
 (4-8)
 3 Mori Bros
 5 Sullys
 Iacy Shannon & D
 Trevitt's Dogs
 "Winter Car Rev"
 Willie Solar
Omaha
ORPHEUM
 (Sunday opening)
 Mark's Lions
 Mrs G Huxley Co
 Leo Reers
 Norwood & Hall
 Kerr & Enslin
 Diamond & G daughter
 Anison & Daughters
Pasentic, N. J.
PLAYHOUSE (ubo)
 (20-1)
 2d half
 Capt Powers Co
 Inness & Ryan
 "Riddle of the Sphinx"
 Frank King
 Gandler's Chinies
MONTELUK (ubo)
 (20-1)
 2d half
 Barton Oliver & M
 Camille Trio
 Lestro

"Mar Via Wireless"
 Beatrice Herford
 (Five to fill)
SHERIDAN (SQ) (ubo)
 (Johnstown split)
 1st half
 Romalene
 Leonard & Gladstone
 Brown & Fields
 Chas Gibbs
 Doreen Singers
Portland, Ore.
ORPHEUM
 (Sunday opening)
 Harriet Rempel Co
 Willie Weston
 Williams & Wolfus
 "Tennessee Ten"
 Rave
 Hazel Moran
 Winona Winters
KEITH'S (ubo)
 Herbert Sisters
 Knapp & Cornelia
 Everett's Monks
 Dave Roth
 Violet Reason Co
 Bernard & Scarth
PANTAGES (p)
 Doris Lester 3
 Pedrin's Monks
 Gitrain Dancers
 4 Castles
 Strand Trio
 Harry Jolson
HIP (ab-wva)
 (2)
 (Same bill playing
 Redding, Redding, Cal,
 7)
 Flyber's Circus
 Byrd & Harvey
 Eastman & Moore
 Capt Kidder Co
 Dan Ahern
 "Mary's Day Out"
Providence, R. I.
KEITH'S (ubo)
 Taylor
 Voland Gamble
 Cole Russell & D
 H Berenford Co
 Maleta Ponconi
 Rooney & Bent
 George Lester
 "Riddle School"
 (One to fill)
EMERY (low)
 Ben Harney Co
 Elizabeth Mayne
 C & S McDonald
 Al Fields Co
 Monroe & Grant
 (Continued on page 22.)

(Continued on page 22.)

CABARETS

The Broadway restaurants holding all-night licenses may keep open hereafter until 2.30 a. m., according, it is said, to an understanding reached Monday night. A "gentleman's agreement" was effected with the proviso any violator who remained open after that hour would have its closing hour held strictly to one o'clock with other possible consequences. Following election some of the late cabarets tried taking a chance and got away fairly well for a week or so when the police became active. Another week of promptness at the closing time and the Broadway restaurants flared out again. This time plain clothes men were sent around at one and obliged the places to stop serving liquor through remaining within the rooms. A conference later resulted in the 2.30 limit. The restaurant men felt quite jubilant over the concession secured.

The war has revived an amusement classified as a "dead" art, i. e., sharp-shooting. The first gallery furnished on an elaborate plan opened this week in the basement of the Strand theatre under the advertised title of "The Bounding Buck." Here the amateur gunners shoot at animated pictures mostly carrying animal views, very similar in the "Life Taught" A. W. Woods trifled with at one time. A series of reels showing views of the German army are also used, but the management refuses permission to anyone but uniformed men to aim and fire at the Germans, advancing the argument that only men in uniform should shoot at pictures of others in uniform. The same company opened four places in the city simultaneously Monday night, having an invitation opening the night previously. The Strand basement will be the central spot, several thousand dollars having been spent in redecorating the room. A gallery for onlookers has been constructed and soft drinks are served from the Roof service bar. Whether the animated shooting game will be revived as an amusement by the pretentious arrangement is problematical. The Strand parlor is getting a good transient play from the cabaretiers who stop to take a shot after their dancing, and, while poorly located for proper sign advertising, its presence is easily discernible and the success or failure of the place will depend entirely on how the shooting sport appeals to the public.

Road house business is demoralized around New York. The drop has happened earlier than usual and is attributed as customary nowadays to the times. It looks like a bleak winter for the road resorts. Restaurant patronage in the city is nothing to gloat over and few are gloating, although the prices haven't been lowered. The restaurant men never forget to bewail the war tax of 10 per cent. of the gross receipts, but when a cabaret restaurant can serve two bottles of still water, two club sandwiches, two chicken sandwiches and two chop sueys, charging \$13.30 for that collection, they don't need much business to plod along. The New York cabaret restaurant menu cards are the best assistance Prohibition ever had.

The Omar Khayam Room of the Hotel Martinique is presenting a very agreeable restaurant revue, especially produced for it by Gus Edwards, who staged the show and composed several of its songs. The piece is just called a girlie show in two "Ghoogs." It has the advantage of extremely pleasant surroundings. In converting the original "Dutch Room" into an "Omar

Khayyam" the Martinique has vastly improved it through quiet but effective decorations and raising the west end of the room into a terrace. The higher rear portion of the place remains unchanged. Mr. Edwards' aptness in piecing together a lively group of young women, including choristers, is brought to the surface once again with this revue. The chorus looks well, has dancing numbers that keep them active often and have been nicely dressed. Bobby Watson is the principal singing comedian. He is doing one number, "I'm a 12 O'Clock Fellow in a Nine O'Clock Town," that Mr. Watson makes an act of, through the rube A K character employed, also dialog. One of his comments is "I'm a devil in a taxi." Watson lends much strength to this revue. A couple of the numbers were in the Henderson Coney Island revue last summer, which Mr. Edwards also put on. The school bit for the finale of the first part is one of these. The Martinique show is made more reminiscent of Henderson's by other of its principals, particularly the Furness Sisters, Alice and Hazel. Formerly chorus girls, the Furness Duo have blossomed forth into real principals for cabaret work. Alice is attracting the most notice through her voice and handling of the more difficult songs of the program. Her sister, Hazel, looks very well and is lively enough, but needs some little attention vocally, among one or two other matters that could aid her. The Furness girls have come right along and the change is almost a metamorphosis. Mabel Nickerson's principal contributions are a Scotch and Irish dance. She looks very pretty and greatly helps the ensemble effect. Mabel Jones is doing rather better in this show than she has previously. The Martinique's atmosphere and setting are of benefit. Elmer Haynes is "the singer," in any other show known as "the straight man." He sings well enough, but is heavy in it and his other work, perhaps because he starts off as Omar himself. The Omar cigarettes are there, too, in one number, when the girls throw Omars around on the table. It looks as though the Omar cig people fell for that one. There are a number of catchy songs, with Mr. Edwards not holding altogether to his own numbers. One of the best is "What Will Become of Your Little Doll?" with a pretty melody, written by Billy Gaston. "Romance" is an Edwards ballad, of quite some merit. Miss Jones sings the "Hello, Dearie" song of "The Follies" this season, which has had its air stolen from "Oh, Johnny." The finale is patriotic, with a production finish attempted upon the small stage. It concludes with the Edwards patriotic march song hit, "Laddie Boy." For a well-balanced high-class revue in a high-class restaurant the Martinique's Omar Khayyam show will suit almost anyone. It is drawing business down to Broadway and 33d street, and it must be good to do that.

"A Night in Spain," as the Coconut Grove show has been named, is to open Dec. 6, according to its latest announcement. Raymond Hitchcock will head the midnight group of entertainers with some of the Spanish players from "The Land of Jov" at the Park, also up there, as an added attraction. It is said the Coconut Grove show will cost \$5,000 weekly. Dillingham and Ziegfeld have taken the Spanish people on a contract for 10 weeks. One performance nightly, starting about 11.30. Valverde will write the music and an orchestra of 16 pieces play it. The Roof will be decorated for Spanish

atmosphere. Spain is about the biggest small-time nation remaining neutral.

The Chicago cabaret situation was saved for the entertainers this week by a recommendation coming from the Chicago Common Council Committee which suggests the elimination of dancing in cafes here. The recommendation orders the entertainers to work on raised platforms here and permits the continuation of skating and vaudeville programs. A graduated license running from \$250 to \$1,000 will be added for places having entertainment.

Imogene Comer, one of the old stage favorites of many years' standing and who recently toured vaudeville offering a specialty composed of descriptive songs, has opened a Bohemian club at 11 East 8th street, a few doors from Fifth Ave. The place is known as Imogene's. It has dancing and a cabaret performance as side attractions. The only drinks served are of the soft variety. Weekly parties are given in the honor of some particular stage favorite, with Miss Comer acting as hostess.

Jacques Bustanoby, the restaurateur, is being sued for divorce by his wife, Elizabeth. The papers were filed several weeks ago in Suffolk County, N. Y. Statutory grounds are alleged and several prominent women may be named as corespondents. The couple were married in Hoboken in August, 1914. The wife was married twice before and divorced from each marriage. Mrs. Bustanoby asks for alimony. She is represented by Herman L. Roth.

Last week Andre Sherri, manager of the revue at the Winter Garden, Chicago, paid three of his discharged chorus girls' salary in lieu of two weeks' notice and supplied their transportation back to New York, from whence they came. This was done after the girls, Peggy Lavalle, Beverly Lavalle and Florence Towle, had employed Benjamin H. Erlich to sue Mr. Sherri. The girls allege they were engaged in New York and discharged in Chicago without cause or notice.

Norval Baptie, the undefeated western ice skater, has accepted the challenge of Oscar Mathieson, the former Norwegian skating champion, and the men will fight it out in the Chicago ice arena. Baptie is at present appearing at the Terrace Garden in that city and attempted to get Mathieson and Bobby McLean into match contests last season. The western sports are excited over the Baptie-Mathieson event.

Dore and Cavanaugh received an offer of \$750 weekly for the coming summer in the revue at the Hotel Traymore, Atlantic City. The couple were the hit of "Going Up" when it played Atlantic City, and the hotel management made the offer then. Gene Buck and Dave Stamper are to write the show, to be handled and cast by Jack Hughes and Leslie Morosco.

The Film Cafe, formerly Billy Gallagher's, is using 11 entertainers; Frank Hess, Harry Taylor, Yvonne Ross, Vic Steiner, Jack Daly, Mabelle Lee, Eugene Gorman, Valentine Lamonte, Jack Deveraux, Eddie Hanley, Jack Bergman, with Jack Van Ulin at the piano and Mike Boderay, violinist. Joseph M. Callahan is managing the cabaret.

The Plaza, Brooklyn, now booked by Fred S. Fenn, opened a new revue last week staged by Billy Cloonan. The cast includes Lane and Brown, Ullis Brothers, Mazie La Strange, Tiny Midge and Joe. Jess White, Marcella, Pat O'Neil, Flo Casper, Russell and Malone, Miss Sullivan. The show is composed of principals only.

Reisenweber's on Columbus Circle, has announced a series of "Sunday Nights in Bohemia" under the direction of A. Baldwin Sloane. This is the title and style of entertainment first introduced to New York by Gus Edwards and since then often revived by him.

Joe Pani is reported having bought into the Castles-By-The-Sea Corporation and is now one of its directors. There are four owners. The corporation is estimated worth about \$200,000. It controls and operates the restaurant of the corporate name at Long Beach.

The Denishawn Dancers are at Tait's, San Francisco. Tait's is getting the best play in town and is the only cafe presenting high class entertainment in San Francisco. Other places are depending on soubrets and prima donnas.

Bobby McLean, the skater at the College Inn, Hotel Sherran, Chicago, is giving exhibition dances at Iceland, the new rink at Sixty-third street and South Park avenue. The Sunday ad. called him "Baby" McLean.

With Patricola still leading, the following have been added to the program at the Green Mill Gardens, Chicago: Seven Bennetts, Ivan and Pedrová (Russian dancers) and Arthur Higson, comedian.

The Boulevard Cafe, New York, has put a ban on all military costumes, formerly used by one or two of its entertainers. The management also prohibits the use in any way of the American flag.

Chez Fysher and his six Parisian artists will open at Reisenweber's late next month. Fysher cabled this week he has secured a passport and is leaving on the next boat.

Gene Buck and Dave Stamper are writing the new show for "The Midnight Frolic" (Ziegfeld's) on the Amsterdam Roof, to go on in three or four weeks.

Grace Field will stage her "K. C. B." night Nov. 30 (today), at the Claridge. The proceeds are for an Xmas Fund for the poor children of New York City.

Dan Dody's new "Revue of Revues" will open at Sommers, Brooklyn, Jan. 1. The present show there has been running four months, with not a change among the 25 people.

Mabel Hamilton is on an indefinite engagement at the Moulin Rouge, New York. Miss Hamilton was formerly of Clark and Hamilton.

On account of the war tax the Portola-Louvre and the Odeon Cafes, San Francisco, have eliminated cabaret performances. Dancing remains.

McWilliams, Baldwin and Stendal, recently at the Portola-Louvre, San Francisco, are now at McKee's, Los Angeles.

Billy Cloonan's revue is at the Nankin Gardens, Newark, N. J. Its cast includes Miss Anderson, Jess White, Florence Perry, and a chorus of twelve.

Rick, Geier and Gardner, three boys who have been playing in and around New York as singles, have united as a trio.

Betty Britton, Chas. Cornell's wealthiest chorus girl, is to star in his new revue, the "White House Girls," now in rehearsal.

Billy Turner's Five Entertainers are in the Domino Room at Weiman's restaurant, 181st street and St. Nicholas avenue.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in or Around New York

Lady Duff Gordon, Palace.
 "The Night Clerk," Palace.
 Elinore Cochran, Riverside.
 Valeska Suratt and Co., Riverside.

Hale and Paterson.

Dances.
 11 Mins.; Full Stage.
 Colonial.

Frank Hale and Signe Paterson haven't been dancing together since last spring and although for several weeks they have been framing the present routine, it is said they opened "cold" at the Colonial Monday matinee. Some changes were effected for the second performance, probably in the way of eliminations. Whatever it was, the team went over with a bang at the night show. One thing chopped after the matinee was a Chinese orchestra, and at night the Chinks draped themselves in fancy regalia in the rear of the back hangings, sitting amid smoking incense. This was, however, merely during the second number billed as the dance "Quan Chung," a waltzy thing that the dancers did very prettily, garbed in creations celestial. The opening number was programmed as a combination of "Strutter's Ball," "Shimme-Sha-Wabble" and "Walking the Dog." It is a dance number of the jazzy syncopated type. Mr. Hale and Miss Paterson seemed imbued with the "let's go" spirit during the dance and their efforts quickly brought the house to a realization something was going on. After they exited for the Chinese change the "Dixieland" (five men) orchestra took up the pace with a flying start. This is the same bunch stirring up things at Reisenweber's and they are "some" jazz players. Hale and Paterson were to have had two orchestras on the stage, but after Monday night they should be satisfied that the Chinese aren't needed. The jazz players syncopated "Chinatown" for the dancers' Chinese number and it sounded very good. The boy also had two numbers alone, one being "Livery Stable Blues," and that alone planted them solidly with the house. If Hale and Paterson can carry the jazz players their new turn is sure-fire. The final dance was the "Whirling Dervish," similar to the finish number of last season, but Hale is robed as an East Indian prince and his partner shows considerable of her slender form. Hale is accredited as one of the best of what are known as syncopated or jazz dancers and the crowd sure took to his body evolutions. The pair went over an easy hit. With or without the jazz musicians it is a better act than last year. *Ibee.*

Maurice Freeman and Co. (4).
 Playlet.

20 Mins.; Three (Special).
 Before a good-looking special drop of an apartment house, Maurice Freeman plays a domestic sketch of an appealing nature. It should prove acceptable to the better grade audiences. Freeman's acting goes a long way towards its success, but the superb performance of the blackface nurse did much in carrying the skit across. It deals with the dispossession of all families with children residing in an apartment house Freeman acquired. The family in question is a young married couple with twins. Freeman never did like children and cited an instance as the reason. A patriotic side involved is drawn out and loses its effectiveness for that reason. Freeman changes his mind, with the finish showing him playing with the kiddies through a silhouette on the window blind. When rearranged for consistent running, it will undoubtedly prove the best skit Freeman has ever been identified with.

William H. Crane and Co. (3).
 "Winter and Spring" (Comedy).
 26 Mins.; Four (Interior; Special Setting).
 Palace.

William H. Crane has shied his castor into vaudeville and for his debut at the Palace this week has a character only to be expected of an actor with the reputation of Crane. The playlet isn't the eighth wonder, even of the vaudeville world, but it has Mr. Crane, is capably presented, and what else matters? It is no easy task for a man like Mr. Crane to bring all his stage attributes and assets into dynamic play in the lightning time required by the "two-a-day," yet in "Winter and Spring," a little touch of nature which Thomas F. Fallon authored, the veteran actor does splendidly. Of the supporting cast of two men and one woman, the latter proves she is well qualified to play "opposite" Mr. Crane. The woman is Peggy Grey, a good-looking actress who plays the granddaughter of the crabid, fussy, irascible old John Crosby (Mr. Crane) with charm, naturalness and finesse. She made the role stand out all the way. "Winter and Spring" tells a story as old as the hills. Crosby's daughter, Rose, the apple of his eye, had run away with a scapegoat named Carter and according to the story of Crosby "he (meaning Carter) killed her and up and did the only decent thing in his life; he died." To this union was born Marian Carter (Miss Grey), who, owing to Crosby's bitter hatred toward Rose for having married Carter against his wishes, had been banned from his life to such an extent that in the making of his will the granddaughter had been left out entirely. Thomas Thompson (Charles Wingate), knowing what a splendid girl Marian was, calls at Crosby's home to protest against the will being made without the girl included. The girl, having returned from a girls' school, drops in, but the lawyer contrives to keep her out of Crosby's sight. Crosby, meantime, was firing his maid and butler every other second, the maid leaving for good, with Crosby calling the employment agency for a substitute. Marian overhears, slips from behind a screen and later returns as the "new maid." She is hired. She cleans up the old man's living room. She has him doing this and that against his will. In short, she wins him completely. She recalls, with the aid of decorations that Rose liked but which Crosby had had removed, as well as picture of Rose to stir the old man up, but the finale comes with Marian, coming from Rose's old room, cameo-like but as Marian herself, pleading for "granddaddy" to take her to his heart. Sentiment, but sentiment that rings true. The curtain found the old man's icy heart thawed out. The act in the hands of any one but Mr. Crane would not last long in vaudeville. But with William H.—there is only one Bill Crane—acting as Crane of old within a time limit that had him cramped perhaps, the responsive touch of stage nature reaches right out and grips the old hearstrings. It's human, but humanity that is deftly, adroitly and naturally played by one of America's best known legitimate character comedians. That's worth knowing and worth respecting. And Mr. Crane, with Miss Grey, can ride right along the circuit and demand and receive attention and applause. At the Palace the act at times caused hearty laughter and received the closest attention, the finish getting applause that evidently warmed the cockles of the veteran actor's heart. *Mark.*

The Paldrens (4).
 Acrobatic.

10 Mins.; Full Stage.
 Two women and a man in acrobatics, performed upon a crude looking apparatus that detracts, though the tricks are somewhat sensational. They appear rather old in the present manner of presentation. It's a matter of showmanship.

Mary Marble and Co. (4).
 "In Far Cathay" (Fantasy and Comedy).
 29 Mins.; Full Stage (Special Set).
 Fifth Avenue.

"In Far Cathay" is Mary Marble's first individual starring attempt in vaudeville. For several years she co-starred in sketches with the late Sam Chip. Miss Marble's new playlet is set in Chinese. It is placed in the throne room, where she reigns as Princess. Her pet and constant companion is a tiger. Before the turn ends the animal impersonation has become as important as the star. For no very plain reason the Emperor sent by a messenger to the Princess on her birthday a silken rope to hang herself with instead of the costly present she looked forward to. A town crier in reading her fortune (after he had performed a prolog in "one") told her to look for trouble that day, but said a great bird would rescue her. With the rope was a message she should be dead by sunset. As the sun commenced to beat it over the hills, a whirring is heard above and the great white bird appears. He is a bird man, also named Dick Bird, and dressed in white. The Princess and the flier have a rapid love match. Although she confesses marriage is not her reason for a hurried departure, he insists they will be married, even after she forced his promise to take the tiger along. And so they left. Where they went to no one knows, but the crier hopped out in "one" again to say they lived happy ever after, still reading from the book. Here and again through the turn were songs. One was a duet, sung by Miss Marble and the aviator. It didn't fit, for it's at least 20 years since even comic opera dragged in a number so abruptly. The King's Messenger in very much character costume sang about the bad man he was in jail, where he chopped off heads, illustrating the number with motions across his throat and a horrid laugh that didn't get over. This player struck but an ordinary average. The flier could be taken by any singing juvenile. Miss Marble is cute and pleasing in this fantastic playlet, but the tiger impersonator lent the most value to the act. His animal work is subdued, nicely timed and one of the best animal skin performances vaudeville has witnessed. It will greatly amuse at matinees. Miss Marble has a fair song in the "Bird" number. The other musical compositions are hardly worth while, but the mounting is. Besides the full stage setting is a special curtain for the "one" portions. The act may stand a good chance in the bigger houses, where Miss Marble is personally popular, but if it had to try on the material alone it might experience hard travel. *Stime.*

Rev. Frank Gorman.
 Songs and Talk.

13 Mins.; One.
 Orpheum, New Orleans.
 New Orleans, Nov. 28.
 Dressed in clerical garb, the Rev. Frank Gorman offers several ballads, a routine of stories, and concludes with a baseball poem. The program states he is the late pastor of the Atkinson Memorial Congregational Church of Portland, Ore. Most of the stories bear on his connection with the church. Mr. Gorman in the course of his remarks frankly admits he is appearing in vaudeville for the money there is in it and winkingly derides Billy Sunday, whom he styles a friend, stating that Sunday's money would probably melt in his pockets after death. His admission of a mercenary attitude seems in bad taste for one of his calling. Mr. Gorman's voice is a light tenor. It earned him some attention. Several of his stories evoked scattered laughter, but the conclusion of his contribution found the audience frigid. Vaudeville as a respecter of the cloth seems to have erred when it subscribed to a clergyman capitalizing his former religious connection, especially as he so frankly confesses it. *Samuel.*

NEW SHOWS NEXT WEEK

"Blind Youth," Republic (Dec. 3).
 "The Grass Widow, Liberty (Dec. 3).

Hugh Herbert and Co. (2).
 "The Lemon" (Comedy).
 14 Mins.; Two (Special Drop).
 Fifth Avenue.

The Hebrew sketches built for laughing purposes more than anything else when well played appear to make an easy appeal. It partially arrives through the playing, for in that is included the delivery of the pointed lines, seemingly made of quicker laughable point in the Hebrew and Italian dialects than in others. By reason of this "The Lemon," as played by Hugh Herbert and Co. may be set down as a comedy success. Not as big perhaps as expected nor as big an act as might have been looked for from Mr. Herbert, but it's a good laughing turn. Its story may hold it back somewhat, for that is quite well known of a kind. It's the writing, with the playing, that holds up the playlet. An elderly Hebrew who says he is an attorney walking down the street runs across an older friend, Jake, who purchased a small cigar store three weeks before for \$600 to find it was a lemon. There were no customers and no stock. The drop is a street scene, with the cigar store to one side and an empty store adjoining. Some one has taken the other store. A carpenter working on it hangs out a sign reading it has been rented to the Union Cigar Stores. The young fellow who sold the active store to Jake is the promoter of the double-crossing deal. The young fellow appears. He won't talk to the lawyer, but receives a phone call saying the National Cigar Co. wants Jake's store for an opposition place to the Union. The young fellow after some talk and business pays \$1,000 to the attorney to regain the lemon he had disposed of, and the curtain goes down to the lawyer (Mr. Herbert) saying he was the "National Cigar Co.," although how he could have deceived anyone with his accent remained unsolved. *Stime.*

Count Peronne and Delye Alda.

Songs.
 Majestic, Chicago.
 "Cheer up, little small-timer, don't you cry, you'll be on the Orpheum by and by." This is what happened to the Count and his lovely partner, Miss Alda. And peculiarly, their offering is one which might be a failure on small time, but is assured of recognition and appreciation on big time. They sing, the Count in a resonant baritone and Miss Alda in a fine mezzo soprano. It is said that the Count is a regular, bona fide nobleman. He assuredly looks like one, and wears his correct evening dress most correctly. It appears that he was an officer in the Italian army, was wounded, and turned to the stage here for surcease and support. He will get it, because the audience said so by its enthusiastic applause. Miss Alda, who in the spot looks like Ethel Barrymore, makes a fifty-fifty deal of the act. She contributes just as much as the Count. Between the two there is music—real music—good music—for which Allah and Alda be praised! *Swing.*

Mme. Worden's "Birds in Dreamland" (3).
 10 Mins.; Full Stage (Special Set).
 23d Street.

A bird act with a talking cockatoo featured early in the turn. That seemed the best bit in it. The stage is set for a sky effect with the birds resting on the stars and moon. The usual tricks are gone through and a young girl at the finish poses with doves ("Of Peace") flying to her. A man and woman in colonial dress are the other members. As a small-time opening turn it should do. (Continued on page 21.)

PALACE.

Discovered vaudeville is at the Palace this week. There is entirely too much dancing, and one set of "hoofers" could have been dropped out of the bill without jarring its equilibrium in the least but, allowing for the deluge of lower-pedal activity and legmanic the bill, especially the closing section, gave immense satisfaction.

Interest was centered in the vaudeville plunge of William H. Crane (New Acts) in a comedy play, and the return to the corner of the only and original and perpetually youthful Bessie Clayton.

Lucy Gillett and her juggling turn held the opening spot and received more applause in this position than scores of acts assigned there before. The Caltes Brothers have apparently given up the comedy sketch idea and have gone back to their old dancing turn with the opening including the former "bit" on the dark stage. They got the best returns on their dancing. The younger chap has grown like a sunflower, his height has forced him out of the "cute kid class." The boy was thought for a long time by the audience as a Lilliput. He has fooled them.

Al and Fannie Steadman were "third." The same Steadman act, with even the same ballad they used at the Palace before. Their comedy capers were well received. Bennett and Richards got the first continued applause hit of the night. Their opening slowed them up, but once the eccentric comedy was over the result was never in doubt. The dancing had to follow the Gaites, too. Such is vaudeville irony, though.

Adele Rowland did very well, although her song routine could stand rebuilding. She put over the "Knocking at the Knitting Club" quite effectively and registered with "Love is a Wonderful Thing." Miss Rowland has lost none of her stage charm and her voice appeared to good advantage. Just before intermission was the William H. Crane sketch.

Diamond and Brennan started the closing section. Mr. Diamond worked hard and made and kept his legs and voice active as well. Miss Brennan showed her figure is still an asset to the turn not to be denied.

The Bessie Clayton act is really a dancing classic. Miss Clayton has kept right abreast of the times and demonstrates what stage experience and dancing showmanship means nowadays. As to cleverness, class and hard work, Miss Clayton is there two country miles and a city block. The Mosconi Brothers (in the Clayton act) are a novelty in their line of work wherein they go in for all sorts of acrobatic twists and slides, with one man doing the leading and the other taking the "feminine" part. Both the boys and girls in their work and one had the Palace audience gasping at the agility and use to which he can put those short legs. Paisley Noon does his allotted share very creditably while Charles F. Strickland is not only a good accompanist but is about the best looking ivory manipulator in vaudeville captivity. He has nice personality.

The Misses Lightner and Newton Alexander had a tough spot. But with the comedienne of the trio getting in her customary good work, that ranges from the Elife Fay facial twist to the Eddie Foy grin, the registration was easily landed. The act did exceptionally well next to closing. May Wirth had the closing spot. The family act, headed by May Wirth in a circus queen but a "queen" who does risky things on horseback and does them in a manner which shows that youth must be served. The best act of its kind in vaudeville. **Mark.**

RIVERSIDE.

The Riverside bill this week ran a bit beyond 11, but the turns were arranged to bring out the greatest collective value as placed, and the most developed into a consistently entertaining one for the uninitiated vaudeville patron.

Although carrying nothing new the acts combined to give a splendid performance and the gathering Tuesday night seemed highly pleased at the finish. Business seems to have dropped a trifle at the upper house, despite the excellent shows rendered, probably the result of the combination and of condition and circumstances. Tuesday the orchestra was light, but the upper portion of the house was well dressed.

The bill carried several feature acts, with none in particular headlining, the features including Conroy and Lemaire, Maurice and Walton, Lambert and Ball, and Paul Dickey and Co. In the opening spot came the Morlin Sisters, who followed the weekly Pathe scenes, dancing through to a safe hit with plenty to spare. The military opening gives them a flying start with the eccentric dance opening, the greatest return on the double finish is nicely staged and practically insures the girl's applause safety.

Bailey and Cowan were in second spot and kept the speed right up to the notch. The banjo playing by Bailey is easily the best musical novelty around here at this time. It's not bad Bailey can't aid in the vocal department, but his cello and banjo make one forget that. They have lined up a fast routine, deliver it exceptionally and should find plenty of big time work.

In the third spot came Dickey and Co., with "The Lincoln Highwayman," a sketch aided by the massive scenic and "prop" lighting. The opening enunciation seemed a bit off Tuesday night, but the theme was made clear and the finale brought the troupe a solid hand of appreciative applause. It's a big production of vaudeville and a good one principally because of its novel measurements.

Farber Girls have a new repertoire, probably the best they ever offered. Constance Farber is continually improving. In her comic delivery and earned surefire laughs

with her solo patter, the comedy number accompanying it helping considerably. They were one of the hits, giving the show its first real good start.

Maurice and Walton closed the first part. Maurice appeared throughout in evening dress, the uniform of the American-France Ambulance Corps, to which Maurice was attached while abroad, having been dropped from the dressing. A dance called the Champagne Dance carried over program notation it would be presented as done at the front by the couple, but the novelty was lost through the absence of the proper atmosphere. For a finish the pair gave a lesson in one-stepping, explaining the movements as they glided through them. A lobby display carried photos of the couple at the French front.

The couple opened the second half with her new violin and singing skit, accompanied at the piano by Jerry Jarnagin. "One Day in June" has been added to her repertoire of song, with "For You a Rose" standing out nicely in the medley. The dressing and stage arrangement is pleasing to the eye and the act as a whole seemed to carry the proper spot at the Riverside for Miss Nonette was forced to an encore and speech.

Conroy and Lemaire came next, and with their "The New Physician" wrapped up a tidy bundle of laughs. In the succeeding spot Ball and Lambert found them equally easy to register their usual hit. The Flemings closed the show. **Wynn.**

COLONIAL.

The top-scoring points of the show as arranged Monday night were closing intermission and the closing spot occupied respectively by Hale and Paterson (New Acts) and Harry Fox. The honors of the evening fell to the latter in spite of the tough position. For a single of his type to close a bill is some assignment and he did it with the punch of a "juggler" and top-spinning. It up by the rich hangings and dressing. Ed Morton displayed his dexterity on second, being rather well. Mazie King, assisted by E. E. Marini, was moved from last to No. 3. Miss King is the girl who, hopped into the limelight some years ago by walking down the stairs of a "nice building" on her own. She is still clever as an artist, though not as spectacular as some of the others. Juliette Dika showed No. 4, almost all of her songs tinged with France and patriotism. Not until the finish did she catch on rightly, and then, robed in shimmering silver, she well handled "Joan of Arc" sung in French. This was her a swell with the "Marseilles" and an extra encore with "Over There," also in the tongue of the sister republic.

Cole, Russell and Davis started the going after intermission with their skittish "Yeggs." It is mildly amusing with fair returns, probably because it was placed down too far on the bill. The act has been showing in the West for some time. Eddie and Lou Miller took the hit following, the brothers dispensing their pleasing harmony with telling effect. Hazard Short and Co. in "The Ruby Ray," next to closing (billed for closing intermission). It isn't the best of Maurice Hennequin's work, but it is tastefully staged. Rather a late spot for the turn. It did fairly. **Isee.**

ROYAL.

The matinee performance at the Royal Monday ran until ten minutes to six, but when it came time for the night show one act had eliminated itself and saved 24 minutes in running time. The show Monday evening ran until after eleven, with the closing act coming on at that hour. The departure of Miss Juliet necessitated some rearrangement, but there was no notable roughness in the evening show running.

"The Star Spangled Banner," followed by an overture by Nat Kamern's orchestra, started at 8.15 and the news weekly filled in until 8.33, when the Three Mizunks (New Acts) were the first of the vaudeville. McMahon, Diamond and Chaplow, in the second spot, were one of the real hits, though not a new one, and working with the handicap of doing their dancing in "one."

Charles Grapewin and Anna Chance, in "Poughkeepsie," won laugh after laugh. Mr. Grapewin ad libbing with some topical talk that also went over. William Edmunds and Edna Leedom in "Going to the Wedding" were first billed to open the second half but moved after the spot to the vacant Juliet. The turn has some material that wins laughs, but in the main it is of small-time calibre.

Marion Craig Wentworth's "Bonfire of Old Empire" closed the first part. The playlet isn't to be compared with Miss Wentworth's "War Brides." The Royal audience bestowed greater applause on the marching troops in the picture that accompanies the sketch than on any portion of the act.

Blossom Seeley and her quintet of boys loomed as the applause hit of the performance. There wasn't any singing to speak of in the first part of the show, just three songs to be prelude, and the "Seeley's Synopacted Studio" was just the thing needed to enliven the bill. The audience was cheering for the turn. In its second week at the house.

Next to closing, Felix Adler delivered the

laugh hit. His is a nut act pure and simple, that is pure in places, but it is the simplicity of delivery by Adler that wins. He had the audience at all times and they laughed when he willed them to, and gave undivided attention to a ballad, applauded to the echo at the finish.

Meehan's Canines closed the bill, holding the audience to the last and seemingly pleased the Brown Junior with the "Present in force." Business was off on the lower floor. **Prod.**

FIFTH AVENUE.

The first half bill at the Fifth Avenue was a big show in point of varied novelty, with its new acts, among which were Mary Marble and Co., in a Chinese sketch; Harry Tighe, doing a single, and Hugh Herbert and Co. in a Hebrew playlet. They, with Seale, are under New Acts. It made an interesting program. A couple of the turns passed through rather lightly but these were not among the nearest ones.

After the start started the performance came Gerald E. Griffen, an Irish singer, lately starting in a production as per his announcement when stating he would sing a song written by him for that show, "Way Down Deep in My Heart," a neat number of the Irish type for a tenor and it was by Mr. Griffen. The number is probably aided by the suggestion in melody of "Somewhere a Voice is Calling." Mr. Griffen takes the popular idea of an Irish lad's native "dress" costuming and clings entirely to an Irish repertoire. The position, No. 2, was against him at the Fifth Avenue. He has a tenor voice of quality and is of appearance for his type of numbers and where the Irish vote is strong should have no trouble in registering. Accordingly Mr. Griffen should arrange two reps for vaudeville, one for general acceptance and the other strictly Hibernian, then be given the after-intermission spot sometime in a big house for an exact line to be secured. He sings with the orchestra only.

Following were Dolley and Nelson, who did quite well and went very strong with the Hula finish. Dooley's bicycle riding to some extent conflicted with that of Sig Franz' act at the finish of the show. Franz mentioned it but the conflict was not more than sufficient to give Franz an excuse. Then Mabel Burke sang an annotated Harry Von Tilzer number, "Give Me the Right to Love You." Miss Burke did very well but received no help from the moving picture scenario. This is the second Von Tilzer III. song in this way at the Fifth Avenue in two consecutive weeks and each of the pictures contains a minimum of time. The only talk about the Von Tilzer film was a fadeaway often worked but at other times the figures were really stereopticon. However, the song was encoered, for which the song and singer are to be credited.

After the three other new acts, in succession, happened Joseph L. Browning next to closing, a change in the running after the matinee taking him out of No. 2 and placing him there with the bill moved up somewhat. Tighe was inserted between the Marble and Herbert turns. Mr. Browning does a travesty on a number, probably the Irish vote is so strong being there through his garb upon a stage to deliver comedy while in it. Whether it is sacrilegious or no, including some of his talk, is something for Christians to decide. The ministerial character has been employed before upon the stage for comedy purposes and without offense. Still one remark made by Mr. Browning, leading up to "The Almighty manager" doesn't sound just right for comedy when there is no effort to disguise that the "Almighty" with its pause afterward was written for a laugh. However, the house liked Mr. Browning, although the Fifth Avenue audience is widely separated in personnel from that found at Philadelphia or Pittsburgh. Chick Sales handles a minister character among Sales' protean changes but somehow there sounds a difference in this Browning effort. Quite a good deal of his material is first class and he does well with it, using a grain of his own often that pulls the laughs along although his biggest score was away from the character at the finish when he sung to the melody of "Sunshine of Your Smile," concluding by stating a ballad of that kind was the most appealing to vaudeville after all, and the intimation of this special lyric is that vaudeville must have its lyrics very plain to get them. Mebbe so.

Closing the show were the Sig Franz Troupe. Wonder how many booking men have seen this act? And who could claim the most of it, Charlie Ahearn, Bill Ritchie or Sig Franz? It is a comedy solo turn, mostly freak wheels with a girl featured for a solo trick riding. The girl is youthful and a much better female rider than usually found in this kind of a cycle turn. Franz, in tramp character, announces the tallest giraffe in the world. He rides it. It is very high for a female when Franz talks too much and a better finish might be given the turn that is set within street drops. In freak wheels the bathtub and bedstead (with trailer) are there, without any distinctive or original comedy in wheels or action. If Franz believes he can follow with this turn the Ahearn act over the big time, though the Ahearns may not be on big time now, Franz has some job. The turn has grown too familiar to big time apparently to even follow itself, so what can Franz expect, unless he is content with the smaller time or can create something new. **Sim.**

AMERICAN ROOF.

The Roof held but a fair attendance Monday night. Murphy and Barry opened with dancing and singing, and the boys doing some of the latest. They are wearing white flannels which would look much better if cleaned. The boys might help their act along

if they refrained from singing.

Dorothy Royce started with the possibility of making it very hard for the rest of the acts on the bill to follow her, but hurt herself with a long, slow, war ballad for a finish. Previously she had put over three good numbers with pep. Miss Royce has looks, voice, and a nice delivery. There is no reason why she shouldn't be able to make 'em sit up a little.

Wolford's Dogs followed and did fairly well, due to the monkey in the act that does comedy. The dogs go through the ordinary routine but the monk scampers around, having a fight with one of the dogs every few minutes. It holds up the interest. But if anything happens to that monk—Zowie!—unless there is another monk somewhere. Harrie & Lyman (New Acts), after the canines, and were, in turn, followed by "The Red-Headed Boy," a sorry melody that was well once a big-time act, taking everything into consideration. The girls, with the exception of one, look none too well; there are no voices and the comedy bits are few and far between. Saxton, who leads the company, worked hard and got over his lines fairly well but didn't cause the house to go into an uproar. The act seems good enough for the smaller houses but after that is a big question.

Mel Eastman (New Acts) opened after intermission and gave the second half of the bill a nice getaway. Hopkins, Astell and Co. kept things going right with the strangle car and Pullman bit. The boy works his head off and made most of his stuff go over. The woman has little to do but handles her lines neatly, making the going easier for Mr. Astell.

Herbert and Dennis, next to closing, had a pretty tough time getting started, but Herbert's acrobatics for a finish put them over. The Three Romans closed the show.

JEFFERSON.

If the recent remodeling at the Jefferson continues to bear as good fruit in so far as attendance is concerned as it did Tuesday night, then the expenditure which was said to have been quite heavy, will surely see the returns count on the proper side. While it was said Tuesday night business was somewhat behind last week, it nevertheless was above the average generally attained by the house before the alterations. It is also drawn to the present time, but the audience becomes accustomed, it further aids to the class of the house.

In addition to further change that adds noise is the increase in the orchestra pit. There are now 16 pieces, headed by a leader who appears proficient enough as a vaudeville leader to follow the acts and pick up cues rather quickly. The orchestra also gives an overture prior to the show, and while it will probably take some time before the audience becomes accustomed, it further aids to the class of the house.

Sam Collins warbled "So Long Mother," followed by Dawne June (New Acts). Bud and Nellie Helm were placed at a disadvantage, but scored. It was too early for them, and their always enjoyable offering gained but a passing notice. They could well have been placed further down on the program, with the switch proving better to the entire show. It was a good act simply wasted in the spot. Leonard Anderson and Co. in their travesty started off rather strong, but gradually faded out. The comedy things pulled them across. The trio are now doing an over-abundance of kidding. This had its effect.

An episode of the German's Retreat followed with the 16 Navassar Girls in the next position. Heron and Anderson have changed the publicity, perhaps for the better in their estimation but unknowingly for the worst. It hardly contains the entertaining qualities it formerly possessed with the returns fully showing it. It is slow throughout, notwithstanding the final minstrel bit helped considerably. The early dance by the woman could be omitted, for while she may be able to do soft-shoe dancing with ease, she nevertheless fails to display any merits at real kicking. She looked awkward and appeared more so in a gown styled years back. But there is still sufficient opportunity for a passable two-act act, but just as well commence rearranging. Gere Grady and Co. in "At the Toll Bridge" proved as amusing as ever.

Bobbe and Nelson easily upheld their portion in the next-to-closing position with a rearranged routine that now contains somewhat of a story. When before the special drop in "one" or a supposed summer camp with the ensuing chatter relating to it, the boys kept moving also nicely although forced to continue while the audience appeared unmoved by a number of "gags" that went sailing right through the exit. The singing overcame that and other defects but the comedy was noticeably allowed for the rather husky voices they probably secured through the sudden change in the weather. Bobbe looked fine in a summer outfit of white flannels and a green coat, while Nelson in his comedy make-up got his main points across with rarely a miss. Between them they marked up the biggest score of the evening.

The Five Metzettes closed the show with acrobatics, doing quite some stalling while working up a couple of big tricks. They repeatedly missed on that account, and finally brought the house down with the acrobatics and a fine act. They are wearing white flannels which would look much better if cleaned. The boys might help their act along

Emmett Corrigan and Co. (2).
"War Ballads" (Dramatic).
 23 Mins.; Full Stage and One (Parlor)
 One (Special Set).

"War Ballads" is in three episodes depicting different military stages, somewhat bordering the "sure-fire" classification but nevertheless run along different lines through which it should attain a distinctive position together with the splendid performance by Emmett Corrigan. The playlet has three ideas, well enough blended to hold the interest. Condensed the results are so interesting little time is allowed for anything to detract attention. It is Corrigan all the time. The opening episode is the weakest, rather drawn out, but the idea is so different it immediately gives its intended impression. It is called "The British Soldier." Corrigan relates to a woman the experiences of an English soldier during a trench raid. The second is "The Reunion," the real "sure-fire" portion. It is the reunion of a Union and Confederate soldier who celebrate by playing a number of Civil War melodies. This is in "one." The final, "The Belgian Priest," is in a special full stage set of a supposed Monastery garden. Here Corrigan is at his best, and brings into play his available and abundant stage strategy. There is something more to his performance than the reading of lines. It is put across with telling effect. While rather heavy playing, Corrigan shows no signs of exertion and almost had the audience breathless. At the close Mr. Corrigan was forced to take a number of bows.

S. Miller Kent and Co. (2).
Dramatic Sketch.
 17 Mins.; Full Stage (Parlor).
 23d Street.

A war playlet with a slacker for its plot. The boy is in love with the adopted daughter of a Major. The Major, lately restored to rank, believes the girl is also in love with the boy, and seeks to bring out the boy's better qualities through harshly reprimanding him as a slacker. Upon the Major trying this, the boy draws a revolver and attempts to shoot the Major, whereupon the latter says he is satisfied the boy is there, after all, and the boy proclaims he now sees things differently, but the girl, meanwhile transformed to a Red Cross nurse in full uniform, spurns the young man and confesses her love for her guardian who agrees to take her with him to France. S. Miller Kent is the Major, but appears to have forgotten to obtain a full khaki uniform; for that rank, unless he knowingly omitted some details, such as the color devices and shoulder insignias, besides black boots—and black boots with khaki are not being worn this season. Mr. Kent plays very well, as he always does. The boy is not bad and the girl fits in, although a better performance of the young woman role would help the playlet. It may do for the small big time. It's not a big time act, but might be if a kick could be placed somewhere in it. At present the love scene at the finale lets it down rather than holds it up.

John Neff and Exempt Army (4).
Comedy, Songs and Talk.
 13 Mins.; One.
 23d Street.

John Neff has not a bad idea at all in resurrecting the nondescript or misfit army in the present times, for a hokum comedy turn. This act has as its "army" four soldiers in grotesque character who are also a fair singing quartet. The opening has been taken from a burlesque show of this season, one of the four soldiers, a very tough-looking fellow, refusing to take orders and the commanding officer apparently afraid to oblige him to. The tough one later turns out to be cissified in voice. The usual matter is employed for laughs and when worked up it should fit nicely into the smaller time for a laugh and songs.

"A Jazz Nightmare" (6).
 18 Mins.; One and Three.
 Palace, Chicago.

Presented by Joseph Santley, who staged and produced this turn, it smacks of the reserve, gentility and class that cannot be divorced from anything that bears his touch. As a pleasant few minutes it undoubtedly stands up; those who want to scream or howl or tear out chairs in hysterical outbursts, however, need not look to it. F. Wheeler Wadsworth is featured. He is a local saxophonist and cellist who has led local orchestras, and who was among the pioneers of dancing jazz accompaniment. He talks, dances and sings, doing all of that remarkably well in view of his first time on with anything except an instrument. His saxophone solo is the centerpiece of the act and brings down the house. The act opens before a special practical drop. Wadsworth and John Byam, a sweet-voiced youth from local cafes, enter in immaculate evening duds. The four natty and pretty girls follow them. There is a song and an exit dance. Then Byam comes back and does a ballad with one of the maidens, going off with a suave duet dance. The curtain rises to an interior, a bachelor apartment. The boys change to lounging robes and pajamas. Byam sings a love song and Wadsworth does a cello obligato. Then they turn out the lights and go to bed. Enter the nightmare—the girls dressed as ghosts, flitting in through the window, in the green lights. By any bachelor should be such a nightmare! The girls dance, Byam gets up in a dream and sings and leads them; the girls leave, a giant papier mache animated saxophone comes in and ghosts Wadsworth out; he finds his own golden horn down in the cerle contraption and goes into his solo. For the finale everything follows him into a jazz dance, the girls, Byam, the furniture and even the horse in the picture on the wall. The act, with many friends of Santley and Wadsworth in, drew salvos at both Monday performances. In a strange city it ought to earn its share, though it is too light to be of headline or featured caliber. No. 3 or 4, it can bolster a show before the most captious of vaudeville "sharks." And it is clean, fast and bright, whereas with a few slight daubs it could have been made low-down, rough and tumble and coarse. Santley is coming to mean something to vaudeville, because he typifies one thing that vaudeville always needs—good taste. *Lait.*

Mayo and Nobeck.
Songs.
 11 Mins.; One.
 Hamilton.

Man and woman in conventional singing two-act. Woman remains at piano as accompanist, besides offering a solo that might as well be omitted. Her partner has the proper idea for delivering numbers, but is lost by himself, with the woman mainly responsible for it. She is either ahead or behind him, more often the latter, on the piano. He works hard with a repertoire of numbers that could be somewhat shortened. He is trying too much. After cutting the running time and rearranging the entire specialty they should prove an acceptable couple for an early spot in the smaller houses.

Mel Eastman.
Songs and Talk.
 10 Mins.; One.
 American Roof.

Mel Eastman should keep working with this act. He is sailing along without stalling, opening with a medley of old songs and closing with the same, but using new numbers. In between are some good stories, with but one aged. Mr. Eastman was recalled, but declined, complaining of a cold.

Roger Imhoff, Hugh L. Conn and Marcelle Coreene.
"A Post House" (Comedy).
 25 Mins.; Full Stage.
 Majestic, Chicago.

Chicago, Nov. 28.
 In the far west territory, everybody knows and loves Roger Imhoff and his associates, Conn and Coreene. No vaudeville bill that has this act on it can be half bad. The plot of the sketch is very simple. The setting is a very rural hotel. A very Irish Irishman, whose horse expires on the road, comes there for a room for the night. He gets it. The room has a bed. In the bed the half-witted, half-deaf porter keeps the coal. At the side of the bed is a trap to catch a rat. The spring is weak, so weak a heavy body would cause it to break. There you have it. Imhoff plays the Irishman—a shabby Mr. Dooley, who in the sketch is Michael Casey, a peddler. Imhoff plays with discretion and restraint, and is no more like the usual comedy harp than David Warfield is like the customary Hebrew comic. Conn plays the rube porter. There is no nasal twang in his accents; another cherished tradition shot to pieces, but Conn is as funny in his characterization as Imhoff is in his. Miss Coreene doubles as the landlady's daughter and a trained nurse. Between the coal, the trap, the bed and the gently humorous lines and business of this sketch, it will establish itself as one of the most wholesome and genuinely funny acts in vaudeville. *Swing.*

Rex Adams and Vera Thomas (2).
"After the Ball"
 16 Mins.; One.
 Windsor, Chicago.

This is Joseph Santley's third producing effort, and his first without music. In it are Rex Adams, most recently of the films. His most successful vaudeville connection was with "The Night Hawks," in which act Vera Thomas also played. The present act is concerned with mutual recriminations following the attendance of two hicks at a society function. The act is in "one," with a drop representing the brownstone mansion of the society leader, whose name is, of course, Mrs. Van Puyster. It is after the function, and the two are ushered out by the butler. Then Adams, as the husband, begins to bitterly berate his flashy wife, who graduated to silks and birds of paradise from the Gem Beanery. The subsequent dialog contains some very good lines. The lights furnish an early morning effect. After they have been arguing a while, a newsboy comes along and drops a paper on the stoop. Finally the butler emerges and states the talk has kept their hostess awake, and would they like to come in for breakfast? She takes the invitation seriously. Whereupon the man loses patience and drags her off the stage bodily to a laughing exit. Rex and Vera are both blessed with good looks. The wardrobe and drop exhibit the delicate showmanship of Mr. Santley. The act gets plenty of laughs and should do well. *Swing.*

Musical, Juggling and Talking.
 10 Mins.; One.
 Hamilton.

Henry Sterling appears in street attire, without make-up, and making his first appearance in a cap, which he wisely discards immediately. It could be forsaken before appearing. He juggles tennis rackets and dances while juggling Indian clubs. Some comedy is the drawing of a landscape and having the lights go out with the picture then shown. He finishes with a steel guitar, the best liked. His routine allows little opportunity to display the versatility he claims to possess. The guitar playing put him over, although he had an easy spot, something he will be rather fortunate in obtaining on other bills.

Harry Tighe.
Songs and Talk.
 14 Mins.; One.
 Fifth Avenue.

Harry Tighe is doing a single, although for a couple of his songs a young woman accompanies him on the concert grand in "one." Mr. Tighe commented upon his reversal of the usual vaudeville procedure wherein a male accompanist is generally at the piano for a young woman. He said at the Fifth Avenue Monday night that since other male singles often had a male accompanist, he thought a little change could do no harm. Mr. Tighe stated that to his mind it was a rather novel manner of "combining business with pleasure." It must have struck Mr. Tighe as peculiarly novel, he singing to an accompanist in vaudeville, for Mr. Tighe came into vaudeville with a piano that he played himself. For the remainder of the turn, when Mr. Tighe was either singing or telling stories, he was alone upon the stage. His is a comedy single act. Everything he does in song or story has a laugh. If a ballad or story song there is a comedy kick at the finish. Some sound exclusive or especially written for Tighe. One is a popular number, about a wife on the other side who should remain there while the husband is having a good time over here at home. Just how much amusement that may afford a great many in these days is problematical. The Fifth Avenue audience laughed at it. One of the songs tells how he "chased" a girl down the street to find it was a Scotchman in kilts. That has been used as a straight story by two acts hereabouts. Tighe has a couple of laughable war stories, one very good, and there is some incidental humorous talk to his "Wedding Bells" song, while current comment on the Suffragettes is quite apt and apparently written since election. When first appearing Mr. Tighe is unaccompanied, even by the piano. This is later dragged under the drop by two stage hands who are engaged while doing so in an argument as to the best way of moving a piano, they interrupting Tighe with the wrangle. One of Tighe's best bits is when he announces he will sing an Arabian love song, but says it calls for a brief explanation. After explaining it, Mr. Tighe informs the audience that since they know the story what's the use of singing it, and goes into another number. There is a decided and noticeable improvement in Mr. Tighe's stage presence and delivery. The former is quite easy and the latter more likeable, although he retains the laugh that breaks into the stories or comedy points. Mr. Tighe should shut off that laugh. If he must do something at that time, he might smile. The laugh sometimes started before the point is fully out indicates the finish. It looks as though Harry Tighe has a marketable big-time single turn. *Sima.*

Lou Holtz.
Songs and Talk.
 11 Mins.; One.
 23rd Street.

Lou Holtz in blackface has new material in songs and talk. The songs are comedy ones and his talks got over very nicely, but the best bit is a parodied recitation, on all of the familiar recitations of late in vaudeville, from Kipling to Service and back again. Holtz has a jumping song, "I'm Single Again" and strums a guitar while singing a point number to a Spanish air. This is quite amusing to an audience. It looks as though Holtz with his present material could hold a big time spot and should improve. Just now at times in work he suggests Eddie Cantor, then again Al Jolson, but not enough of either to leave an impression he is trying to do an unannounced imitation and as he seems capable of putting over good material the farther away from each he trains himself the better off ultimately he will be.

BILLS.

(Continued from page 17.)
EMPRESS (adh)
(Same 1st half show
playing Hiss, Stock
ton 2d half)
Hanson & Partner
Carle & Ines
McCormack & Sherman
5 Young Americans
Geo Evers
Aerial Bartlett
2d half
Artane
Carnelia Duo
Foster & Foster
Frick Howard & T
Radow
Saginaw, Mich.
JEF-BRAND (ubo)
(Sunday opening)
(Same 1st half show
playing Palace, Flint,
Mich, 2d half)
Harrison & Dynamite
Frank Rogers
Wm Morrow Co
Lleplig
Dunbars 9 Hussars
2d half
Walsh & Bentley
Vardon & Perry
Mr & Mrs P. Fisher
Morris & Allen
Girl in Moon
St. Louis
ORPHEUM
Morgan Danors
Pessy & Dayne
May Naudalin
Jay Watts Co
Hufford & Chain
5 of Clubs
Scarploff & Varvara
Simmons & Bradley
FARK (wva)
Billy Kinkaid
Lewis & Leopold
McLain Gates Co
Warren & Conley
Inter'nal Rev
2d half
Retter Bros
Lasoria & Gilmore
Long Tack Sam
(Two to fill)
(Grand (wva)
Kelso Bros
Elkins Fay & Elkins
Emily Darrell Co
"Merry-Go-Round"
(Two to fill)
EMPRESS (wva)
Foley & Messimo
Berfick & Hart
Pernikoff & Rose Bal't
Tudor Cameron Co
(One to fill)
2d half
The Gladiators
Finn & Finn
"Who Owns the Flat"
Harry Rose
Monalua Sextet
St. Paul
ORPHEUM
(Sunday opening)
Jon Howard Revue
Spencer & Williams
Joe Towle
King & Harvey
Three Hobs
Conelli & Carven
PALACE (wva)
Archle Onrl & Dolly
Markee & Montgomery
Jolly Tars
Hoblen & Harron
Maxime Bros & Bob
(One to fill)
2d half
Calvert Ardell & T
Crawford & Terry
Will Stanton Co
Clover Leaf Trio
Avalon Troupe
HIP (ubo)
Harley & Harley
Caine & Odon
Marrison & West 3
Frankie Fay & Boys
(One to fill)
2d half
Kary & Kary
Delbel & Ray
Welling Levering Tr
Jack Reddy
(One to fill)
Salt Lake
ORPHEUM
(5-8)
Ed Foy Family
Act Beautiful
Bobby Bond
Harrison & Baldwin
Lionel
J & C Williams
Brown & Spencer
PANTAGES (p)
"Saint & Sinner"
J & D Miller
The Cromvelts
Brady & Mahoney
"Bon Voyage"
San Antonio, Tex.
MAJESTIC (inter)
(Sunday opening)
Valnova's Gypsies
Haruko Onuki
"Motor Boating"
Eliel & Cushing
Edwin Arden Co
Ruth Roy
Paul LaVan Dobbs
San Diego
PANTAGES (p)
4 Earls
Georgia Howard

Stoux City, Ia.
ORPHEUM (wva)
(Sunday opening)
"All Girl Rev"
2d half
Eobbs & Leander
Eobbs & Evesden
Frank Gaby Co
Comfort & King
Zig Zag Rev
STRAND (abo)
6 Colonial Belles
(One to fill)
2d half
Ting Ling See
(One to fill)
So. Bend, Ind.
ORPHEUM (wva)
(Sunday opening)
Argo & Virginia
Lella Shaw Co
Tabor & Green
Ellis Knowin Tr
Earl & Sunshine
2d half
Laypo & Benjamin
Fitch Cooper
Frank Gardner Co
Raines & Goodrich
Anderson's Girl Rev
Spartanburg, S. C.
HARRIS (ubo)
(Charlotte split)
1st half
Blinn & Bert
Victoria 3
Long & Ward
Noodles Fagan Co
The McIntyres
Spokane, Wash.
PANTAGES (p)
Hill & Chapman
Marie LaVarre
Burns & Lynn
Chancey Monroe Co
Jackson & Wahi
"Courtroom Girls"
HIPP (ah-wva)
(2)
(Same bill playing
Liberty, Walla-Walla,
Wash., 7)
Chester Johnson
Fox & Evans
Xylophonds
Develin & Miller
Pearle & Burns
Riva Larsen Troupe
Springfield, Mass.
PALACE (ubo)
Adel & Eva
John F. Clark
Hobbs & Gonne
Paul Decker Co
Hart & Clark
Hardeen
2d half
White Steppers
Keane & Williams
Carlisle & Roma
"Artist Shop"
Bob Hall
Lohse & Sterling
B'WAY (low)
Marcella Johnson Co
"The Job"
Weber & Elliott
Bell Thazer Bros
(One to fill)
2d half
3 Moriarty Sisters
O'Brien Havel Co
Ben Harney Co
Monroe & Grant
(One to fill)
Springfield, Mo.
MAJESTIC (wva)
2d half
William Missem Co
Mahoney & Rogers
Irving Gosler
Hawallan Serenade
Superior, Wis.
PALACE (wva)
(Same 1st half show
playing Lyric, Vir-
ginia, Minn., 7-9)
Billie Bowan
We-U's Co
Stanley & Gold
Choy Ling Hee
(One to fill)
2d half
Juggling DeLisle
Jack George Duo
May & Billy Earle
Nick Santoro Co
Holden & Harron
Syracuse, N. Y.
TEMPLE (ubo)
Gangora's Cannies
Helen Hanlon
Bob Matthews Co
Helen Trlx & Sis
4 Kays
(One to fill)
2d half
Asaki & Girle
Suzanne Rocamora Co
J C Nugent Co
Barry & Wolford
"Maker of History"
Brent Hayes
Tacoma
PANTAGES (p)
"Hong Kong Mys"
Frank Buck
Hobbs & Wallace
"Revie De Vogue"
Martyn & Florence
REGENT (ah-wva)
(2)
(Same bill playing
Hipp, Seattle, 6)
Monahan Co
Cook & Hamilton

Flanna & Stingham
Gus Erdman
Zig Zag Rev
2d half
Mascou
Lawrence & Edwards
"Whirl of Girls"
Arthur Rigby
Musical Nores
Wilkes-Barre, Pa.
POLI'S (ubo)
(Scranton split)
1st half
Van Etta & Garban
Lillette
"Somewhere in
France"
Baker & Rogers
Boganny Troupe
Winnipeg
ORPHEUM
Avon Comedy 4
Harry Green Co
Holt & Rosedale
The Gaudemids
Tyler & St Claire
Bert Swor
Anna Chandler
PANTAGES (p)
Lottie Mayer & Girls
"Lots & Lots"
(29-1)
2d half
"The Masqueraders"
Bayard & Inman
Mary Door
Berry & Leighton
The Korvilles
Bell Onra
Troy, N. Y.
PROCTOR'S (ubo)
(Albany split)
1st half
The Crutchfields
Doris Dare
Jos Bernard Co
Sandy Shaw
Lary Reily Co
Harry Cooper Co
Kerlake's Pigs
(One to fill)
Utica, N. Y.
COLONIAL (ubo)
Kay & Bell
Brent Hayes
Breen Family
Brown & Jackson
(One to fill)
2d half
Flake & McDonough
"Midnight Rollerco"
(Three to fill)
Vancover, B. C.
ORPHEUM
Scotch Lads & Lassies
"Por Pity's Sake"
Edwin George
Levolos
Herber's Dogs
Herbert Clifton
J & B Morgan
PANTAGES (p)
Zira's Leopards
Jos K Watson
Mumford & Thompson
Johnson, Dean Rev
Herbert Brooks Co
4 Readings
Victoria, B. C.
PANTAGES (p)
Honey Bees
West & Hale
Maurice Samuels Co
Transfield Sis
Mile Therego Co
Waco, Tex.
MAJESTIC (inter)
(2-3)
3 Weber Girls
Bernie & Baker
"Magazine Girls"
Medlin Watts & T
"Peacock Alley"
"Retreat of Germans"
Walla-Walla, Wash
LIBERTY (ah-wva)
(2)
(Same bill playing
Empire, No Yakima)
Hicks & Hart
2 Brownies
Paul Earl
Sorrento Quintet
Jones & Jones
The Brads
Washington, D. C.
KEITH'S (ubo)
Adele Rowland
"Nurseryland"
Brendel & Bert
Yvette & Saranoff
LeMaire & Gallager
Am Dancers
Yvonne & Arlene
Stampede Riders
Jas J Morton
Waterbury, Conn.
POLI'S (ubo)
Reno
Jewett & Pendleton
Gull & Ross
"Maimey's Dream"
Olson & Johnson
Robert Demont 3
2d half
Adel & Eva
Mason & Gwynne
John F Clark
"Wedding Shells"
Four Entertainers
Five Williams
Waterloo, Ia.
MAJESTIC (wva)
(Sunday opening)
Tocati's Roofers
Luckie & Yost

"Madame Shop"
Murphy Van & K
2d half
Leroy & Harvey
Somers & Morse
"Maimey's Dream"
(One to fill)
Yorkers, N. Y.
PROCTOR'S (ubo)
Walter Ward
Pelle Sie & LaRoy
Helen Glasson Co
Cwrighton B & C
Doralinda
2d half
DeWitt Young & Sis
Kajiyama
Edw "Scag Reeves"
(Two to fill)
York, Pa.
OPERA HOUSE (ubo)
Welter & Reiser
Bob Heath's Revue
Fox & Ingraham
Wormwood's Animals
(One to fill)
2d half
"Bungalow Girls"
Regan & Rosard
Hoyt's Minstrels
Bert Coleman
Petter & Hartwell
Antrim & Vale
Mr & Mrs Connelly Co
Fern & Davis
Jimmy Leese Co
Clark's Hawaiians
Watson Sisters
Ideal
Paris
ALHAMBRA
Seven Spades
Victor & George
Mimosa Quartet
Yamamoto & Keyacki
Geo Danse
Nine Pinson
Fallow Bill
Memara Bros
Hardeco
Pillia Banola
Words Bros
Mlle Nadir

known on the Continent, died Nov. 8 while performing at the Cirque Rancy, Bordeaux (France). He was born in Havana, real name was Raphael Patades. He leaves a son, now in the French army.

Agnes McLaughlin, sister of Jennie, professionally known as "The Girl in the Moon," died Nov. 16 at Philadelphia. She had been ill two years and prior to that time had been with Joseph Santley in "Ah Over Town."

Frances (Dit) Kiernan, formerly with "Mother Goose" in vaudeville, died of tuberculosis at her home, 3543 No. 11th street, Philadelphia, Nov. 9, 1917. Miss Kiernan was 21 years of age.

George Lucas, tenor at the Paris Opera, was killed in an automobile accident in Paris Nov. 2. He had appeared in vaudeville on the other side doing an imitation of Caruso.

Georg Sieglitz, a well known bass singer of the Opera at Munich, died recently at the age of 63.

The mother of Bob O'Donnell died Nov. 22 in Chicago. Mr. O'Donnell is the manager of the Harlem opera house.

SHOWS OPENING.
When the southern "Nothing But the Truth" closed its season suddenly in Dallas last week, the Weber & Anderson offices arranged for the western company (laying off) to resume its tour in Pennsylvania. Bert Hier, with the southern outfit, will handle the advance for the other show. H. D. Davidson will manage.

Syracuse, Nov. 28.
"Furs and Frills" was presented here Nov. 26 under the management of Max and Edward Spiegel. The cast was headed by Ernest Torrence, of the original company. Others were Ferne Rogers, Harriet Burt, Beth Smalley, Burrell Barbaetto, Norman Keith, Ben Wells, Harry Miller, George Slade, Milt Dawson, and six violin girls, besides a female chorus of thirty.

It will be played in the Shubert theatres.
"OH James" is the title of a new farce which H. H. Frazee is producing and which is due to open at Atlantic City next week. The cast includes John Westley, George Sydney, Evelyn Varden, Rose Morrison, James Dyrenforth and Florence Edney. The piece is being staged by Daniel V. Arthur.

"Sick Abed," the new K. & E. farce, with Mary Boland in the lead, goes into rehearsal next week under the direction of Edgar McGregor, who has been in Chicago attending to the Chicago staging of "Here Comes the Bride." Engaged so far in support of Miss Boland are Mary Newcombe and Julia Ralph.

SQUARING A LIFT.
Chicago, Nov. 28.
In this general vicinity there is appearing a production, the book of which has been palpably lifted from another and much earlier production. The owner of the show knows the local dramatic critics and their cunning little ways. He is familiar with the awesome adjectives of Percy Hammond, the infallible statistics of Doc Hall, the sweetly searing sarcasm of Ashton Stevens, and the polished, academic pin which Charlie Collins sometimes insert into the cadaver of the producer—with due cause, of course. Therefore, as a measure of forestalling, without any explanatory matter, the following quotation from a classic appears on the programs and advertising matter:

When 'Omer smote 'is bloomin' lyre,
'E'd 'eard new songs o'er land an' sea;
An' wot 'e thought 'e might require,
'E went an' took, the same as we.

OBITUARY.

John Howe, former battalion chief of the New York Fire Department, always actively connected with theatricals and responsible in a large measure for a number of improvements on legislation as it related to the department and New York theatre, died recently at his home in upper New York City after a brief illness. Chief Howe was a Friar and was one of its most popular members. He was noted for his bravery under action during his departmental reign and his death found many mourners in the profession. His funeral was attended by men in all walks of public and theatrical life.

Two members of Local No. 1 New York Theatrical Protective Union have died within the past fortnight. John T. Cleary, aged about 35, unmarried, stagehand at the Century about a year ago, died Nov. 16 in New York of tuberculosis. Ed Mulverhill, about 50 years old, property man at the Lexington O. H., New York, worked the night before the morning he died, of acute pneumonia. A widow and one son survive, the latter (Walter Mulverhill) at present at the Metropolitan O. H.

Joseph Lafranie, 26 years old, committed suicide in his boarding house in Brooklyn, Nov. 25. The home of the deceased was in Newburg, N. Y. He left a note in which he said although he had been drafted and was anxious to serve he was being trailed by Secret Service Operators, who he imagined suspected him of being a spy. The coroner took charge of the body and will make a complete investigation.

Con W. Wiggins, member of Jack George and Co., died at the General Hospital, Winnipeg, Nov. 21. The cause of death was a rupture sustained while playing in "The Fatal Ring" when that film was being taken. Artists from the Strand, Orpheum and Pantages, Winnipeg, contributed a large sum, out of which the funeral expenses were paid, and the balance was sent to his widow and three children living in Seattle.

Chocolate, the colored clown well

FAUGH-A-BALLAH

Words by ED. ROSE

"CLEAR THE WAY"

Music by ABE OLMAN

RESTRICTED FOR BLANCHE RING
in
OLIVER MOROSCO'S PRODUCTION
"WHAT NEXT"

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Scenery of Every Description
Mr. Sauber writes: "I am glad to say I have a beautiful route for the act and I attribute a great success of the act to the beautiful setting that was planned for me."
CASINO THEATRE and 447 HALSAY ST.
BROOKLYN Bedford 8894-J

Monte Carter and Co. arrived on the "Matsonia" in San Francisco last week from Honolulu.

The Palace, New York, management last week decorated daily the drawing room set for Elsie Janis' turn with fresh flowers, profusely strewn about.

Al Fostdale is now in charge of the Joe Eckl club department.

Mr. and Mrs. VICTOR MOORE

(Emma Littlefield)

Wish to thank their many friends for the beautiful gifts, letters and telegrams of congratulations upon the birth of their daughter

ORA VICTORA MOORE

Nov. 19th, 1917.

They also wish to announce that Ora is Some Baby.

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BURLESQUE ROUTES

(Dec. 3 and Dec. 10.)

- "Americans" 3 Gayety Milwaukee 10 Gayety Minneapolis.
- "Army and Navy Girls" 3-4 Holyoke Holyoke 5-8 Gilmore Springfield Mass 10 Howard Boston.
- "Auto Girls" 3 Empire Hoboken 10 Star Brooklyn.
- "Aviators" 3 Empire Chicago 10 Majestic Ft Wayne Ind.
- Behman Show 3 Empire Brooklyn 13-15 Park Bridgeport.
- "Best Show in Town" 3 Casino Boston 10 Columbia New York.
- "Bliff Bing Bang" 3 Empire Cleveland 10 Erie 11 Ashtabula Pa 12 Canton 13-15 Park Youngstown O.
- "Bon Tons" 3 Orpheum Paterson 10 Majestic Jersey City.
- "Bostonians" 3 Casino Brooklyn 10 Empire Newark.
- "Bowerys" 3 People's Philadelphia 10 Palace Baltimore Md.
- "Broadway Belles" 3 Trocadero Philadelphia 10 Majestic Scranton Pa.
- "Broadway Frolics" 3 Gayety Kansas City Mo 10 Gayety St Louis.
- "Burlesque Revue" 3 Palace Baltimore 10 Gayety Washington D C.
- "Burlesque Wonder Show" 3 Gayety Washington D C 10 Gayety Pittsburgh.
- "Cabaret Girls" 3-5 Orpheum New Bedford 6-8 Worcester Worcester Mass 10 Olympic New York.
- "Charming Widows" 3 Gayety Brooklyn 10-12 Warburton Yonkers 13-15 Hudson Schenectady N Y.
- "Darlings of Paris" 3 Standard St Louis 10 Englewood Chicago.
- "Follies of Day" 3 Grand Hartford 10 Jacques Waterbury Conn.
- "Follies of Pleasure" 3 Howard Boston 10-12 Orpheum New Bedford 13-15 Worcester Worcester Mass.
- "French Follies" 3 Olympic New York 10 Gayety Philadelphia.
- "Forty Thieves" 3 Penn Circuit 10 Grand Trenton N J.
- "Gay Morning Glories" 3 Gayety Minneapolis 10 Star St Paul.
- "Girls from Follies" 3 Star St Paul 10 Lyceum Duluth.
- "Girls from Joyland" 3 Gayety Chicago 10 Gayety Milwaukee.
- "Golden Crook" 3 Empire Albany 10 Casino Boston.
- "Grown-up Babes" 2-3 O H Terre Haute Ind 10 Lyceum Columbus O.
- Hastings Harry 3-5 Cohen's Newburg 6-8 Cohen's Foughkeepsie 10 Miner's Bronx New York.
- "Hello America" 3 Gayety Detroit 10 Gayety Toronto.
- "Hello Girls" 3-5 Warburton Yonkers 6-8 Hudson Schenectady N Y 10-11 Holyoke Holyoke 12-15 Gilmore Springfield Mass.
- "Hip Hip Hurray" 3 Empire Newark 10 Casino Philadelphia.

- Howe Sam 3 Colonial Providence R I 10 Gayety Boston.
- "Innocent Maids" 3 Garden Buffalo 10 Star Toronto.
- Irwin's "Big Show" 3 L O 10 Orpheum Paterson N J.
- "Jolly Girls" 3 Gayety Baltimore Md 10 Trocadero Philadelphia.
- "Lady Buccaneers" 3 Erie 4 Ashtabula Pa 5 Canton 6-8 Park Youngstown O 10 Victoria Pittsburgh.
- "Liberty Girls" 3 Jacques Waterbury Conn 10-12 Cohen's Newburg 13-15 Cohen's Foughkeepsie N Y.
- "Lid Lifters" 3 Majestic Ft Wayne 9-10 O H Terre Haute Ind.
- "Maids of America" 3 Star Cleveland 10 Empire Toledo O.
- "Majestics" 3 Star & Garter Chicago 10-12 Berchel Des Moines Ia.
- Marion Dave 3 Olympic Cincinnati 10 Columbia Chicago.
- "Merry Rounders" 3 Lyric Dayton 10 Olympic Cincinnati.
- "Mile a Minute Girls" 3 Gayety Philadelphia 10 So Bethlehem 11 Easton 12-15 Majestic Wilkes-Barre Pa.
- "Military Maids" 3-4 Wheeling W Va 5-8 Grand Akron O 10 Empire Cleveland O.
- "Mischievous Makers" 3-4 Binghamton 5 Norwich 6 Oswego 7-8 Inter Niagara Falls 10 Garden Buffalo N Y.
- "Million Dollar Dolls" 3 Gayety Omaha Neb 10 Gayety Kansas City Mo.
- "Monte Carlo Girls" 3 Majestic Scranton 10-11 Binghamton 12 Oneida 13 Oswego 14-15 Inter Niagara Falls N Y.
- "Oh Gals" 3 Casino Philadelphia 10 Hurtig & Seamon's New York.
- "Orientals" 3 Lyceum Duluth 10 Century Kansas City Mo.
- "Pace Makers" 3 Star Brooklyn 10 Gayety Brooklyn N Y.
- "Parisian Flirts" 3 Grand Trenton 10 Gayety Baltimore Md.
- "Peaches" 3 Gayety Buffalo 10 Corinthian Rochester N Y.
- "Record Breakers" 3 Savoy Hamilton Ont 10 Cadillac Detroit.
- "Review of 1918" 3 So Bethlehem 4 Easton 5-8 Majestic Wilkes-Barre Pa 10 Empire Hoboken.
- "Roseland Girls" 3-5 Berchel Des Moines Ia 3 Gayety Omaha Neb.
- Sidman Sam 3 Gayety St Louis 10 Star & Garter Chicago.
- "Sight Seers" 3 Gayety Toronto 10 Gayety Buffalo.
- "Social Follies" 3 Star Toronto 10 Savoy Hamilton Ont.
- "Social Maids" 3 Empire Toledo 10 Lyric Dayton.
- "Some Babes" 3 Cadillac Detroit 10 Gayety Chicago.
- "Some Show" 6-8 Park Bridgeport Conn 10 Colonial Providence R I.
- "Speedway Girls" 3 Englewood Chicago 10 Empire Chicago.
- Speigel's Revue 3 Gayety Pittsburgh 10 Star Cleveland.
- "Sporting Widows" 3 Majestic Jersey City 10 People's Philadelphia.
- "Star & Garter" 3 Casino Boston 10 Grand Hartford Conn.
- "Step Lively Girls" 3 Miner's Bronx New York 10 Empire Brooklyn.
- Sydel Rose 3 Gayety Montreal 10 Empire Albany.
- "Tempters" 3 Century Kansas City Mo 10 Standard St Louis.
- "20th Century Maids" 3-5 Bastable Syracuse 6-8 Lumberg Utica N Y 10 Gayety Montreal.
- Watson Billy 3 Columbia New York 10 Casino Brooklyn.
- Welch Ben 3 Corinthian Rochester 10-12 Bastable Syracuse 13-15 Lumberg Utica N Y.
- "Whirly Girls" 3 Victoria Pittsburgh 10 Penn Circuit.
- White Pat 3 Lyceum Columbia 10-11 Cort Wheeling W Va 12-15 Grand Akron O.
- Williams Mollie 3 Hurtig & Seamon's New York 10 L O.

INTERNATIONAL CIRCUIT.

(Dec. 3)

- "A Good for Nothing Husband" Lyceum Detroit.
- "After Office Hours" Gayety Louisville Ky.
- "Blanco and Hypnotic Company" Southern Columbus.

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"Bringing Up Father" Avon Rochester N. Y.
"Come Back to Erin" Auditorium Baltimore Md.
"Girl Without a Chance" Majestic Buffalo.
"Hans and Frits" Lyceum Pittsburgh Pa.
"Honolulu Lou" American St Louis.
"Katsenjammer Klds" 2-5 Peoria Ill 7-8 St Joe Mo.
"Little Girl in Big City" Park Indianapolis.
"Millionaire's Son and Shop Girl" 3-5 Lumberg Utica 6-8 Bastable Syracuse N. Y.
"Mutt and Jeff" Shubert Milwaukee.
"One Girl's Experience" National Cleveland.
"Peg o' My Heart" Orpheum Nashville Tenn.
"Story of the Rosary" Emery Providence R. I.
"The Marriage Question" Garden Kansas City Mo.
"The Newlywed's Grown Up Baby" Walnut Philadelphia.
"Thurston" National Chicago.
"Turn Back the Hours" Imperial Chicago.
"Which One Shall I Marry" Orpheum Philadelphia.
"Wizard of Wiseland" Grand Worcester Mass.

Davis Warren (C)
DeCoursey Mrs Alf
DeCroteau Wm
DeFoggie Louise (C)
Deighon Chas
DeLandsheer John
Denham Helen M
Denny R A
DeTrickey Coy (C)
DeVeaux Rosalie
Deveraux W

DeVoe & Statzer
DeVoe Bert
Diamond Beatrice
Dickensmeyer Loretta (C)
Dinkins Sonnie
Dix Gladys (C)
Dom Marion
Donegan Ed (C)
Donn Marion (C)
Douglas Samson

Douglas Miss Billie
Dupree Libby (C)
Dressler Wm
Drew Miss Bobby
DuBois Chas E
DuFor Harry
DuFresne Girls (C)
Duncan Harry
Dunlap F E (C)
Dunn Helen
Dunn Jos (C)

Eleanor Sisters
Eldredge Julia
Elliott Adelbert
Elliott Louise (C)
El Rey Flo
Elton Doc
Emerson Edw
Emerson Graye
Esmeralda Edna
Essent Opal
Evans Everett J

Evelyn Vera
Ewing Ella
F
Fantos The (C)
Farrell Josephine
Fay Miss Billie
Fay Miss Billie (C)
Fay Mme G
Fay Ione
Faye Kitty

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A
Acathon John
Adams Billy
Adams Geo W
Adams Mrs Ray
Adams Bros (C)
Addington Ruth (C)
Admont Miss M (C)
Adonla
Agent
Agnew Beatrice.
Allen Claude
Allen Searl
Andrews F W (C)
Anson Mrs M
Arco Bros
Armoud Grace
Armstrong Mr
Arnold Geo L (C)
Aronson Mrs Max
Arrule Victoria (C)
Artola Gladys
Atwood Vera
Ayers Mr & Mrs (C)

B
Bachman Miss G (C)
Baker Beatrice
Baker Mildred
Ball H W
Barclay John
Barry Lydia
Barton & Ashley
Barymore Emmett
Bayard Victor
Beeman, Earle (C)
Bennett Evelyn (C)
Bennett J Moy
Bennett Joe
Bennett Laura A
Bennit Mr & Mrs W
Benzon Alfred
Bewamasco Jno (C)
Berk Sam
Berlin Lulu
Berman Gustave
Bernard Lester
Bissett & Scott
Black John S
Blake Miss Bobbie
Blair Thos S
Blumenthal Miss F
Block Miss F
Holmes Jack & Millie
Borromer Louis (C)
Bouter Geo
Bowman Mr
Boyd Dixie (C)
Brennan Jack

Bridges Frank
Broadbent Irene (SF)
Browder Miss F
Brown & Denont
Brown Helen (Tel)
Brownie Morris (C)
Bruce Al (SF)
Burke Ben
Burns Miss Frankie
Burns Miss Frankie (C)
Burt Jack
Burt Miss (C)

C
Cahan Will H
Calborne W H
Campbell Florence
Carew Evelyn (SF)
Carey James T
Carr Merle (C)
Carroll Coleman
Carroll Harry
Carroll Nettie
Cesaro Carlos (C)
Chadwick Helen
Cherry Chub
Cherry Ewing
Christie G Earl
Claire Doris (C)
Claire Marlon
Clarke Eddie
Clark & Gould
Claude Miss Toby
Clifford & Wayne (C)
Clue Gerald L (C)
Coates Mr
Cobb Lew
Cole & Wood (Tel)
Conway Charley E
Conway Nan
Cook & Handman (SF)
Corne & Thomas
Cornalla Harry
Cornalla Harry (C)
Cox Flo
Crackles Billy
Cronin Mme
Cross Chas
Cunningham Cecil
Curley Pete (C)
Curtis Dale
Cushman Bing
Cutbort J B

D
Daly Dan
Darling Miss I (SF)
Davies Emil
Davis Marlon

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NEW YORK "TELEGRAPH"

Lane and Smith Score "Stopping-the-Show" Success—Audience Meet Enthusiastic

Two Excellent Entertainers

Lane and Smith are two young fellows, one with an excellent voice and the impressive manner of a straight man, despite his youth; the other is a grotesque comedian, also there with the pipes, but preferring to exploit his partner's singing and himself as a funster. They scored with a "stopping-the-show" success that earlier on the bill would have made it difficult for those to follow. Audiences seldom are so enthusiastic near the end of the bill as they are about Lane and Smith.

What the theatrical papers say about

GEO. CHAS. LANE & SMITH

at Loew's American Roof last week

NEXT WEEK (Dec. 3) Loew's Majestic, Newark, N. J. Loew's Orpheum, New York

"VARIETY"

Lane and Smith, next to closing, just about walked away with the show.

NEW YORK "CLIPPER"

Lane and Smith came in for a great big share of laughs and scored a most emphatic hit. They sang several songs, danced and gave an A-1 line of comedy talk. Lane is a very clever comedian, a good singer and a clever dancer. His partner sings well, dances well and is a good straight. They were recalled many times and fully deserved all the recognition they received.

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Muffs to match at corresponding prices.

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Miley Katherine
Miller Ruby (C)
Miller Thos H
Mills Arthur G
Millikin Robt (C)
Milton Geo

Rice Mrs Chas
Rice Ed
Rice Morris
Richards & Kyle (C)
Richardson Elsie
Richards Harry
Rifner Carl
Ripley Raymond
Robeson Erba

Sherwin Mrs M
Shipman Sam
Shirley Fay
Silverman Mrs Jack
Silverman Miss A (P)
Sinclair Ada
Sinclair Mrs Horace
Small & Lancaster (C)

LaBelle & Williams
LaBelle Eleanor
LaBurr Ella
Laokland & Laokland
Lammers Charile
LaSalle Geo (P)
Latell Ed
LaToska Phil
LaVelle Miss Bobby (C)

Moffat Gladys
Monahan & Monahan
Montgomery Marshall
Montrose Bert
Moon J Aurus (C)
Moore & Elliott
Moore Bob
Moore Irene (SF)
Moore Louis
Moore Lucille (SF)

Robinson J Russell
Rockwell Geo
Rodgers Ida
Rodgers O R
Romaine Julia (P)
Rose Sadie
Ross Earl (C)
Ross Katherine (C)
Rossiter H A
Ross Johnny

Smith Babe
Smith Wm
Snowball
Snyder H W
Snyder Tommie
Solomon Sol
Somerville J I

Laver Jack
Lee Eddie
Lee Mamie
Lee Marie
Leighton Chas (SF)
Lemonts The
Leonard Albert (C)
LePine Lexie (C)
LeRoy S
LeVaux Mr
Lewin Eva (P)
Lewis Bert
Lewis Emma
Lewis Jack M (P)
Leyle Wm (C)

Moran Lee
Morton Law
Morton Law (C)
Morton Sam (4) (C)
Moussette Mae
Mudge Leland H
Murdock Miss Jap (C)
Murray Miss Billy
Musette Miss

Robinson J Russell
Rockwell Geo
Rodgers Ida
Rodgers O R
Romaine Julia (P)
Rose Sadie
Ross Earl (C)
Ross Katherine (C)
Rossiter H A
Ross Johnny
Rothschild Julie (Reg) (C)
Royce Lenna
Russell Lew
Russell Robt (C)
Ryan J B

St Claire Tyler (C)
Stafford & Ivy
Staley Ethel A
Standard Bros
Statzer Carl
Steinle & Hyde
Stevens Kitty (C)
Stevens Marie (C)
Stewart (Slim) H (C)
Stone Margaret
Strause May
Stuart Herbert
Sullivan & Mason
Sunderland May (C)
Swain Frank H (C)
Sweeney Edna
Sweet Olive
Swor Mrs Jim
Sydney & Townley
Sydney Harry

Naval Four
Nealand Walter D
Neale Arthur
Newkirk Billy
Nickerson Edw E
Nimmons Miss (P)
Noll Agnes
Norton Lew (C)
Norwood Edw (C)

Lockhart Phemie
Lockhart Roma M (C)
Loftus Mr & Mrs (C)
Longfeather Joe (C)
Loretta Agnes
Lovett Eddie
Lowe Walter & M
Lyles Aubrey L (C)
Lynch Edw
Lynch Merry

Palmer Frank (C)
Pavak Nick
Pate Verma M
Paulsen Helen B
Penambed James (P)
Pheips Frank (C)
Pheips Lenore
Pickins Arthur
Pisano General
Pitman Keith
Pitrot Richard
Powell Will
Prelles Circus (C)
Prescott Jack (SF)
Preston Frances
Primrose Helen
Prime Samuel J
Princeton S (C)
Proctor Wm L (C)
Purcell Mr & Mrs P
Purdy Wm (C)

Stewart (Slim) H (C)
Stone Margaret
Strause May
Stuart Herbert
Sullivan & Mason
Sunderland May (C)
Swain Frank H (C)
Sweeney Edna
Sweet Olive
Swor Mrs Jim
Sydney & Townley
Sydney Harry

Oaks Harry
O'Connor James O
Old Town Four
Olliva
O'Neill James
O'Neill Mac (C)

MacQuarrie Benedict
Maker Jessie
Mann Billy
Mann Billy (C)
Mann Dolly
Manning Sisters
March Verna
Marion Sable (C)
Marks Abe
Marlo & Duffy
Marquis Wm
Marquis Wm (C)
Marshall Dorothy
Marshall Lew (C)
Mason Marion
Maselm A (C)
Matthews Mrs D D
Maxim A (SF)
May Miss Buster
May Evelyn C
May Florence
May Gracie
Mayer Arthur
Mayorga Louise
Mayos Flying (C)
McAvoy & Brooks
McCabe A L
McCarthy Dan
McClure Harold
McCormack & Irving
McGinness Florrie
McGrath & Yeoman (C)
McGreer Robt (SF)
McIntyre Mr & Mrs H
McKay R J
McLaughlin Jennie (C)
McLean Declma
McNally Mrs L De Wolfe
McNamara Jimmie
McNeece Nellie (C)
McQuaid Dora F
McVan B (Tel)

Palmer Frank (C)
Pavak Nick
Pate Verma M
Paulsen Helen B
Penambed James (P)
Pheips Frank (C)
Pheips Lenore
Pickins Arthur
Pisano General
Pitman Keith
Pitrot Richard
Powell Will
Prelles Circus (C)
Prescott Jack (SF)
Preston Frances
Primrose Helen
Prime Samuel J
Princeton S (C)
Proctor Wm L (C)
Purcell Mr & Mrs P
Purdy Wm (C)

Stewart (Slim) H (C)
Stone Margaret
Strause May
Stuart Herbert
Sullivan & Mason
Sunderland May (C)
Swain Frank H (C)
Sweeney Edna
Sweet Olive
Swor Mrs Jim
Sydney & Townley
Sydney Harry

Fidelle Lea
Fields Arthur B (C)
Fields Mary
Fields Willie
Fleming Kathleen
Flint Hazel
Foley & O'Neil (C)
Forbes Gertrude D
Ford Harry B
Ford Miriam
Fox Mort
Frances Beverly
Francetti Paggie
Francis Adeline
Francis Kitty
Freeman Moe (C)
Friendly Dan
Frosini

Henderson C (C)
Henderson V L (O)
Hennequey Helene
Herdilcka Geo Mrs
Hines Clasy
Homburg Bob
Homburg Babe
Hooks Tom C (C)
Housley & Nicolas
Howard & Fields (P)
Howe Walter S
Hoyt Frank
Hubbert Wm E
Hufford Julia
Hughes Walter W
Hutchinson Willard

Gabriel Master (C)
Galvin Wallace
Gangler Jack
Gardner Grant
Gayer Eddie B
Gaylord Mrs B
Gehrue Mayme
Genaro Marie (SF)
Germaine Flo
Gibson & Brown (C)
Gibson Earle S (C)
Gibson Hardy (SF)
Gibberts & Le Crago (C)
Glenny & Bradford (C)
Glover C O
Glover Claude O (C)
Golding & Keating
Gordon Tommy
Gould Billy
Gradwell Chas E
Grady James
Grant & Wing
Grasell Olivia
Gray Mary
Greene Gene
Grey Clarice (C)
Gullit Adolfo (C)
Gunson Henry

Ihrmark Tina
Imhoff Lella
Irwin Chas T
Isaacs Abraham

Hadon & Norman (C)
Halley & Noble
Hamlin & Mack
Hancock Scott
Hardy Adele
Harlan Kenneth (Reg)
Harray Roy N (C)
Harrington Hazel
Harris Honey (SF)
Harris Mrs Al
Harris Oscar
Harris Sam
Harvey Edith (C)
Haskell & Freedman
Haskell Margaret
Hasson Leslie A (C)
Hayward Jessie
Hearn Julia (C)
Helers Lillian (Tel)

Jacobs Jake
Janen Hugo
Jarrett G E
Jennings Miss Billy
Jerom Elmer
Johnson Arthur (C)
Jonathan
Jones Paul
Jones Russell
Jones Betty
Jordan Jules (P)
Joy Billie
Judge & Dura

Kabhill Vivian
Karnikel Mrs
Kauffman Emmle (C)
Kearns Allen
Keating Mrs C (P)
Keoch Kelvin
Keeler & Belmont (C)
Kelly Em (C)
Kelgard Billy
Kellogg Mrs Chas
Kemp Toots
Kendricks Miss Joe
Kennedy Dancing (C)
Kennedy Flo
Kennedy Harold
Kennedy Jack
Kennedy Tom
Kerr Etta
King Geo (C)
Keyes Ralph (C)
King Mary & Jane
King & Harvey (C)
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Kendricks Miss Joe
Kennedy Dancing (C)
Kennedy Flo
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King Toy Foz & King Miss (C)
Kirsly Calvin V
Kirk Ralph
Kirkwood Wm
Kirwan Kathryn
Kitamura Yosbi
Kioof Billy (C)

MEL EASTMAN "The Elongated Entertainer" Joe Michaels

LOEW'S ORPHEUM NOW (Nov. 29-Dec.2) THE HUSTLER

- Tally Mrs Harry
- Taylor Joe
- Taylor Margaret E
- Taylor Norman W
- Templeton Lucie A
- Terry Arthur & G
- Thomas Muriel (C)
- Timme Ruth
- Top Cornelius (Gov't) (C)
- Toy Foy
- Travers Helen A
- Una Mile
- Universal 5 (C)
- Vance Clarence
- Vance Clarice
- Vance Gladys
- Van Dien A
- Van Ments Len
- Van Bros
- Vaughn Dorothy (C)
- Vernon Bettie
- Wagon Dorothy
- Vert Hazel
- Vincent & Carter
- Vincent E
- Wagner Emma
- Wakefield Wanda (C)
- Walds Eric (C)
- Walker Eddy
- Wallace Vesta
- Wallace Miss (TEL) (C)
- Walsh Johnny
- Ward Al (C)
- Ward & Pryor
- Warren & Frost
- Weaver Bert (C)
- Webb Mabel
- Webb Theodore H
- Weber Laura
- Well B A
- Weligiam Davay
- Weich Rube
- Weidli Walter
- Wellington Dave
- Wells Corrine
- Weston Verna
- West Arthur
- Wheeler Mrs B E (P)
- Wheeler Bert
- Wheeler Elsie (P)
- White Carolina
- White Elsie
- White Henry M
- White Jerry
- White Miss
- Wilke & Teckin
- Wilkins & Wilkins
- Willard & Wilson
- Williams Arthur
- Williams Vernon
- Willis Nat
- Wilson Lew (C)
- Window Muriel
- Wolfheim Eugene (C)
- Wood Esther
- Wood Joe
- Wood Mrs L W
- Wright & Earle
- Wright Armand
- Wyer Forrest Co
- Wyer Forrest G (C)
- Yates Harold
- Yeamans Lydia
- Young Emma
- Young & Waldron (C)

CHICAGO VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Arthur Klein came on here for a little trade, making headquarters with Harry Spingold.
Primrose and McGillen have closed their one night stand show, "One Girl's Experience."
Charles B. Hamlin joined William P. Cullen's "Old Homestead" at Kansas City.
Pepple-Greenwald's "Melody Lane" sketch, with Jack Braze, has switched from W. V. M. A. to Loew time.
Louis Pinski last week rehearsed a night stand farce comedy entitled "Let Jimmie Do it," due to take the road soon.
Tom Hodgeman and M. A. Yack traded jobs. Hodgeman left Blanche King's show to manage "Canary Cottage," and Yack left the bird house for the Ring affair.
Anyone having brass musical instruments to spare is asked to send them addressed Field Hospital No. 1 Camp Grant, Rockford, Ill., as the boys there are shy horns and the like.
Jack Gardner has closed with Essanay, and is seeking a vaudeville vehicle; he will return later to do one picture contracted for, "Hawthorne, U. S. A."
Louise Dresser closed with "Have a Heart" in Indianapolis, where she was replaced by Flora Zabelle, who had been out for five weeks because of illness.

CORRESPONDENCE Unless otherwise noted, the following reports are for the current week.

Fred Selgel, George Dayton and Fred Van Holler have been engaged by the Oliver Players stock at Wichita, Kan.
Jack Braze, with Pepple-Greenwald's "Melody Lane" has put in his application for the U. S. aviation reserve corps.
Maxine Elliot, the mascot cat of the La Salle theatre, has kittens now. The management wants suggestions for names.
Charles Manville's road show, "The Natural Law," closed last week at an eastern stand, the players returning to Chicago.
Emma Carus is dickering for a show in which she wants to star with Larry Comer for a summer run in Chicago.
The Chicago operators' branch of the I. A. T. S. E. have definitely notified managers that they will refuse to flash on song choruses supplied by music publishers without extra pay.
Carl Gustav Lindeman, formerly an opera singer, was arrested here last week as an alien enemy. He is to be interned for the duration of the war.
Frances Avery has joined Harvey Orr's "There She Goes" in the prima donna role, jumping from Chicago to Cumberland, Md., to join the troupe.
L. F. Allardt, returning to Chicago from New York after an extended business trip, has gone to Canada to oversee his interests at Winnipeg, Montreal and other points.

10 DAYS OLD

And Already an Established Hit—

JUST A BABY'S PRAYER AT TWILIGHT

(FOR HER DADDY OVER THERE.)

Music by MOE KRAUS

Lyrics by LEWIS and YOUNG

Introduced at
The Bushwick by
Belle Baker

Read SIME'S
CRITICISM

The Bushers liked the songs, more or less, and they don't appear to mind "conditions," for the house was all filled in, from bottom to top, with the only vacancies in the gallery boxes, placed there probably so the management could count up the house from those spots if it wanted to.

Miss Baker is the headline and came on next to closing, singing her double octet of numbers after there had been twenty-three songs ahead of her. She is a single woman act. So is Marguerite Farrell, and Ed Morton is a single man turn, while Bailey and Cowan are a double male act. In the old days that would have been enough for the headliner to take to the woods or have some of the conflicting turns go there first. It neither hurt Miss Baker, however, nor affected the applause. After her sixth song she became an applause riot, having to sing two more by request, the first of the invitations being "Sweetie," and the Baker act concluding toward 11 o'clock

with W. J. Reilly, the sailor-singer, doing "Over There" from a stage box upon Miss Baker discovering him there.

That sixth number of Miss Baker's, though, was the big noise. It is a new ballad, written by Lewis and Young (words) and M. Kay Jerome (music) and sung for the first time on any stage Tuesday matinee by Miss Baker. It is called "A Baby's Prayer at Twilight for Its Daddy Over There," a peculiarly sympathetic song with a brilliant lyric and a beautiful melody. There are a couple of throat throbs in this very responsive number, and it sounds like the best war ballad of the year, one of those quick hits. Miss Baker sang another war number ahead of it, about "One Million Heroes," and started off exceeding the applause speed limit through her first three numbers, each a corker, written by Blanche Merrill. Miss Baker is always improving in her delivery of songs. That is rather remarkable, since her delivery has always commenced where most of the others left off.

Hear BELLE BAKER sing it at
Keith's Colonial Next Week (Dec. 3)

WATERSON, BERLIN & SNYDER

STRAND THEATRE BLDG., 47TH ST. AND BROADWAY, NEW YORK

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81-83-85 Randolph St.
FRANK CLARK

MAX WINSLOW, Manager

BOSTON
220 Tremont St.
DON RAMSAY

We wish to express our appreciation to
MR. FLO ZIEGFELD, JR.
 For Adding Our Big Song Hit

**“Dixie
 Volunteers”**

(LESLIE-RUBY)

To the Repertoire of

“THE FOLLIES OF 1917”

One of the Vocal Hits of the show as sung by

EDDIE CANTOR

WATERSON, BERLIN & SNYDER

STRAND THEATRE BLDG., 47TH ST. AND BROADWAY, NEW YORK

CHICAGO
 81-83-85 Randolph St.
 FRANK CLARK

MAX WINSLOW, Manager

BOSTON
 220 Tremont St.
 DON RAMSAY

A Challenge by BRITT WOOD

JOHNNIE O'CONNOR says he has a negro named "Dallas" who can beat me playing a harmonica. I hereby challenge "Dallas" to visit the Fifth Avenue Theatre the last four days of next week (Dec. 3) and stage a harmonica playing contest with me, the audience to be the judge as to the winner.

Sherman, Gazzolo & Clifford are putting out a new show. It is called "Lure of the City," and will open at the Imperial theatre, Chicago, for a run on International time.

Richard Keane is breaking in a novelty vaudeville act which will be tried on the dog in Indiana, and will have its showing shortly at the Wilson Avenue theatre.

George Nicolai, general manager of the International circuit, was in Chicago last week arranging bookings for the International houses here.

Don Clinton and Nellie McNamara, with Harry Holman's act, "Selling Out," which closed at the American Nov. 24, will do a double act.

Blanche Ring has accepted and is rehearsing a new Irish song for a spot in "What Next?" It is a Forster number named "Faugh-a-Ballah," which is the Irish battle cry.

Showfolks were all pleased at the publicity revealing that the bomb plotter at the grand opera was an isolated crank, which lifted the fears of many that there was an organized conspiracy to blow up theatres.

In the circuit court last week Klaw & Erlanger, through their Chicago attorney, Levy Mayer, instituted suit against Nat C. Goodwin for \$5,500 for a breach of contract alleged to have been made in 1918.

Arthur Lamb's musical comedy, "Golden Lily," has been leased by Manager Perry of "Her Bridal Night." Perry is organizing a company to open in Allentown, Pa., on Christmas day.

Henry W. Petris, aged composer of "Asleep in the Deep," is threatened with a Mann act prosecution for the alleged transportation of a 16-year-old girl from Chicago to Boulder, Colo.

Mabel McCane has abandoned her announced intention of having a play written and produced around her, for which she had arranged adequate financial backing, and is now seeking a partner for a return invasion of vaudeville.

Clarence Sterling, eastern stock actor, has been engaged for one of the leading roles in Paul Armstrong's "To Save One Girl." Sterling, who portrays the character of "Hip" Devlin, the politician, stands six feet one and weighs 240 pounds.

Any morning from 20 to 30 members of the Stage Women's War Relief Society, sponsored by Mrs. Otis Skinner, may be seen industriously clicking needles in room 1122 of the county building, which has been turned over to them for their knitting.

Low Price's "Four American Beauties" was forced to close the engagement at the Rialto the week of Nov. 19 because of the illness of one of the quartet, Arthur Gray, who plays the Italian. The act was replaced by Yamamoto Brothers.

Manager Joe Smith of the Terrace Garden cabaret, Chicago, has gotten new costumes, new songs and a new program of dances for his show, with the result that although the personnel is the same, it has all the appearances of a new revue.

Kittie Warren and Jimmie Elliot are now permanently located in musical comedy stock in Toledo, at the Colonial. Miss Warren plays soubrette roles and Elliot the straight and character parts. They have been playing their twenty-eighth consecutive week at this theatre and expect to remain all season.

Add reasons why business is bad: The advertising manager of a State street department store declares the retail business in his store, and in every store on State street, was worse than it has been for years. He declared that the condition was not typical only of Chicago, but of the entire country.

Patronage is being diverted from the old film theatre to the "Giffa," a new house opened by McMahan & Jackson, Nov. 23, be-

A. Ratkowsky FURS

435 Fifth Avenue Between 38th and 39th Streets

MY NEW AND ONLY STORE
FURS of STYLE and QUALITY
At Unapproachable Prices

The woman who wants furs of striking beauty, perfect workmanship, and highest grade pelts, will find wonderful opportunities in dealing with the manufacturer—saving the middleman's profit.

SPECIAL DISCOUNT TO THE PROFESSION

MARYLAND, BALTIMORE. STILL GOING

FRANK DOBSON

Booked Solid U. B. O.

Direction. MAX HAYES

JUGGLING

FRED HENNINGS ANNA

REFINED NOVELTY COMEDY OFFERING
FEATURING THE BEST LITTLE LADY JUGGLER

cause this theatre pays the war tax. The prices are 10-15. Mae Marsh in "Polly of the Circus" is the opening attraction, and there is a "Mutt and Jeff" picture and a view of the Camp Sherman-Camp Sheridan football game.

Frank Gazzolo left for Boston last week to put the finishing touches on the Gazzolo, Gatts & Clifford show, "Her Unborn Child," scheduled for a run at the Globe theatre. George Gatts of the same firm has gone to Fort Williams, Canada, to rehearse another company playing the same show. There are four companies on the road.

For ten successive years Ivy Sawyer, now co-starring with Joe Santley in "Oh, Boy!" played the part of Alice in the London production of "Alice in Wonderland." Last week Miss Sawyer received a cablegram from B. Krikorian, the manager. It read: "Dear Ivy—'Alice in Wonderland' being produced again this year. The public will greatly miss you."

Several changes are reported in U. B. O. houses in Illinois and Michigan. Ann Arbor (Majestic) will play first half vaudeville, and pictures for the last half. Bay City, Mich. (Bijou), which formerly split bills with the Majestic, will play vaudeville for Sunday dates only, pictures the balance of the week. For the first half of the week of Dec. 3, the Orpheum at Champaign, Ill., will play the feature picture, "Joan the Woman."

With the resignation of Director Samuel A. Eliot, Jr., Marie Baer, leading woman, and Edward Ballyntyne, leading man, also left the Cincinnati Players. Notwithstanding the triple departure, Ruth Allen, business manager of the Art theatre, announces the following one-act plays will be presented at Memorial Hall, Dec. 19-20: "The Workhouse Ward," by Lady Gregory; "Toby Red," by Clarence Stratton, of St. Louis, a new writer, and "The Holly Tree Inn," by Charles Dickens. Percy Shostak, stage manager, is in New York to engage new players.

In a recent issue of Variety appeared a review of Sam Sidman's show which was in the nature of a rather thorough disapproval of the show and of Mr. Sidman's work in it. From a member of the company came a letter, which read in part: "May I, without the knowledge of Mr. Sidman, say a word in his behalf? If there is too much Sidman in the show, it is not with his consent. He showed the book of the show to me, and it was impossible. He had to jump in and do the best he could, until the necessary changes can be made."

The W. V. M. A. here wants it strictly understood that acts must make their booking dates. Excepting under the most extraordinary circumstances, violations of dates will be met with prompt cancellation of all

following time. This is what happened to DeVeldie Trio, who were booked at the New Wilson, Beloit, Wis., last Saturday. They didn't appear, and when questioned later declared they were under the impression that it was the following Saturday. Their coast time was immediately canceled by the association. The act was replaced at Beloit by Munson and Kingsbury.

The Western U. B. O. is planning a pretentious event for the benefit of the Athletic Fund of the soldiers at Camp Grant, Rockford. There is a large representation of theatrical people at this cantonment, and for this reason Tink Humphreys is particularly interested in putting over a big affair. The event will be a combined boxing, wrestling and vaudeville show. The committee in charge, under the chairmanship of Mr. Humphreys, consists of Irving Simons, Thomas J. Johnson and Marty Forkins. An effort will be made to stage a three round exhibition bout between Charlie White and Bennie Leonard. The event is scheduled to take place after the holidays.

A Thanksgiving show was given by the Scripps-McRae newspapers of Ohio for the soldiers of Camp Sherman, Chillicothe, O., Thanksgiving day. The entire program, under the auspices of the U. B. O. Western Branch, was made up by Claude S. (Tink) Humphreys. The acts taken down by Mr. Humphreys went in a special train Wednesday night. The entertainment was entirely gratuitous. The following made up the program: Six Kirksmith Sisters, Mme. Cronin's Merry Men, Grant Gardner, Charles McGoods & Co., Marshall Montgomery, Varson and Perry, Connelly Sisters, Baizer Brothers, Oklahoma City Four, Delaney and Pike, Tom and Stacia Moore and the Novelty Clintons. Irving Simons was stage manager for the affair.

At the Coliseum, Thanksgiving eve, Nov. 28, was held the Chicago Theatrical Protective Union's fifth annual ball. Nat C. Goodwin and Joseph Santley led the grand march. But the big event was a deathless ballad composed for the occasion by Charles Mussman, property man at the Majestic. The title is "We'll Bring Back Old Glory to You." The chorus—

la-ra-ra-ra!
When the battlefields have turned
To a garden of beautiful roses,
The birds will sing, bells will ring,
And the sun will brightly shine,
The flowers will bloom, fill the air with perfume,

And make you forget all the bygone times,
When the battlefields have turned
To a garden of beautiful roses,
Notwithstanding which, the ball was a success.

A benefit for the Italian Red Cross Ambulance Corps was given Nov. 26 at Cohan's Grand opera house, sponsored by theatrical folk here. The principal item on the extensive program was the first presentation on any stage of a new one-act play written by Arnold Daly called "Democracy's King." The cast included Edmund Breece, Ernest Lawford, Richard Sterling, Arnold Daly and a score of others. Another playlet on the bill was called "The Shlirker," acted by Arnold Daly, Edmund Breece and Mary Nash. William Gillette recited stories, Nat C. Goodwin rumbled "Gunga Din," Biche Ring and her chorus from "What Next?" put over a couple of the hits of the show. Jack Hazzard did his old vaudeville monolog, George McFarland sang songs, Joe Santley and Ivy Sawyer rendered some of the "Oh, Boy!" numbers, Josephine Harriman and William Dunn of the Comstock hit did a dancing act and Six-Rim and Mme. Perlat of the Chicago opera company sang. Otis Skinner came down from Milwaukee to make the opening address. Girls from the various musical comedy shows in town sold programs and boxes.

AUDITORIUM (H. M. Johnson, mgr.)—Grand opera, Cleofonte Campanini, director (3rd week).

BLACKSTONE (Ed Wappler, mgr.)—Following one week dark, George Arliss opening for a three weeks' engagement in "Hamilton."

CENTRAL MUSIC HALL.—Maurice Browne Powers in Bernard Shaw's "Candide, mgr." COHAN'S GRAND (Harry J. Candia, mgr.) "Why Marry?" with Nat Goodwin, Arnold

The Last Big Drive to Make
 (GOOD BYE AND LUCK BE WITH YOU)

"LADDIE BOY"

By GUS EDWARDS AND WILL COBB

The Biggest Sentimental March Song of All Peace and War Times

If selected by such world stars as Nora Bayes, Elsie Janis, Rag-Time Reilly, U. S. N., Ponzillo Sisters, Ruth Roland, Rita Boland and a host of others, why not you?

Do not overlook the fact that it is by Gus Edwards and Will Cobb, who gave you "Good Bye, Little Girl, Good Bye" and "Dolly Grey."

We will mail **Artist Copy** upon request. Orchestra and Band Arrangements ready in all keys; also on all phonograph records and self-playing pianos.

If you cannot find a place in your act for the wonderful "Laddie Boy" we have the following new ones for you to select from:

BILLY GASTON'S

"WHAT WILL BECOME OF YOUR LITTLE DOLL GIRL?"

A Fine Song For Singles, Duets, Trios, and Quartettes

"ROMANCE"

THE HIGHEST TYPE OF HIGH CLASS BALLAD

"MY SUSQUEHANNA SUE"

BALLAD A LA "SUN BONNET SUE" — Same Writers

"I'D LIKE TO KEEP MY EYES ON YOU"

FOR FEMALE SINGLE ARTISTS

WATCH THIS ONE GROW

"YOU CAN'T BLAME ME"

By R. S. VAUGHN

JUST RELEASED

By MR. RAYMOND HITCHCOCK

"WHEN I WENT TO SCHOOL WITH YOU"

By COBB AND EDWARDS

Writers of "School Days" — "Sun Bonnet Sue" — "See-Saw," etc.

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16 Minutes of Genuine Entertainment

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AL GRACE
HARRIS and LYMAN



A "Variatable" Pair

THIS WEEK (Nov. 26-28) AMERICAN, NEW YORK

Nov. 29-Dec. 2, BIJOU, BROOKLYN

Daly, Edmund Breese and Ernest Lawford (4th week).
COLONIAL (Norman Field, mgr.).—"Here Comes the Bride" opened Nov. 25.
COLUMBIA (Frank Parry, mgr.).—"Columbia Wheel Burlesque. "Roseland Girls."
CORT (U. J. Hermann, mgr.).—"Upstairs and Down" winding up a noteworthy run (14th week). "Johnnie Get Your Gun," Dec. 2.
CROWN (Ed. J. Rowland, mgr.).—"Stock. "Don't Lie to Your Wife."
ENGLEWOOD (J. D. Whitehead, mgr.).—"The Aviators."
EMPIRE (Art Moeller, mgr.).—"The Lid Lifters."
GARRICK (William Currie, mgr.).—"The Passing Show" (2d week).
GAYETY (Robert Shoemaker, mgr.).—"The American Burlesquers."
ILLINOIS (R. Timponi, mgr.).—"Closing of "Miss Springtime" (7th week). "Have a Heart," with Flora Zabelle, Dec. 2.
IMPERIAL (Will Spink, mgr.).—"International Circuit."—"Mutt and Jeff Divorced."
LA SALLE (Nat Royster, mgr.).—"Oh,

Boy!" with Joseph Santley, Chicago's biggest hit of the season (15th week).
NATIONAL (John Barrett, mgr.).—"Turn Back the Hours."
OLYMPIC (Abe Jacobs, mgr.).—"Blanche Ring in "What Next" (2d week). Shaky.
PLAYHOUSE.—Stuart Walker's company in "Seventeen." For this house an unprecedented run (8th week).
PRINCESS (Will Singer, mgr.).—"The Man Who Came Back," with Mary Nash (10th week).
POWERS (Harry Powers, mgr.).—"Ruth Chatterton in "Come Out of the Kitchen," getting good play (2d week).
STAR AND GARTER (William Roche, mgr.).—"Hello, America."
STRAND (Gene Quigley, mgr.).—"English opera."
MAJESTIC (Fred C. Eberst, mgr.; agent, Orpheum Circuit).—"A surfeit of good vaudeville in a show that ran five minutes shy of three solid hours. They came rather late, but few walked out until the finish of the last act on the bill. Incidentally there was considerable switching of acts. The show opened with "The Corner Store," Ardath and Allman's rural comedy, programmed in the five position. A good deal of the horseplay in the sketch was lost on account of the people coming in. Then, again in defiance of the order set forth in the program, came Scarploff and Varvara, the Russian boy tenor, and pianist. Beginning here, and following to the end of the bill, there was art, and entertainment, and variety in prolific measure. Young Scarploff has a voice that would not draw encomium from musical critics. But it drew much applause from the audience. The very excellent accompaniment of Varvara made the act a finished and satisfactory one from every point of view.
 Harry Girard and Co., in the colorful sketch, "The Wall of an Eskimo," followed. The five men in the sketch, including Girard, present as

one a picture of good-looking, virile males as one usually sees on any stage at one time, and they sing as well as they look. Also there is a little girl in the sketch—Agnes Cain-Brown—who, without any stretch of the imagination whatever, is a bear. She has appearance, personality and a lovely voice, and she captivated everybody before the curtain rang down on the big-bing melodramatic finish of the sketch, which is programmed as "an Alaskan incident." Being a sort of miniature musical comedy, or rather quence. But the setting, the costumes, and musical melodrama, the plot is of no consequence above all the delightful, unusual songs, registered a warm hit.

Oiga and Mishka company followed, although in the program they were scheduled to open. To open with this delightful terpsichorean cameo would have been a blasphemy. A lithe, supple, dainty and most ethereal creature is Oiga, and Mishka is no slouch. While the twinkling of her charming tootsies still danced in the minds of the by this time highly pleased and receptive audience, Keller Mack and Anna Earl popped out and gave their delicious melange of drollery. If there is a kingdom of heaven in vaudeville, it is made of such acts. Never a blue gag, never a sex story, never an insinuating song, no half ration apparel—just plain, funny antics, the inimitable grotesqueries of Mack and cute tricks of Anna.

Count Peronne and Delyie Aida (New Acts) replaced Claire Rochester, who didn't show. They were followed by Roger Imhoff and Co. in a sketch new to Chicago. (New Acts) Elizabeth M. Murray had the next to closing position. The best review of her act is to say that she is still Elizabeth M. Murray. That tells the story. The show closed with "Holiday's Dream."
Singing.

PALACE (Earl T. Steward, mgr.; Orpheum).—"Here's a bill that bats about 1,000;

there's a flat spot or two, but the rest is so strong that one needs a slowup here and there to get his breath.

She starts with a hip hip when Decima and Eddie McLean, serious-faced Australians, tear into four dances and finish with whirlwind stunts; this at the beginning of the show and good enough to hold down any part of it. Then enter John and Winnie Hennings. They are just John and Winnie—everybody knows 'em. Their dialog might be brushed up, such lines as "What in the world is the matter with you?" falling to lift anyone's eyebrows, but the turn slides without skidding, and gets by on Johnny's loose-legged dancing and piano tomfoolery.

William Gaxton (he used to be Billy, didn't he?) plays "Kisses," the intelligent sketch that Arnold Daly did so badly before him. There is no comparison. Daly may be a better actor, but Gaxton acts better. Digest that any way you like. The audience ate William up.



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Another Triumph!!!

BESSIE CLAYTON

successfully presents herself in what the public, press and managers proclaim to be the last word in a dancing act.

ASSISTED BY PAISLEY NOON

AND WITH THOSE CLEVER BROTHERS

LOUIS—MOSCONI—CHARLES



He was light, effervescent, many-mooded, delightful. The skit was written by S. Jay Kaufman, not by a professional patter-scribbler, and it proves again that vaudeville audiences will stand for sense and even for correct grammar if entertainingly rendered. Jacques Pierce and the rest of the support is adequate. The act was No. 3, but could have graced any later berth.

Fannie and Kittle Watson (Watson Sisters) came on next and knocked the house dead. The blacksmith one waded in and corralled men, women and children in the grasp of her generous right palm, while the little cutie bung on for her life and sang sweet ditties when she could make herself heard. This act is vaudeville with a capital G—meaning great. The girls harmonize, sing straight ballads and novelty potpourri, dance (and they don't fake the taps, either) and kid along. Matinee and night, on Monday, they took a speech at the finish.

"A Jazz Nightmare" (New Acts) followed; then Grace De Mar with an offering new to these sections, a three-piece talking cycle called "The Eternal Feminine," by Herbert Moore. It surely was feminine; some of the typical femininity sounded familiar, but all of it was pleasant, none of it was rude and plenty of it was new. In a treacherous hole in that iron-clad bill, Miss De Mar, with little tuas and no hifalutin' wardrobe, carelessly spent about 15 minutes on a chair and talked; and everybody sat forward and drank it in and applauded and nodded approval.

The Morgan Dancers, seemingly more attractive than ever before, drew acknowledgment on the opening picture. The artistic girls, dressed like Gunga Din, cavorted and posed and siked and danced and stretched their arms in an imaginary tragedy; and the house was in fine mood to take James Watts and Rex Story, the comical British impersonator and his burlesquing assistant. It was a pity that this act had to close the bill, though follow-

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CHICAGO PHILADELPHIA BOSTON

ing the Morgans was its ducksoup. Watts was taken with shrieks in his open fasco in "one," and the two-man satire on classical dancing with its kicks, falls, wrangling and monkey-business in full stage. Only a few walked out. Those who didn't were glad they remained. Lat.

McVICKER'S (J. Buch, mgr.; agent, Loew).—One thing that acts at this theatre are always assured of is a good audience, numerically at least. The house was only about half-filled when the first act came on, but before it was finished they were waiting in line outside. Lou and Grace Harvey, in songs and dances, opened. Their Chinese number and a song entitled "A Little Flat Just Built for Two," were effective. The Randall, in their shooting act, using a special Western set, the man in cowboy and the woman in Indian costume, were heartily applauded. The Dunn Sisters followed. Had they nothing but their appearance they would entertain. One of the sisters, a titian-tressed trick, makes you wish, and the other, an elongated person, built on the general specifications of a soda straw, makes you laugh. They had no trouble putting over their songs, and got an especial hand on the burlesque bula dance with which they finished. Eleven colored folks—six men and five women, formed the next act, called "A Holiday in Dixieland." It was more than a holiday—it was a vacation. The gals danced with malice aforethought. Storm and Marsten presented their laughable sketch, "The Allibi." It is almost incredible that a woman can hold the attention of an audience for twelve solid minutes, but that is what is done in this sketch. Clarence Wilbur, who followed, is discovered sleeping on a bench. He wakes, and after singing a parody, goes into a good monolog. Miss Maurice Woods, late of the Winter Garden, Chicago, announced "A Revue in One." She gives impressions of Gaby Deslys, Emma Trentini, Mary Garden, Harry Lauder, and an impersonation of Eva Tanguay which is remarkable for its fidelity. "The Phin Phlenda," a fast-going girl act, closed the show. Spring.

ALVINO'S JAZZPHIENDS

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WINIFORD (D. L. Schwartz, mgr.; agent, W. V. M. A.).—This being one of the largest (from a strictly physical point of view) houses devoted to popular vaudeville in the city, it takes a lot of people to fill it. There was only about one-fifth of the house filled at the Sunday show. That one-fifth, however, was exceedingly appreciative and kind. The show opened with the Flying Howards, a husky male and a woman who lay far from a clinging vine. They have a well-costumed, swift little act on the flying flues and bars. No. 2 was a sketch called "After the Ball" (New Act). The "Pace of Men" followed. If nothing more this act is unusual. First, a negro comes out, delivers a short speech on his race and sings "Old Kentucky Home." Then a Hawaiian, who recites a brief history of his people, and then sings for a minute and a half. He is followed by an Indian, who tells how he was bunked out of his heritage for a mess of beads and then sings an Indian song. A Chinaman comes next. He spouts a bit about the yellow race

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and then sings "Winky, Blinky Chinatown." Last, but oh, not least, comes a white man, dressed in the uniform of a Sammie and, after dilating on the merits of the Caucasian race, he sings "Over There," a song by a well-known Caucasian. Then the quintet on mass come out and sing "Sailing on the Henry Clay." For an encore, and in deference to the management, they sing "Jerusalem the Golden." The act was very well received. The old tried and true team of Nip and Tuck were four on the bill. No act on this time is more sure of making friends with an audience. They got away to the largest hands of the show. The closing act was Hendricks-Burns Co., formerly billed as Hendricks Belle Isle. This is a school sketch. The Three Shannons, two girls and a boy, formerly doing an act by themselves, have been added to this act, the male of the species playing the tough lad. This act is like all other school acts playing small time. Some enterprising producer will some day produce a school act that will have something new in it. In which case your reviewer will have a fluttering of the heart and a high fever.

AMERICAN (Lew Goldberg, mgr.; W. V. M. A. agents).—All six acts on the bill last week were brand new as far as Chicago was concerned, and for the most part they had other merits to recommend them than just originality. The Arleys started the bill. These youthful acrobats are back from a successful Australian tour. They have a head-to-head perch act which would make them a good opening act on any big-time bill. The various stunts are most deftly performed, and the act is dressed right up to the minute. They were followed by Granstaff and Davis (colored), who used a slide trombone and cornet. The fickle audience surprised them as much as the reviewer by giving a lukewarm reception to the freak calisthenics which usually get over, and warmly applauding the "Rosary" duet, which does not always register. Mr. and Mrs. William O'Claire have a new act. Chicago patrons of popular vaudeville are familiar with this team. They made their last appearance here with a large girl act. O'Claire is a good showman with a genuine, unaffected personality. He plays an Irish organ, and assisted by his wife, whose voice blends nicely with his own, sings some dandy Irish ditties. There is a bit of a story woven into the act, which carries a special drop. The wardrobe is excellent. The Phil Devore players presented a sketch entitled "Who Owns the Flat?" There are two men and two women in the act. The story is a rather rambling one and some of the lines are forced. Hugh Lutgens pleased with his characterization of a Swede Billy Sunday. Boyle Woolfolk and Menlo Moore have produced an interesting and pleasing act in their most recent revue, which they call "The International Revue." It is a most spectacular offering, with gorgeous drops representing the four corners of the world. Not the least pleasant feature of the revue are the very pretty girls, daintily garbed and undifficult to gaze upon.

MORETTE SISTERS
HIT
ALL GIRL REVIEW
THANKSGIVING GREETINGS

HIPPODROME (Andy Talbot, mgr.; Doyle-Loew, agents).—A splendid bill, a crammed house, and Andy Talbot tittering at the "alump." The bill was opened by Julia Edwards. Julia has got the fever. She does a "Dainty Marie" type of act, but not until after she has deluded the audience into believing she is a singer and dancer. Her flying ring and bar offering is clean-cut and her remarks, in action amuse. She opens in "one" on her singing-dancing turn, and then goes to full for her regular act. She was followed by Ives, Leahy and Farnsworth, a trio of male singers of exceptionally good voices. Two of the men make their entrance from the audience while the other starts singing from the stage. They render "A Lonesome Melody," "Joan of Arc" and "Missouri Waltz" and get a big hand on each. No tomfoolery in this act—just harmony. The Seebecks came on three. The man does some speedy bag-punching while the girl, a very cute little person, sings, dances and punches a dummy around. A delightful variety turn which helped the next act, Leonard, who played a violin and steel guitar. They liked it. The four position was held by "The Dairy Maids," which, in addition to a half-dozen unusually modest little chorus girls, carries two principals, a man and a woman, who please mightily with their slinking, dancing and chatter. Hugo Lutgens, the Swede Billy Sunday, followed. He gives a clever delineation of the evangelist, keeping the audience in an uproar with his violent crouches and mimicry of Sunday's poses.

COLUMBIA (Frank G. Parry, mgr.).—John J. Jermon, Jack Strouse and Henry Lehman, who respectively directed, wrote the lyrics and staged the numbers for "The Million Dollar Dolls," and Ruby Cowan, who wrote the music, are in order for congratulations. Their handwork reveals the fact that they do not consider burlesque unworthy of sincere efforts to produce the good. They have not performed wonders, but the show indicates honest effort to get away from the rut into which

burlesque is sliding. Here is what the producers gave the company to work with: A book with quite a semblance of a coherent story; two acts which have eight scenes, some of which are unusually beautiful; brilliant costuming; fights which are not dirty at the knees. The company does the best it can. Result—a good burlesque show. Cliff Bragdon and Scotty Friedell are the comedians—Cliff a tramp and Scotty an eccentric. Some day somebody will have to tell Scotty plainly but firmly that he is not a speaking comedian. It might as well be done here as elsewhere. In pantomime he is funny. He dances well with nimble feet; but when he opens his mouth, no good. Walter Morrison, who plays a straight character, has only one fault. He is youthful. The other straight is played by Harry Mandel. Although his part is inconsequential, he struts and primps as if he were the leading man. Harold Carr plays a fop part. Nature has endowed him in a manner which renders makeup in this part unnecessary. Ede Mae is the prima donna. She is probably the most beautiful and most tuneful woman in burlesque. Gladys Barker is the ingenue and Norma Barry the soubret. Gladys has a Babe La Tour head of hair, and she tosses it—the hair—whenever opportunity offers, and frequently when it doesn't offer.

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ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—A pleasing show is on tap at the Orpheum this week. Emily Ann Wellman is the current headliner appearing in a flash drama entitled "Young Mrs. Sanford," writ-

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ten and directed by herself and Edward Elmer. The idea and playing are both novel, with the net results attained proving the auditors fully appreciated the piece. Cooper and Ricardo gained big results with their comedy singing skit, with Lloyd and Britt, in their talking and comedy offering, marking up a passing score. Bert Baker and Co. in the one-act farce, "Prevarication," recorded a string of laughs throughout their stay, with hearty applause tapping the climax. Frivo Louis Hart, of the British Army, appeared in the closing position and proved most successful. His specialty consisted of weight-lifting. Loretta, a skating bear, opened satisfactorily. Nan Halperin, in her third successive week, again gained top honors notwithstanding she retained her second week's routine. Sophie Tucker and her Five Kings of Syncopeation repeated her previous week's success.

PANTAGES.—An ordinary program at Pantages, with "Dream of the Orient," an elaborately staged dancing specialty doing nicely in the headline position. It is an exceptionally good offering of its kind. Hoey and Lee found little difficulty in securing proper returns with their chatter and parodies. Claudia Coleman marked up the bit of the show, gained mainly through her ability as a comedienne, likewise her proficient juggling. The Youngers opened with some excellent posing, starting the show away well enough. "All Wrong," a comedy skit, was appreciated, while Goldberg and Wayne pleased with singing and talking.

HIPPODROME.—The Hippodrome is this week housing a show above the average. The Clayton Drew Players in a travesty, "When Caesar Marks Anthony," are fulfilling a return date and easily got away with the laughing bit of the evening. Morgan and Stewart in "A Hittney Banquet," a talking skit, pleased. The Ross Bros. closed the show with their boxing exhibitions and training routines, to the pleasure of the entire audience. A trio of good entertainers were shown when the Wellington Trio held forth with their songs and instrumental specialties. The Rural Eight, a male octet in "Songs of Yesterday and Today," marked up the biggest possible score. Hsie and Hardt opened nicely with acrobatics.

ALCAZAR (George Davis, mgr.).—Allen Doone in "Lucky O'Shea" (2d week).

CORT (Homer F. Curran, mgr.).—"The 13th Chair" (2d week).

COLUMBIA (Gottlob-Marx, mgr.).—"Miss Sprintime" (1st week).

CASINO (Robert Drady, mgr.).—A-H & W. V. A. vaudeville.

VIGWAM (Jos. F. Bauer, mgr.).—A-H & W. V. A. vaudeville.

PRINCESS (Bert Levey, lessee and mgr.).—Bert Levey vaudeville.

CASINO.—18, Not much to the show at the Casino. It was the poorest there in months. On the bill were three dumb acts, a slapstick sketch (if it could be called a sketch), and two good acts. Col. John H. House, an ex-scout and veteran of the G. A. R., was "thrown in" for good measure and featured. The colonel, who is 74, tells about his Civil War days and his experience as a scout. He otherwise reminisces on war topics, recites poetry, and demonstrates the old way of bayonet charges and drills. He concludes with a prayer. The scout is exceptionally active and interesting, but a regular vaudeville theatre does not appear to be an appropriate place for his reminiscences. The Twirling Tabata started the show with a good exhibition of

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Fifteenth week
La Salle Theatre
"OH BOY"
WITH
JOSEPH SANTLEY

aerial feats and strong-jaw work. Roberts and Roden are a classy team, with a neat routine of talk and songs. The male member is also quite some whistler. The girl possesses much style and a neat manner of delivering talk and putting over songs. They did not gather much applause at this house, which does not detract from their turn, as it is one of those refined acts that would be more appreciated in the bigger houses. The Apollo Trio presented some poses and balancing stunts. Their bronze make-up lends atmosphere. The Omega Trio had the sketch. Outside of the girl, who makes three changes of costume and looks well, it is a sad affair. The business and gag employed are from old after-pieces. The skit is called "Sweetie's Flinch." Ross and Wise were the hit of the show. A mixed team, they start with songs and talk, and have every appearance of being ordinary, when near the close an acrobatic youngster about seven years old appears as a surprise that puts the act over with a bang. Some good balancing and acrobatics are indulged in by the man and the kid. During the acrobatics the woman remains on the stage singing in a pleasing voice. The act is a novelty. Leon Sisters & Co., tight wire, closed the show.

Delro, who appeared at the Orpheum here last week, was awarded a gold medal by the Italian Accordion Club of San Francisco. The presentation took place at an elaborate banquet tendered the accordionist and May MaBelle Sterling (Mrs. Delro), who is accompanying her husband on his Orpheum tour.

James Post and his musical comedy company opened an indefinite engagement at the Columbia, Oakland, Sunday. The Columbia has been dark for a long time on account of its poor location and small seating capacity. If the Post company can draw business to this house it will accomplish the unexpected.

The Orpheum, Oakland, has been made more conspicuous by a large electric sign, which was illuminated for the first time last Saturday.

According to Monte Carter, who returned here from Honolulu last week, where he played a six weeks' engagement at the Bijou with his own company, he cleared \$7,000 there. Carter & Company will open for a season of burlesque stock at the old Pan house, Tacoma, next month. Previous to the Honolulu engagement they played six months in the old Pan house, Seattle. Last week Carter received word from Seattle, the Armstrong, popular comic company, which opened at the Tivoli there recently, billed their last week's attraction at Lizzy (Ache) Carter.

Betty Sands and Boush Burke, choristers with the "Oh, You Devil" act on the Pantageum, left the act at San Diego last week and

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PARK THEATRE UTICA, N. Y.

Joined Jack Roberts' revue at the Paris-Louvre.

Mort Harris and Eddie McGill, of the W. B. & S. staff here, entertained at the Presidio Wednesday night.

"The Mikado" is to be the December offering of the Players' Club in the Little theatre.

Pearl Bailey and Marion Burton with the "Count and the Maid," a girl act playing the Pan time, have handed in their two weeks' notice, and will open at Levey's Cafe in Los Angeles.

Freeman Armstrong, a wounded Canadian soldier who has received his honorable discharge after 18 months in the trenches, appeared at the Hippodrome, Oakland, at the conclusion of each performance of "Kick In," in war talk.

The case of Elise Schuyler against the Pantageum Circuit for breach of contract will likely be decided this week.

John P. Medbury, temporarily in charge of Shapiro-Bernstein Music Co.'s office here (during Frank K. Snowden's difficulties through his enlistment in the army), will be the permanent representative.

Percy Bronson and Jane Urban, who recently completed an engagement at the Alcazar, will open on the Orpheum time this week at Stockton. Miss Urban will continue with Bronson until Winnie Baldwin (Mrs. Bronson), who recently received a visit from the stork, is able to join her husband.

The "Kulele Girls," a musical comedy with 40 people rehearsing for several weeks, opened last week at Vallejo at a dollar top. Other Vallejo towns are to follow.

Among the women headliners seen on the Riato one evening last week were Anna Held, Trixie Friganza, Stella Mayhew, Sophie Tucker, and Nan Halperin. Willard, the "Man Who Grows," was the only one of the male contingent.

Stella Mayhew was tendered a party on the stage on the Alcazar theatre in honor of her birthday. While Miss Mayhew declined to give her age, she stated she was just past the draft limit.

The Bert Levey office has been the scene of considerable activity the past few weeks. Bert Levey states he will shortly announce several theatres added to the books, which will give the circuit a few more weeks.

The McDonough, Oakland, a usual three-day stand for the road shows, has, with few exceptions, been a losing proposition for companies appearing there. "Pollyanna" is the attraction for three days this week.

Nina Gilbert (Mrs. Usher), a well known dramatic stock woman, is appearing in a sketch on the Hip time with Sherman Bainbridge.

Congressman Kahn was honored with an honorary membership in Local 21, American Federation of Musicians.

ATLANTIC CITY.

BY CHARLES SCHEFFER.

Shore amusement men have come into their own. Their supreme importance to the prosperity of the resort has at last been recognized by the hotel men of the resort and the leading civic bodies. The absolute necessity of "open house" at all of the large amusement centres in order to provide diversification for the winter visitors has been suddenly

brought home to the resort following the closing down of some of the larger establishments for the cold season to prevent heavy losses and threats from large railroad managements having direct or feed lines to the resort to curtail service and Atlantic City publicity and advertising campaigns unless assured of more liberal programs of amusements here to attract the visitors. The recently-formed Atlantic City Amusement Association has jumped into prominence almost overnight as a result. Representing, as it does, every form of reputable amusement in the resort, the Association has been appealed to by the Hotel Men's Association and the city rulers to amalgamate with them in promoting more attractions during the winter months and the Association's ready response to the appeal has given it the rank of highest power among the civic bodies of Atlantic City.

A firm bond of co-operation has now been established between these various organizations as the result of two executive conferences this week, at which time the problems involved were very carefully considered by all concerned.

One of the results will be the reopening of the Million Dollar Pier, the Steeplechase Pier, the Steel Pier and the Hygeia Swimming Pool during the off season, and visitors to the North will find attractions open that never before greeted them during the winter months.

The conferences were precipitated by what amounted to an ultimatum from the railroads that unless additional amusements were provided they cannot consistently advertise Atlantic City as the greatest winter resort of the North. It developed that the Pennsylvania Railroad alone had planned to spend \$80,000 on placards and signs boasting Atlantic City and placed in all their stations, and the Reading Railroad offered to do the same. The Baltimore and Ohio is prepared to open up a Boardwalk office and will similarly advertise the Atlantic City winter resort. Close to a half million dollar's worth of advertising depends on the resort's ability to afford adequate amusement for the visitors that will be attracted to Atlantic City in the winter season.

Under the arrangement perfected at the conferences, the hotel and amusement men will split whatever losses are incurred by the continuation of the open door at the piers and other amusements during the winter season.

It developed during the meeting that the three largest picture houses as well as the Apollo theatre were operated at a loss at this time of the year. 5,000 of the resort's young men had left the city to enter the Government service in one department or other. Other amusement places, operated by outside capital, had closed down this winter because outside investors had not the civic pride that men living here the year around showed in permitting a loss in order that the fame of the resort should not be impaired.

At the conferences the Amusement Associa-

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tion was represented by President Fred Moore (Apollo theatre), Joseph H. Snellenberg (Virginia theatre), Jacob Bothwell (Steel Pier), W. Ernest Shackelford (Millon Dollar Pier), William Fennan (Steeplechase Pier), Samuel W. Megill (Garden Pier), M. H. Russell (Colonial theatre), Charles Scheuer, general manager of the Association; the Hotel Men's Association, by President William Hansteln; the Chamber of Commerce by President Samuel Leeds, Theodore Schimpf and George Meredith.

In order that they may continually interchange ideas and keep thoroughly in touch with the needs of the resort the Atlantic City Amusement Association has decided to hold bi-monthly luncheons at the Alamac hotel, at which time general problems will be taken up and settled.

BOSTON.

BY LEN LIBBY.

KEITH'S (Robert G. Larson, mgr.; agent, U. B. O.).—One of the most evenly balanced bills that has been seen at this house for several weeks is presented this week. The bill is without a star but there is entertainment which hits all classes of patrons and it is a bill that is rather a surprise to the audience. The patronage is still being affected by the war tax as was shown by Monday evening's performance. Leading positions on the bill are about equally divided between Morton and Glass, Florence Tempest, and Maude Earle and her company. Morton and Glass have a vehicle, "1917-1930," which is well presented and which lacks nothing as far as stage setting

goes. It is perhaps one of the best acts that has been put on scenic effects in this house this season. Florence Tempest, "America's Most Lovable Boy and Vaudeville's Daintiest Girl," got over well. Miss Earle offers "The Local Verdict," a novelty in which the audience is asked to act as the jury, a position which most of the audience seemed to find to their liking. Miss Earle is what we should call a "hard worker" and she puts her act over in fine style. The Littlejohns in their dazzling diamond act found favor with the house as did Lemaire and Gallagher in their funny military travesty. Milt Collins in a monolog, "The Patriot," was well received as the act is really a satire on the German method of doing business. John Ford and Vera finish the bill with "Bits of Musical Comedy."

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Drama and comedy blended in the bill. Tyrone Powers in "The Planter" and Lew Madden in the comedy, "Monday Morning," were the features of the bill and vaudeville offerings. The balance of the bill includes the Honamura troupe, Lamb's Maulks and Froelin.
BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures. Good.
BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Douglas Fairbanks in "The Man from Painted Post." The vaudeville includes Lawrence Crane and Co., Willison and Sherwood, Charles Bradley, Welcome and Welcome, De Vail Sisters and George Driscoll.

ST. JAMES (Joseph Brennan, mgr.; agent, U. B. O.).—In the one-act comedy, "Our Husband," which seemed to get the house just right, Bertha Greighton and Co. head the vaudeville bill. Robert Warwick, in "The Silent Master," is the leading film offering.



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Vaudeville includes Weber and Elliott, Boris Chandler and the De Rose Sisters, Herman and Henley and Monroe and Grant.

GLOBE (Frank Meagher, mgr.; agent, Loew).—"Her Unborn Child," which came here unannounced, filled the house for the first week is again here. It is believed this attraction will stay for a few more weeks.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—"The Six Royal Hussars" went big; O'Brien Havel, Ellmore and Carleton, Hickey and Cooper, Cook and Stevens, Pique.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—"When a Man Sees Red," film feature; Gray and Klunker, Weber and Redford, Jimmy Reynolds, American Minstrel Maids, Kaufman and Lillian.
GOREN'S OLYMPIA (Frank Hookallo, mgr.).—Virginia Pearson in "All for a Husband," film feature; vaudeville includes Frank Wilson, Henry and Adelaide, Bennett and Lee.

PARK (Thomas D. Soriero, mgr.).—Ethel Harrymore in "The Eternal Mother" and Douglas Fairbanks in "The Habit of Tappiness," films. Business very good.

MAJESTIC (E. D. Smith, mgr.).—"A Cure for Curables," with William Hodge. Second week and business exceptionally good, proving that Hodge is still one of the biggest drawing cards for this city.

SHURBUT (E. D. Smith, mgr.).—"Show of Wonders" last week, with business good. Harry Lander billed next week.

COLONIAL (Charles J. Rich, mgr.).—"The Music Master"; last week.

PLYMOUTH (E. D. Smith, mgr.).—"The Melting of Molly," new comedy, which got new notices in the reviews and is expected to stay at this house over the holidays.

WILBUR (E. D. Smith, mgr.).—"Love o' Mine," last week, after a very successful run. "De Luxe Annie" next week.

PARK SQUARE (Fred E. Wright, mgr.).—"The Grass Widow," last week. "Up Stairs and Down" underlined. This theatre, evidently forecasting the trend of the times is going to assume the war tax itself.

TREMONT (John E. Schoffel, mgr.).—"Turn to the Right" still running strong, 11th week. Due to stay here until after the holidays.

HOLLIS (Charles J. Rich, mgr.).—"A Kiss for Cindersella," last week. Next, three Barrie plays.

OPERA HOUSE (Lawrence McCarthy, mgr.).—"The Wanderer" opened second week to good business.

COPLEY (H. W. Patten, mgr.).—"The Man Who Stayed at Home" finishing up, and for the coming weeks "Fanny's First Play" and some of the best of the George Bernard Shaw and Barrie plays will be seen at the house during the rest of the season.

CASINO (Charles Waldron, mgr.).—Billy Watson's own show. Business excellent.

GAYETY (Thomas H. Henry, mgr.).—Barney Gerard's "Follies of the Day." Business excellent.

HOWARD (George E. Lothrop, mgr.).—"Cabaret Girls." Vaudeville: Four Lakens, Al Ripon, Jim and Flo Bogart, Elite Duo.

CINCINNATI.

BY HARRY V. MARTIN.

"Cheer Books," containing cartoons, clippings of funny stories and jokes, are being made and sent to the American soldiers in France by Marie Pecheur, who was at the Lyric last week in "Old Lady 31."

J. Rush Bronson, manager of the Empress, was nominated without opposition, Nov. 23, for Commander of Cincinnati Camp No. 1, Loyal Men of America. The election is set for Dec. 6.

DALLAS.

BY GEO. B. WALKER.

MAJESTIC (S. von Phul, mgr. Inter.).—25, Max Bloom in "Broadway Review," Clifford & Willis, Haley Sisters, "The Spirit of '76," Pietro, Alexander Bros., and Evelyn. Excellent bill, business good.

JEFFERSON (R. J. Stennett, mgr.).—Panthers.—25, Best bill of season headed by Singers' Midgets and Bob Albright, three other acts, and pictures.

OLD MILL (Herschel Stewart, mgr.).—Douglas Fairbanks in "Reaching for the Moon" and "The Judgment House" (film). Excellent, capacity business.

HIPPODROME (Arthur Clare, mgr.).—

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DETROIT.
 By **JACOB SMITH.**
TEMPLE (C. G. Williams, mgr.).—Ralph Hers, Emmett DeVoy and Co., Paul Durand and Esthetic Dancers, Donahue and Stewart, Mme. Renee Florigny, Three Quillies, Lazar and Dale, Juno Salmo.
MILES (James Ruthford, mgr.).—The Hong Kong Girls, Williams and Ailen, Bert Davis, Walsh and Rand, Aerial Sherwoods, Stagpoole and Spier.
ORPHEUM (Rod Waggoner, mgr.).—Sylvester Schaefer, feature attraction.
REGENT (Tom Faland, mgr.).—Anna Eva Fay, headlining.
OPERA HOUSE (Harry Prent, mgr.).—"Lilac Time," with Jane Cowl. Next, Otis Skinner.
GARRICK (Richard H. Lawrence, mgr.).—"Her Soldier Boy." Next, "The Knife."
LYCEUM.—"Common Clay," with Thomas Shea.
GAYETY (J. M. Ward, mgr.).—"Sight-seers."
CADILLAC (Sam Levey, mgr.).—"Girls from Joyland."
ADAMS (Bert Williams, mgr.).—Glaser stock in "Just a Woman."
 Automobile bandits attacked Isadore Seldenberg, treasurer of the Cadillac burlesque theatre, Nov. 23 in the yard of his residence, but were put to rout.

A Detroit constable interrupted the performance at the Regent last Saturday during the act of Fritzi Scheff. Miss Scheff is being sued by William Morris, and the summons served on her calls for Nov. 28 in Justice Lemkie's court. The constable was refused admission back stage, so when Miss Scheff appeared on the stage for her act, he went to the footlights and served the summons. The show was brought to a standstill amid tumultuous applause, while the constable was shown the exit by ushers.
 The loss by fire to the General Film Exchange, as previously noted, was \$63,000. The exact number of reels destroyed was approximately 3,000.

LOS ANGELES.
 By **GUY FROE.**
 Carl Laemmle has taken a lease on the Alhambra, San Francisco. Al Nathan, Laemmle's appointee as manager of the Superba here, is now in the Bay City launching the house on a Universal picture policy.

"Babbling Tongues" (film). Interesting, business good.
 WASHINGTON.—Robert Warwick in "The Silent Master" (film).

Arthur Clare, new lessee and manager of the Hippodrome, is developing that house into popularity with his policy of nothing but feature films.

Love Field, the aviation camp here, has been completed, and the influx of officers and men has added materially to the theatergoing population.

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Work on Miller's new film theatre has been delayed temporarily on account of inability to get material.
 Scott Palmer, manager of Pantages, San Diego, was up three days last week.

MILWAUKEE.
 By **P. G. MORGAN.**
DAVIDSON (Sherman Brown, mgr.).—Otis Skinner in "Mister Antonio," good opening; week Dec. 2, "Miss Springtime."
MAJESTIC (William G. Tisdale, mgr.; agent, Orph.).—Sarah Padden, Billie Reeves, Ray Samuels, Collins and Hart, Hufford and Chain, Fritz and Lucie Bruch, Darto and Rialto, May Naudain.

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PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.).—Ragapaton Five, Schoen and Walton, Irving Gosler, Frank Gardner and Co., Daniels and Walters, Azard Bros.; last half: Gruber's Animals, Edward Blondell and Co., Ward and Raymond, Fields, Keane and Walsh, Nethercutt and Wharton, Rex; excellent.
MILLER (Jack Yeo, mgr.; agent, Loew).—LaRue and Gresham, Yank and Dixie, Larned and Kaufman, Seymour's Happy Family, Five Original Viola Girls, Harmon and O'Connor, Floyd and Beaman, Canfield and Cohan, Five Florizanda; fine.
SHUBERT (E. Niggemeyer, mgr.; agent, International).—Thurston, the Magician, good opening; Dec. 2, "Mutt and Jeff Divorced."
FABST (Ludwig Kreis, mgr.).—Pabst German Stock Co., "Die FIVE Frankfurter," good; 28, "Der Tod und der Tod" and "Salome."
GAYETY (Charles J. Fox, mgr.; agent, American).—Gay Morning Glories, opening big; Dec. 2, Harry Welsh and American Burlesquers.
EMPRESS (Henry Goldenberg, mgr.).—Stock burlesque. Eddie Collins Co.

Daniel H. Simon, probably one of the best-known bartends of the West and Middle West among theatrical and circus people, died in Chicago last week at the age of 68. For the last ten years, up to a year ago, he was in charge of the bar at the Davidson hotel. In New York he was at the Herald Square hotel for two years—about 1890 to '98.

NEW ORLEANS.
 By **O. M. SAMUEL.**
ORPHEUM (Arthur White, mgr.).—Gertrude Hoffman fairly staggering Orpheumites with her sumptuous diversissement this week. McRae and Clegg started show pleasantly; Reverend Gorman (New Act); Milton and De Long Sisters, splendidly received; Stan Stanley, unrestrained laughter; Comfort and King, apt minstrel farceurs; present patter rather familiar.
PALACE (Sam Myers, mgr.).—Three Lyses, pronounced success, first half. The Dooleys, opened, doing nicely; Ford and Goodrich, started slowly but found hearty favor later;

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Dorothy Granville, pleased; Toosman Arabs, active colorful cloaking number.
CRESCENT (Fred Turner, mgr.)—Takita Japs, most impressive Sunday evening; Fenlon and Green easily earned second honors; Dolce Sisters, capitalize themselves to fullest extent; Ryan and Julietta began proceedings in sprightly manner; Leonard and Dempsey did very well, the male impersonation of Miss Dempsey ranking far above the average.
PALACE (Sam Meyers, mgr.)—Sophisticated, sapient persons would hardly be stirred by the last fall bill at the Palace, but the proletarian assemblages which gather there nightly voted the entertainment very excellent fare. Walters and Walters, with ventriloquialisms, stood out as they sat out in "one" with their quaint figures. The Three Domanos, who opened, danced with an equalization of show and grace and agility. Marsten and Manley follow other acts too closely, submitting little that borders on originality. The same criticism applies to Cameron De Witt and Co., with the acutomed "drunk," more or less conforming. "Cabaret De Luxe" seldom immures with the atmosphere intended. The jazz hand is nearly a jazz band, but not quite, and the artists are almost good, although fair.
CRESCENT (Ford Turner, mgr.)—A weakened week-end program. Julian Rose occasioned considerable merriment, not to mention a deal of laughter. Musical Christies whipped their xylophones until the audiences began whipping their hands together. Burns and Foran gave into two opened books as they dance, the Hebraic lettering on the reverse side being posed as humorous. For the better part, 'tis a duplicate number. The books are alike, the costuming in unison, and the stepping collectively drab and conventional. Dinkins, Everett and McCarthy suggest McIntyre and Heath. Rose and Ellis concluded with the proper modicum of activity.
TULANE (T. C. Campbell, mgr.)—"Her Soldier Boy"
LAFAYETTE (C. W. Greenblatt, mgr.)—Al H. Wilson in "The Irish 15th."
DAUPHINE (Law Rose, mgr.)—Stock burlesque.
STRAND (D. L. Cornelius, mgr.)—Pictures.
ALAMO (Frank Sanders, mgr.)—McCormick and Winehill's Revue.

named consul-general of the United States at Buenos Ayres. The post carries a salary of \$6,000 annually, with attendant perquisites.

"Her Unborn Child" will be shown at the Lafayette next week. The Tulane will have "Experience" for the same period.

Max Flack, formerly in vaudeville, is now a handmaster in the army.

Carl Goldenberg, connected with local theatres in a managerial capacity for nearly ten years, is renouncing theatricals to enter the four business of a wealthy uncle.

Henry Ottman, treasurer of the Dauphine, is also president of the La. Kennel Club. He was recently presented with a loving cup at the fair held here.

The charter of the Palace was filed here the other day. The corporation has stock to the amount of \$225,000. Orpheum heads are in control.

PHILADELPHIA.

REHEARSAL.
B. F. KEITH'S (H. T. Jordan, mgr.)—Comedy date called the call this week. There was a laugh somewhere in every act on the bill, though it is stretching it a point or two in the case of two numbers to call it comedy. Several acts may be credited with registering laughing hits, it being difficult to place the chief honors where they really belong. There was no trouble, however, in selecting the hit of the bill for real merit. This clearly goes to Gailie Fisher in the New England play, "The Choir Rehearsal." This is one of the gems of vaudeville as it is written and played. It is all so clean, refreshing, and thoroughly entertaining that it deserves to be held up as a model sketch. The characters are admirably fitted into the story, and the music tops the whole thing off to a nicety. Miss Fisher is splendid, and deserves everything she resolves in this pretty rural story. It was a big applause hit, and should be the same anywhere. Another sketch on the bill is Wilfred Clarke's own farce, "His Reel Trouble." Like all the sketches Clarke has offered in the two-day his new vehicle is full of speed. The principals hit it up to such a high mark at times that it calls for a vivid stretch of imagination

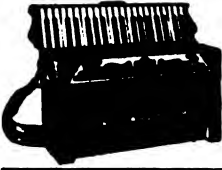
V. L. Nicholson, for several years secretary to Tom Campbell at the Tulane, has been

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to connect the story. The latitude allowed for broad farce, however, levels all this and Clarke is credited with the making of a first rate laugh-winner not quite so good as one or two of the others he has shown here, but a distinctly pleasing comedy, well presented, and with plenty of snap to it. The two Ford girls carried the act they are offering with Henry I. Marshall to a good sized applause hit. In a way it is fashioned after the act offered recently by the Dolly Sisters, except that they do not rely on the patriotic dance for a finish, using it as an opening number, and winning their honors at the finish with a corking good hard-shoe dance. The girls make four changes, and are an attractive pair of dancers. Marshall plays the piano, sings some of the songs he has written in the past, and takes his bow with the girls, although it is their dancing which holds up the act. A trio of comedy turns had a free-for-all in the race for honors. O'Neal and Walmeley had the first chance at it, and their "nut" comedy turn brought excellent results. The boy doing the comedy in the act has built up his work along different lines from most of the others, and makes his eccentric character a really funny one.

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After the dancing act, Jim and Marian Harkins put over a big laughing and applause hit with Jim's comedy and the girl's songs. Jim was a bit rough on "Hen" Marshall and Katherine West of the trio, but the audience thought it was funny the way Jim let them in on the "stage stuff." Someone in her home town must have thought well of Marian, too, for she got a dandy big bunch of flowers Monday afternoon. Still another pair appeared in the next-to-closing spot, Lydell and Higgins, getting a liberal share of the laughs with their rube skit. It was not the easiest task to follow the other laughing hits, but Lydell's old man character will make almost anyone laugh, and Bobby Higgins mixes his "straight" and comedy with excellent effect. The dancing finish took them off to a big hand. Ferry, the frog-man, who has not been seen here in a long time, did not arrive in time for the matinee, being delayed on a long jump from the South, but it was announced he would appear at the evening show. Joyce, West & Moran did nicely in their early spot, a corking dancing finish topping off their work. The girl is a clever dancer, but exaggerated dressing does not do her justice in appearance. Derkin's dog and monkey act did very well in the closing spot, holding the audience interested and amused.

NIXON (Fred. Leopold, mgr.).—Miss Dong Fong Gue and Harry Haw, a clever Chinese couple, headline the bill this week. Others, Volant and his flying piano; Parrish & Paru; Barry & Wolford; Karl Emmy's Pets, and the film feature, "The Blood of His Father."

COLONIAL (H. A. Smith, mgr.).—The Amoros Sisters & Co. in their dancing and gymnastics top this week's bill. Others, the Clown Seal; Frances & Ross; Sullivan & Mason; Bevan & Flint, and the film feature is "The Slacker," with Emily Stevens featured.

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bill includes Frevoli, shadowgraphist; Stanley & Burns; Conley & Webb; Durkin Sisters; Three Hickey Bros., and Techow's Cats.

ALLEGHENY (Joseph Cohen, mgr.).—"The Movie Girl," a musical tabloid, headlines this week. Others, Little Hip and Napoleon; Newhoff & Phelps; Martha Hamilton & Co. in "Oh, You Women"; Olson & Johnson, and a series of motion pictures.

KEYSTONE (M. W. Taylor, mgr.).—Bobby Heath and His Girls top the bill this week. Others, Signor Giannini; Crawford & Broderick; the Sensational Boises, Hoyt, Helms & Ray; Ballinger & Reynolds, and motion pictures.

GLOBE (Sabloskey & McGurk, mgrs.).—Norman Becker's presentation of "Mr. Chaser" is the feature offering this week. Others, Boganny Troupe of Lunatic Bakers; Hart & Clark; Stone & McAvoy; Francozzi Sisters; George Reeves; Barry & Mildred in "The Plumber's Mistake"; Tivola Girls, and Gould & Gold.

WILLIAM PENN (G. W. Metzler, mgr.).—First half, George P. Murphy in "The Food Inspector"; Gallerial Sisters; Lulu Sutton; Barry & Layton, and the film feature, Olga Petrova in "More Truth Than Poetry." Last half, "Mr. Busy-body," a musical tabloid, headlines a bill of five vaudeville acts, and the film feature, William Farnum in "When a Man Sees Red."

CROSS KEYS (Sabloskey & McGurk, mgrs.).—First half, Ted Reilly offers the musical tabloid, "Inspiration"; Dayton Family; Fischer, Luckie & Gordon; Rome & Yager; Folsom & Brown; Gertie Falls. Last half, Ed Wolfe's "On the Banks of the Rio Grande"; Chic Family; Jarro; Hoyt, Hyams & Ray; Connors & Edna, and the Ernesto Sisters.

BROADWAY (Chas. Sieler, mgr.).—First half, Al. White & Myrtle Young; "Butch" McDevitt; Ernesto Sisters, and the film feature, "Intolerance." Last half, "Motoring With Death" heads the vaudeville, and Mae Marsh in "Sunshine Alley" is the film feature.

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INTRODUCING

FLORENCE

BARTO and CLARK

Vaudeville's Oddity

THIS WEEK (Nov. 26) KEITH'S BUSHWICK

What JOLO said about us
at the Colonial last week

The phonograph act presented by Barto and Clark is a novelty. It is billed as "Columbia and Victor with Eddie Barto and Florence Clark." The stage is set to represent the interior of a talking machine emporium. Placed about are several huge Victor cabinets. From two is heard a conversation, which consists of smart crossfire between, the machines bewailing their respective lots, reciting their experiences in the houses to which they are sent. After awhile the fronts of the cabinets open and Mr. Barto and Miss Clark emerge, do some clever singing, dancing and more talk, and at the finish return to the cabinets. Cleverly conceived, smartly written and artistically produced.

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Two Hands Are Better Than None

O. K. SATO

PREMEDITATED COMEDY-JUGGLING

In Toronto I went bigger than I had ever done in my life. In Buffalo even bigger than Toronto. In Syracuse bigger than Buffalo. In Rochester bigger than Buffalo. In Troy bigger than Rochester. In Albany bigger than Troy.

And when the manager in Albany was paying me my salary he said, "Your act certainly went rotten." I said, "Why, I thought it went pretty good." He said, "Yes, but not for the money you are getting." I said, "My goodness, Mister, what do you expect for twelve hundred and fifty dollars?"

P. R.—Checks and money orders should be sent to 114 Linden Ave., Irvinton, N. J. Contracts and cancellations to HUGHES & SMITH, Palace Theatre, New York.

EDWARD

LOUIS

HUNTER and GODFREY

Blackface Comedians, in their novelty act, "WITHOUT GAS." Using their original Winter scene in a limousine touring car to explain the story.

SO DIFFERENT FROM THE REST! WATCH US!

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PROVIDENCE.

By KARL K. KLARK.

OPERA HOUSE (Felix R. Wendelhafer, mgr.).—Legitimate dropped for a week and pictures substituted. "Cleopatra" with Theda Bara being tried out at top price of 25 cents to \$1 evenings and 25 and 50 cents afternoons.

KEITH'S (Charles Lovenberg, mgr.).—Friedlander's "The Naughty Princess" headlining. Others on bill are Claire Vincent and Co., Burns and Fabrito, Grace Carlisle and Jules Romer, Alexander, Onell and Sexton, Dave Roth and Watson's Comedy Canines.

MAJESTIC (Martin Toohey, mgr.).—Conroy and Diving Models headline. Dale and Burch, won applause. Others, first half: W. Oath Miller and Co., Marcellus Johnson, Dow and Dale, Helth Thazer Bros., pictures.

EMERY (Martin Toohey, mgr.).—Musical comedy, "The New Wizard of Wiseland Abroad." Show is only fair.

FAY'S (Edward M. Fay, mgr.).—Four Merry Song Birds head the vaudeville bill. Others are Henderson Boys, Martineiti Sisters, Tommy Ray, Marie Rexford, Levino Duo and pictures.

COLONIAL (Sylvester P. Callinan, mgr.).—"Star and Garter" show, burlesque.

The Scenic, the only nickel moving picture house in the city, which has been closed for several months, reopened this week.

A whist and the 31st presentation of the art of magic was held at Slocum Post Hall last Monday night under the auspices of the Rhode Island Society of Magicians. Those participating in the presentation of the art of magic were Mr. and Mrs. Frank E. Worby, C. Foster Fenner, assisted by C. Gardine and E. J.

Farlon; N. C. A. Folzter, assisted by Al. Chapin; Harold H. Ellis, peerless police perplexer and others. A roll of honor has been prepared by the organization and the names on the roll are as follows: John Openshaw, Battery C, in France; Geo. Bellan, U. S. musician; Henry Varone, U. S. Medical Corps, and Robert B. Sanders, Troop D, 15th U. S. Cavalry.

SEATTLE.

By WALTER E. BURTON.

METROPOLITAN (George T. Hood, mgr.).

—25th week, "The Flame."

MOORE (Carl Reiter, mgr.).—18, Musical tabloid with 28 people topped Orpheum bill. Most pretentious ever seen here in vaudeville. Col. Harris & Morey liked. Bert Hughes Troupe, novel cycle. Alton & Francis, please. Mr. and Mrs. Bert Melburne, good comedy. "On the Golf Links," pleased. Hughes Musical Trio, good. Splendid patronage.

WILKES (Dean B. Worley, mgr.).—"It Pays to Advertise" by Wilkes Players. Good patronage. Better production than road show at the Metropolitan last season.

GAIETY (Ed. Armstrong, mgr.).—18, Initial offering of the new Pacific Coast Burlesque Wheel. Will H. Armstrong, Joe Carter and 33

SHEER and DARLING

In "WOP-OLOGY"

DOT MARSELL

Marvel of Syncopated Melodies

in

Exclusive Songs Beautiful Gowns

TEN MINUTES OF JOY

Lackawanna Valley House

Scranton, Penn.

HERRMAN F. GOJOLIN, Prop.
Special Rates for the Profession

people in "The Midnight Follies." Playing to good business for the week. Burlesque shows will prove successful on the Pacific Coast if the first offering is a fair sample of those to follow. Sunday's business surpassed "Old Kentucky" show by four hundred dollars for day.

LYRIC.—Musical comedy and vaudeville, fair business.

ORPHEUM (Jay Haas, mgr.).—18, O'Loughlin & Williams, athletes, head new bill opening Sunday. Mape & Louise have pep. Anderson Duo, good. Dale & Carrey, dancing comics. Kla-Wah-Ya, Indian entertainer, who pleased. Mabel Marmore & Co. have educated horse, is well trained. Good business.

PALACE HIP (Joseph A. Muller, mgr.).—18, Six Moorish Whirlwinds head. Sensational tumbling act. Van & Yorke, best comedy act here for some time. Best, Morton & Kerr, good. Grace Lindon, pleasing. Wagner & Whiting, dancing of merit. Flying LaMars, good. Capacity business.

PANTAGES (Edgar G. Milne, mgr.).—18, "The Honey Bees," top. Maurice Samuels & Co., featured attraction. Transfield Sisters, dainty. Eddie Howard, good. Mile, Theresa, liked. West & Hale, comedy skit. Capacity business.

Inez Ragan, former leading lady here with the Wilkes Players, has gone to New York to join new Oliver D. Bailey comedy, "A Stitch in Time."

Wm. Maylon is managing a stock at the Auditorium, Pocatello (Idaho), in its 22d consecutive week.

The Great Wortham Shows are in winter quarters at Kent. The management will open at El Paso early in March.

The Kregers have returned to their home across the bay after a 7,000-mile tour of the South in a Ford. The act was out five months, and had a very successful season.

Sam Cohn, former manager of the Spokane theater, Spokane, has been appointed manager of the Liberty, that city.

The biggest laughs in HARRY COOPER'S new act, are the Cartoon SLIDES made by

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Sketches, Cartoons and Slides for all purposes

BILLY WATSON'S "BEEF TRUST"

NEXT WEEK (Dec. 3), COLUMBIA, BROADWAY, NEW YORK CITY

Week Dec. 17, Empire, Newark

Week Dec. 10, Casino, Brooklyn

Week Dec. 24, Casino, Philadelphia

Week Dec. 31, Miner's (Bronx), New York City

Merry Xmas and Happy New Year to All

BILLY WATSON

JACK TERRY

Friars' Club
will always reach me

Howatson & Swaybelle are publishing a theatrical booklet en route, which they have captioned "Howatson & Swaybelle Gazette." It will be distributed monthly.

John Kaufmann, (formerly connected with the Liberty, Hoquiam (Wash.)), is spending a vacation in the Queen City.

Two former stock favorites in Coast cities were with the "In Old Kentucky" show at the Gaiety last week. Johnny Pringle and Fred Monley.

The Greater Theatres Co., owners of picture theatres in the Northwest, has secured Ralph Ruffer, former manager of the Liberty, Spokane, as manager of their Columbia, Portland.

Dick Lonsdale is playing Swedish characters at the Lyric, Portland.

The Washington Film Corporation, Spokane, which recently acquired the Minnehaha Park property there, has remodeled the buildings for studio purposes, and work has progressed to the point where several thousand feet of film is being shot daily.

Frank Hood, treasurer of the Metropolitan, has moved in from his suburban place at Lake Burien for the winter.

Manager Carl Reiter, of the Moore, says the "Orpheum vs. Orpheum" case is now before the state supreme court on appeal, and that a decision is expected soon. If the Orpheum Theatre & Realty Corporation win out the Orpheum theatre, Third and Madison, will have to be renamed. If the New York Life Insurance Company, owners of the Orpheum building, get the decision the house can retain the present name, while the Moore shows will not be effected as to the use of the phrases, "Orpheum vaudeville" or "Orpheum circuit."

Charles Eugene Banks, dramatic editor of the Seattle "Daily Post-Intelligencer," has signed an agreement with the Chief Seattle Film Co. to produce his Indian legend, "A Child of the Sun," in this city. The story has had a wide distribution in book form. Carrie Wyatt Banks, wife of the author, and a well known actress, will play the witch. The story will make a five-reel production. The release date will be about Feb. 1. Lionel Dobbell will direct.

George Faris, manager of the Vitagraph office here for the past 14 months, has been appointed manager of the Southern California exchange, Los Angeles.

Maverick Terrell, a Seattle resident, who wrote "Shanghaied" and other Chaplin comedies, will write a number of one-reel comedies for the Chief Seattle Film Co.

All pictures released through the First National Exhibitors' Circuit in Washington, Oregon, Idaho, Montana, and Alaska will be distributed by the Exhibitors' Film exchange, of this city, controlled by the Greater Theatres Co. (owning and operating picture houses in Butte, Portland, and three theatres in Seattle).

The Dobbell Film Co., with offices at 403 American Bank Building, this city, was in-



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The Ventriloquist with a Production

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With "SIR" JAS. DWYER—Direction, HERMAN WEBER—Edith's, Boston (Dec. 3)

HAROLD A. CLARKE

Author of HERMINE SHONE'S present successful fantastic comedy, new act for COLE, RUSSELL and DAVIS, and songs for WILLIAM ROCK and FRANCES WHITE, CECIL CUNNINGHAM, MINNIE ALLEN, CHARLOTTE PARRY and many other standard acts.

Address VARIETY, New York

corporated last week, with a capital of \$50,000. The officials are Abe Kuhay, local cigar manufacturer, president and treasurer; C. Hamilton Kendall, newspaper man, secretary; C. E. Collins, manager of the International Finance Co., vice-president; Lionel Dobbell, general manager and film director. The studio of the Chief Seattle Film Co. will be utilized in the Dobbell productions. "Lost in Fairyland," a two-reel story, has been completed, and goes on the market Sunday. "The Golden Egg" will be filmed next in a series of Better Films for Children. Twenty-five per cent. of the proceeds derived from the sale of the pictures goes to the children taking part in the productions; twenty-five per cent. additional goes to local charities designated by the parents of the children in the cast.

Coney Holmes, the Eastern booking agent, was here this week on business.

Charles B. Dreyer, cameraman at the Chief Seattle Film Co. for some time, has gone to the Washington Film Corporation, Spokane. James Cawthorne, a California "shooter," takes his place.

The use of electricity in theatrical signs and ornamentation has not been curtailed here as yet. The only curtailment of electrical displays in the city is in the case of a big furniture store which has its own power plant and uses varied colored lights to completely cover the building on the Pine and Second avenue sides of the eight-story structure.

Pauline Becker, late with the Metro studios, has joined the Dobbell Film, and appears in "Lost in Fairyland."

Road attractions seem to have hit hard

sliding on the Pacific Coast, and a great number of the shows booked for the Metropolitan this season have been cancelled. The Northwestern cities have given better business than the California dates. It is claimed. Heretofore this was reversed.

TACOMA, WASH.

BY W. E. BURTON.
TACOMA (C. H. Herald, mgr.)—28 and week, Julian Eitinge in "Countess Charming" (film).

HIPPODROME.—Carl and Inez in "Merry Nonsense," big hit. McCormick and Shannon, good; Five Young Americans, look well; Hannah and Hardner, difficult physical feats; George ("Porkchops") Evers, pleasing; Aerial Bartlett, skilled acrobat. Good patronage.

PANTAGES.—Rigoletto Brothers headline; Ash and Shaw, good; Riggs and Ryan, please; Larson and Wilson, acrobatic. Capacity business.

APOLLO.—Douglas Fairbanks in "Double Troubles" is drawing well.

COLONIAL.—"The Law of the Land," with Mme. Petrova starred.

VAUDETTE.—Alice Joyce and Harry Morey co-starred in "The Courage of Silence."

MELBOURNE.—"Deadshot Baker," with William Duncan in the title role.

LIBERTY.—"Madam Bo-Peep in the Trenches"; "His Widow's Mite," and "American War News" Weekly.

SUNSET.—10th episode of "The Great Secret"; Francis X. Bushman in "Grafty Hand."

ROSE.—"The Neglected Wife" serial and a "Ham and Budd" comedy.

PARK.—"Great Secret" serial; "Gold That Glittereth"; "Grant, Police Reporter."

LINCOLN.—Harold Lockwood in "The

H. BART McHUGH Presents
EL. BRENDEL and FLO BERT
"Waiting for Her"

ADELE JASON

Featured in PEPPLE & GREENWALD'S
"ALL GIRL REVUE"
Personal Direction, M. L. GREENWALD

Gamble" and the 17th episode of "The Great Secret" serial.

The new Pantages at 9th and C streets, on the site of the Jones office building, is about ready for occupancy. The building has been in construction for about 18 months, delays being occasioned by labor troubles and inability to secure material. The house is almost an exact replica of the Seattle Pantages theatre, and cost about \$250,000 to build. It is understood musical comedy productions will hold the boards at the old Pan house on Pacific avenue as soon as the new show shop is ready. Monte Carter has been mentioned as the attraction there.

The proximity of the American Lake cantonment is making things prosperous for the theatres, hotels, etc. here, and the traveling attractions that used to avoid "Tacoma dates" whenever practical to do so are now glad to bring their shows here, for business is top notch on account of the thousands of soldiers here every day. Already this season two or three road shows have played longer stands than they did in the neighboring city of Seattle. Heretofore this was a one-nighter, while the same show played Seattle a full week.

Joseph Muller, northwestern manager for Ackerman & Harris, was here first of the week.

Manager Moore, of the Colonial, announces he will soon begin the construction of a theatre located in the business center of the city that will cost \$100,000. It will be built for picture purposes, but will have stage facilities.

VANCOUVER, B. C.

BY H. P. NEWBERRY.
EMPERESS (Geo. B. Howard & Chas. Royal, mgrs.)—22d week of the Empress Stock Co. AVENUE (W. Scott, mgr.)—20-1, Albert Brown in "The Love of a King."

ORPHEUM (Jas. Filling, mgr.)—10, Harriet Remple, Willie Weston, and Williams & Wrights are the three acts headlining this week's bill; all were well received. Winona Winter, featured. Hazel Moran, good. Rath Bros., pleased. Tennessee Ten, good. Spendix business.

PANTAGES (Geo. Pantages, mgr.)—10, Honkong Myrtles, good headliner. Revue de Vogue, featured. Frank Bush, well liked. Martin & Florence, pleased. Nan Gray, good. McDermott & Wallace, pleased. Excellent business.

COLUMBIA (J. H. Mayrand, mgr.)—Vaudeville and pictures, split.

REX (W. P. DeWoon, mgr.)—Julian Eitinge in "The Countess Charming" (film).

COLONIAL (H. Quagliotti, mgr.)—"Mother o' Mine" (film).

GLOBE (W. P. Nichols, mgr.)—"Double Crossed" (film).

DOMINION (J. Muir, mgr.)—"Nearly Married" (film).

Faisce, Kitzilano, Fairview, Maple Leaf, Majestic Princess, Kingsway, Progress, Broadway, Royal.—Films.

Manager Muir, of the Dominion, has left for New York, where he will remain several months.

Local picture managers are still attacking the amusement tax. They claim that it has taken all their profits.

NEWS OF THE FILM WORLD

"Blue Jeans" has been completed by Metro. William Russell has been playing the Coast in a feature entitled "In Bad" (American).

George D. Proctor has been added to the Pathe Scenario Staff.

"Les Miserables" (film-Fox) succeeds "Cleopatra" at the Lyric, New York, Monday.

Viola Dana is to be in "The Weaver of Dreams," a Lillian Parker story.

Molly Malone is playing leads with one of the Universal companies on the Coast.

William L. Sherrill was confined to his home early this week with a severe cold.

J. Harwood Springer started with Metro Monday as representative for New Jersey.

William E. Raynor is now attached to the New York offices of Pathe. Bill Raynor is as well known in Chicago as in New York.

Constance Talmadge has severed her connections with Selznick and gone over to the Famous Players' studios.

William Alexander, recently resigned from the Fox company, has gone on the road for "The Zeppelin's Last Raid."

S. L. Rothappel was a guest at a dinner given by Turner & Dahnen at the Press Club, San Francisco, during his visit last week.

Walter Wright, who came East to direct for Goldwyn, left Monday to rejoin the Mack Bennett forces on the Coast.

Harry Carey's latest feature is "Back to the Right Trail," which Jack Ford is directing on the Coast.

"Mother" Maurice, Vita's beloved star with silver hair, celebrated her 73d birthday last week.

Corliss Giles has been engaged by Clara Kimball Young for her company. It is his first appearance in pictures.

Constance Talmadge will soon leave for California, where some of her future productions will be filmed.

Alice Brady is now working at the Select 54th street studio, having been transferred from the Paragon at Fort Lee.

John Emerson and Anita Loos have returned to California and will immediately commence work on their next Douglas Fairbanks picture.

David Graham Phillips' "The Grain of Dust," will be the second of the Lillian Walker series of pictures produced by the Crest.

Hedda Nova, the Russian actress has been engaged by Vitagraph and will be starred in super features.

Charlotte has transferred her art, skates and all, into pictures. She is in a six-reel film shortly to be produced.

The screen rights of Edward Sheldon's dramatization of "The Song of Songs" have been obtained for Elsie Ferguson.

The Pickwick, San Diego, Cal., is again playing pictures, after trying musical comedy for a while.

George Scarborough, author of "The Lure" and "At Bay," has written a big war play which William Fox is to produce in film.

"Mother" Mary Maurice, Vitagraph's silver-haired star, celebrated her 73d birthday this week. She has been on the stage 51 years.

Five-hundred persons walked out of a picture theatre in Eighth avenue, Nov. 25, which was on fire. Not a single person was hurt. Damage, \$500.

R. A. Walsh, who left the Fox forces to direct for Goldwyn, is said to have a contract with the latter concern for one year at \$1,250 a week.

A picture theatre to be owned and managed by the soldiers at Camp Upton was assured on Nov. 25, as the result of a benefit at the 44th Street theatre, which netted \$13,000.

The First National Exhibitors' Circuit is reported to have made an offer to Dustin Farnum, now with Fox, to be starred at \$3,000 a week.

The first New York showing which will also be the initial release of the Petrova feature, "Daughter of Destiny," will be made at the Rialto Dec. 23.

Billie Burke has returned to pictures and she will shortly start on a film version of "Eve's Daughter." Grace George's late vehicle at the Playhouse.

The Motion Picture Exhibitors have completed arrangements to hold a ball at Terrace Garden Dec. 7, under the auspices of the Manhattan Exhibitors' League.

J. S. Woody, late of the Triangle forces in New York, has been appointed sales manager for the Seattle office of Select. He left Tuesday.

The Famous Players has rented the Norma Talmadge studio, and will make "The Cliff Girl" there. Constance Talmadge is featured in it.

Mary Anderson, who has just concluded her contract with the Vitagraph, has just returned to New York and will remain in the city until after Christmas.

The next release of the Empire All Stars (American Film Studio, California) will be Mrs. Humphrey Ward's novel, "Lady Rose's Daughter."

Wheeler Oakman has been engaged to play opposite Edith Storey in the Metro photodrama "Revenge," from a scenario by H. P. Keeler.

Clara Kimball Young has secured the rights for the screen to "La Fille Sauvage" by Francois Curel. The English version is called "The Barbarian Woman."

J. Ernest Williamson received a verdict of \$3,175 in the Federal Court, Nov. 23, in his suit against the Universal for his work on underwater motion pictures.

Pathe has acquired the rights to "Runaway Romany," the feature starring Marion Davies, and will release it as a Gold Rooster play, Dec. 23.

"The Tenderfoot," the second picture made from the "Wolfville" tales of Alfred Henry Lewis is announced as the Blue Ribbon feature for the week of Dec. 3.

M. H. Horkheimer, president of the Balboa Picture Corporation, gave a ball in honor of "Fatty" Arbuckle, at the opening of the new indoor studio at Long Beach, Cal., Nov. 28.

Earle Williams was on Broadway last week and saw an Earl Williams picture ("The Great Mystery"). He is working a new film, "The Stars in Their Courses." Tom Mills is directing.

Arthur S. Kane, general manager of Select, left this week on an extended trip in the interest of his company, visiting the cities in which the Select exchanges are established.

Sidney Olcott has sold the negative of his picture, "The Belgian," to the U. S. Booking Corporation, which will make it their third release. Olcott will commence work at once on another production.

Greater Vitagraph announces three new branch manager appointments, each in the nature of a promotion. A. G. Edwards is now in charge of the Denver office, J. M. Tally in Seattle and G. A. Earle in Los Angeles.

Theodore C. Deltreich, formerly connected with the International Film Service, announces the formation of De Luze Pictures, Inc., a \$200,000 concern, which will produce features with Doris Kenyon as the star.

A picture house is proposed for Camp Kearney, Cal., by G. A. Bush of the Broadway and Superba, San Diego, who recently reopened the illustration theatre there after it had been dark for several months.

Jack O'Brien, director, has informed friends he intends to start suit against the Mutual for breach of contract. He claims he was under a year's contract, and was "let out" last Saturday.

Owen Moore is organizing his own producing company. It is understood William R. Hearst will be interested in the venture, in which event the output will be released via the rehabilitated International Film Service.

Judge Phillips of Cleveland dismissed a motion Nov. 24 against 13 picture exhibitors in that city who sought to restrain 11 producers of films in New York from adding alleged exorbitant amounts (15c per reel) to the rental price of films to cover the war taxes.

Work has been commenced on Arcraft's next spectacle, "The Blue Bird," adapted from Maeterlinck's masterpiece. It is being staged at the Famous Players-Lasky studio in Fort Lee under the direction of Maurice Tourneur. Charles Maigne wrote the scenario.

Joseph Kaufmann, whose last Arcraft picture was George M. Cohan in "Broadway Jones," is directing Elsie Ferguson in her newest picture, "Song of Songs." The film is being produced at the Famous Players-Lasky Fort Lee studio.

The title of William S. Hart's new Ince-Arcraft picture has been changed to "Dead or Alive." It has been advertised as "The Bloodhound." The film should be finished within a week, and released by Arcraft about Jan. 15.

Twenty-five members of the Metro-York, headed by Harold Lockwood and Francis Ford, the director, left New York, Nov. 24, headed for a lumber camp in New Hampshire, where they will be for the next two weeks taking exteriors.

A new system of titling has been adopted by the Paralta for the Bessie Barriscale picture, "Madame Who," to be released next month. The titles are animated scenes built in such a manner the working appears to stand out in midair.

A meeting of the Allied M. P. Industries was called in San Francisco following a report that a "gentleman's agreement" against raising the prices of admission to the picture houses has been violated by two theatres in that city.

The third of the World's Brady-made historical-dramatic features is about ready for the screen. It is entitled "Alexander Hamilton," with Carlisle Blackwell in the stellar role. It will be released about Jan. 23. The first of the American historical subjects was "Nathan Hale," and the second "Betsy Ross."

The official war films of the Italian government, known as "The Italian Battlefield," first exhibited in Boston last August in the Tremont theatre for two weeks, played a return engagement to capacity last week at almost every performance. The pictures opened last Saturday night at the Civic Auditorium, San Francisco, to an audience estimated at 10,000 people.

The World is maintaining noticeable secrecy about a forthcoming film feature, both as to title and principals, with little known of the theme. It will deal with the present world's war. When Leander Richardson, head of the World publicity department, was asked about the picture he said all he could say was that it was going to be a big war story without any battle scenes.

When J. F. Skerrett died a vacancy was created on the board of the Supply and Equipment Division of the National Association of the M. P. Industry. At a meeting last week Will C. Smith was nominated to fill the place. The decision was reached that regular monthly meetings would be held on the second Tuesday of each month and the first meeting will be held at noon, Dec. 12.

Harmony exists between the promoters of the Italian war pictures, which will be presented at the Auditorium, San Francisco, for the benefit of Italian war sufferers, and the picture men who have opposed the project. The protest had been made to make sure that the project was genuine. Having received this assurance the film men have promised to aid the project in every way possible.

Sir Gilbert Parker has given J. Stuart Blackton the picture rights to all of his novels, and they will be released at the rate of about four a year. The first story, "The Judgment House," has been released. It features Conway Tearle, who will appear this winter upon the stage with Ethel Barrymore and Violet Hamling. Other Sir Gilbert stories to be released through Paramount are "Wild Youth" and "The World for Sale."

COAST PICTURE NEWS.

BY GUY PRICE.

Sylvia Bremmer's contract with Ince expires in December.

The Franklins, Fox directors, are vacationing.

Bert Bracken is now directing Gladys Brockwell at Fox's.

Eugene B. Lewis has resigned from the Paralta scenario department.

Work on Ince's new studio at Culver has been started. The plans call for an elaborate place. And General Manager Alton has promised to personally see to it that the publicity bounds get a 21-to-live-in billit.

Jack Holloway is doing publicity for Pathe in Glendale.

The Actors' Equity Association held a meeting in Walker Auditorium.

Marcell Marrell, until recently with Universal, is now art director at the Diano studios.

Low Cody is moving in the vicinity of Glendale. Each time he changes jobs his salary check jumps.

Norman Manning has installed several new improvements at Pathe's new plant. He is studio manager.

Robert Brunton, in charge of Paralta here, is a hard man to "get to" these days. Many rumors are flying the rounds in regard to changes in the scenario department, having to do with the acquisition of three of the best known writers and editors in the business, but Brunton continues to emulate the w. k. sphinx.

Bryant Washburn bought a house a few days after his arrival. The other day a new motor was driven up to his door.

They are charging admittance fees to some of the studios. The admission is one or more cigarettes, which go to the soldiers in France.

Sonia Markova was before she got hifalutin ideas just plain everyday Gretchen Hartman, according to friends here.

Metro has engaged Wheeler Oakman to play opposite Edith Storey.

Tod Browning threatens to resign from the Donation Club. But on thinking it over he may stick until he gets a little back.

Louise Glauim is now to be starred by Paralta. She says her contract with Triangle is off. She will begin work upon her first picture for that firm within a few days.

William Parker has gone to the desert to write a story for Viola Dana. Being patriotic he took along some red, white and blue chips.

Harry Edwards has completed his first picture for Triangle-Keystone.

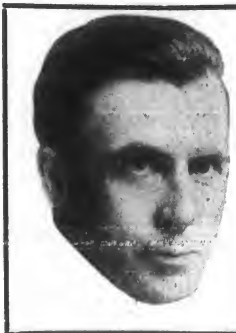
Roy Del Ruth and Ray Griffith, picture regulars, were drafted and later rejected. They are both back in town.

Harry Gribbon has taken permanent quarters at a downtown hotel. The cow-and-chicken stuff didn't agree with him. Anyway, he wanted to be close to the Picon Highball Corner.



LEAH BAIRD

Who has the leading feminine role in the Ivan production, "Sins of Ambition." She has been engaged by the same concern for their new picture, now in making, "Life Against Honor."



RICHARD STANTON

in New York directing feature films for William Fox.

Current Release: "THE SPY"

THE HUNGRY HEART.

Just what there is about "The Hungry Heart" other than the name of the star to make that feature stand up for a week's run at one of New York's leading picture theatres on Broadway is hard to say. The picture is a Famous Players-Paramount release with Pauline Frederick starred. Miss Frederick plays her usual type of heroic role in the piece, which has as its plot one of the likewise usual triangle stores that in this case is just as impossible hodge podge, much tainted with the atmosphere of improbability. The playing other than by the star is quite on a par with the story itself. The leading man and the heavy are well nigh impossible and the direction reeks with inaccuracies. Miss Frederick as the heroine marries a chemist, too rapt in his work to give her the love and attention she craves, and when she asks that he permit her to share his work he refuses. A year or more passes and a child is born, then four additional years elapse and the child is grown and the wife again approaches the husband with a request he permit her to assist in his research work, but again is met with refusal. Then she visits her mother, telling that she has decided to leave her husband, and she sends her right back to her home and family. On her return she discovers that her husband has taken in a partner who has furnished some needed cash (although the chemist's home looked like a mansion about a city block in length), and the husband insists the wife be nice to the bankroll guy. Just for that she falls in love with him. While assisting the husband in some work the financial backer is injured in an explosion which destroys part of the fittings in the laboratory, and the husband has to go all the way to New York to replace them. While he is gone wife and money man declare their love for each other and clinch. When the husband returns and discovers it he consents to a divorce, with the wife keeping the custody of the child, and leaves. After the divorce is granted he comes back and asks his wife to help him in the laboratory. The two are getting along nicely when the lover again turns up. Right there the husband pulls the prize bone of the game, he scares the lover and the latter takes it on a run, while hubby tells wifey he is willing to start all over again and give her another chance. At that the picture might have been called "For His Child's Sake" as well as "The Hungry Heart," and there would have been more sense to it. As a program picture it will pass on the strength of the star's name only. Fred.

MOLLY ENTANGLED.

Molly Shawn.....Vivian Martin
Barney Malone.....Harrison Ford
Shawn.....Noah Berry
Jim Barry.....G. S. Spaulding
Mrs. Barry.....Helen Dunbar
O'Mara.....C. H. Gowman
Mrs. O'Mara.....Jane Keckley
Leary.....W. A. Carroll

In her latest Paramount offering pretty Vivian Martin has little to do besides looking captivating and dancing an Irish jig. She does both to your heart's content. The story is a simple one. Molly Shawn was married at midnigh to Jim Barry to save the Barry fortune for the family that had helped the Shawns in the long ago. Everybody thought Jim (who had fallen down the cellar steps) was on his death bed when Molly married him but Jim ups and recovers and Molly's heart is breaking for the love of Barney Malone. In the end the discovery is made the priest who married them was an impostor and Molly and Barney are free to wed. The main interest is in the artistic way the story is told—in Irish fashion—and in the extraordinarily faithful and attractive Irish scenes. Just a sweet-little tale for the folks who want clean, entertaining pictures, free from guile and the murky turmoil of sex strife. Miss Martin is as sweet and winsome as a summer breeze and everybody in her support gave capable and intelligent assistance. Jolo.

THE SCARLET CAR.

Richard Harding Davis is credited with the authorship of the story of "The Scarlet Car," a Bluebird which stars Franklyn Farnum in type much larger than the piece. It was directed by Joseph DeGrasse. As a scenario it is an awful conglomeration of claptrap melodrama. Hero is first revealed as a wild young man who spends his time playing pool. "The girl" is the daughter of the cashier of the bank, whose name is Paul Revere Forbes, a lineal descendant of the historical Paul Revere of Revolutionary fame. The bank president and his son have speculated with the bank's funds. Cashier finds it out, threatens to tell the directors, is struck on the head, supposed to be dead and placed in an automobile by the two men with the aid of the broker handling the stolen funds. Broker is told to take the body down the road and leave it there. The embellishment is laid at the cashier's door. Broker's car is wrecked

and he is killed. Forbes is nowhere to be found. Girl is given a home with the bank president's family and her engagement is announced to the son. Meantime the hero, whose father runs a small newspaper in the town, learning his father's affairs are in a critical condition, buckles down to work. When the bank president calls at the newspaper office and requests a notice of the engagement party the hero, for no sensible reason, tears the list of those present into shreds, and throws it into the president's features. Pure horseplay that doesn't belong. The wrecked auto is sold at auction and hero's father buys it. Chauffeur engaged by father finds in the car the broker's wallet. The corner or police never thought to look in the car for any clues as to the identity of the victim. In the car is also found the missing cashier's hat with his name on the sweatband. Hero has the "clue," goes to president's home night of the engagement party and tells girl he believes president and son are the embellishers. She agrees to elope with him. Son

overhears and gets into car instead, driving girl to a roadhouse in storm, gets minister and tries to make her marry him. Hero rescues her, beats up son. In adjoining cabin girl sees "ghost" of her father, with long whiskers. This is played by a very poor character actor. There are no programs at the Broadway by which he can be identified, which is a merciful provision. Sure enough it is her father, who has lost his mind and believes himself the original Paul Revere, the midnight rider. Father had torn out of the bank's ledger the page on which was recorded the deficit of \$85,000 used for the speculation. He had hidden it, but doesn't remember where he hid it. A Paul Revere "midnight" ride is staged for him; he is asked for "the papers" and rushes into the house to bring it from its hiding place and the villains are thereby "confronted." Does the hero get the girl? Guess. A tiresome feature, made especially so through the ravings of the demented cashier. Jolo.



Boundless Enthusiasm for "Over Here"

New York Tribune:

"EVERY MOTHER WHO HAS GIVEN HER BOY TO HER COUNTRY SHOULD SEE 'OVER HERE.' 'Over Here' shows in the minutest details how our soldiers are made fit to go 'over there.' ANY ONE WHO IS INTERESTED IN WINNING THE WAR WILL BE INTERESTED IN THIS PICTURE."

Moving Picture World:

"'Over Here' is strongly imbued with the spirit of patriotism, not alone through the nature of the picture itself, but by means of subtitles which are stirring and which make the picture an inspiration to work and fight for the 'freedom of democracy.'"

VARIETY:

"'Over Here' is a two-reel picture distributed by World, showing in a most interesting and often a most inspiring way how the big cantonments are created for the reception of our troops.

"The main interest in such a production, aside from the patriotic feature, which is exceedingly compelling, is the speed and efficiency of the entire proceeding. 'Over Here' winds up in a blaze of fervor."

Motion Picture News:

"'Over Here' will be a worthy addition to any and all exhibitors' programs. It is timely, instructive and presents a pictorial review of activities in which we are all interested. A worth-while picture which the exhibitor of every neighborhood can book and be assured that he will have presented a picture that every patron has enjoyed."

Sunday Telegraph:

"'Over Here'—incidentally a most appropriate and effective title—is a very graphic motion picture. It is needless to say that it will be given an enthusiastic reception wherever shown. It is an entertaining and informative picture which everyone will be eager to see."

Dramatic Mirror:

"The picture has great informative value in that it shows the people of this country what can and has been done with their dollars in government preparations. 'Over Here' is calculated to interest all classes of theatre-goers."

WORLD-PICTURES
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Confidential Buying and Selling Agent
for United States and Foreign Countries.

William Duncan

DIRECTOR and STAR
GREATER VITAGRAPH SERIAL

"The Fighting Trail"

Forthcoming Releases—"Dead Shot Baker,"
"The Tenderfoot" and other "Wolfville
Tales" by Alfred Henry Lewis

MOVING PICTURES

HER SISTER'S RIVAL.

Prince Baskoff.....V. A. Polonsky
Nita, the adopted daughter.....V. V. Colodna
Mary, the daughter.....L. M. Coronova

Although Pathe is releasing this feature it was produced by the Russian Art Film Corp., and may be instantly recognized as a foreign picture. As is the rule in foreign film dramas the sets in "Her Sister's Rival" are very pretentious. They seem to pay more attention to the sets abroad than to the dressing of the principals. Naturally the styles in clothes seem a bit strange to America, all save in the conventional evening dress of the men. The women's evening gowns, how-

ever, seem dowdy compared to ours. The story tells of Nita, an adopted daughter, and Mary, the natural daughter of a wealthy widow. At a social function the girls meet Prince Baskoff and a banker named Bartinsky. Nita, the pretty, attracts the Prince, and he dares her to come to his home ostensibly to see his art collection. The pair become intimate. Mary in the meantime has become smitten with the Prince. The latter is in great need of money, and goes for advice to Bartinsky, who tells him that a match with Mary would be the thing, as the girl would receive a large dowry. Thus it happens that the spendthrift nobleman throws over Nita for Mary, and in desperation Nita marries the banker. But the Prince soon continues his affair with Nita,

the while spending his wife's wealth at an alarming rate. The mother attempts to stop the squandering, but the Prince even goes so far as to forge Bartinsky's name to notes. He is finally trapped in a compromising position with Nita. The mother then proposes he do the right thing for once in his life and shoot himself. This comes when the house is surrounded by the police on the forgery charge. The finish is the old lady killing the profligate, then placing the revolver in the dead man's hand. An abrupt ending. There is nothing exceptional in this film story, with its tragic ending. But foreign pictures of this calibre are welcome for a change now and then. The role of Nita is well done by V. V. Colodna, a girl of unusual brunet beauty. *Ibes.*

THE WOLF AND HIS MATE.

"The Wolf and His Mate" is a Universal production, directed by E. J. LaSaint and starring Louise Lovely. The picture takes its title from the hero who is known as "The Wolf," because of his so ferocious in his dealings. Features open in a bar-woods court-house. Two men claim title to a piece of property on which is a log hut. One is "The Wolf" and the other, named Nolan, unscrupulous, and who generally comes out on top in such matters. As usual he wins by law. "The Wolf" beats him in a very rough-and-tumble fight and says he is going away, but that on his return he will take possession of the property. While he is away Nolan dies and leaves his property to a niece who is supporting herself by conducting a small restaurant for the woodsmen. Residing nearby is the widow of her late brother, with her child, and who is now married to a crook. When the crook commits a robbery with the aid of the child the girl takes the child away from them and intends to rear it honestly. She gives up her restaurant and goes to the inherited hut to live. It is not explained how she earned money for food, she seemed plentifully supplied, not to mention clothes, etc. The rest is quite obvious. "The Wolf" returns and confronts the girl. She refuses to leave. He goes to the village store where he is taunted about the situation. He grabs the biggest chap there, wallops him over the head, drags him along, picks up a minister and marries the girl by force. "Now the cabin's mine by law. Yer kin stay if yer want ter." She replies: "It is also mine and I'm going to stay." He sleeps outdoors and sends her birds he shot. She invites him for dinner. He kisses her by force. "What I want I take." She slaps his face. Crook comes and steals the child. She rushes to "The Wolf" and begs him to rescue the little girl if he does. She kisses him: "What I want I take." Clinch. Good popular-priced program picture. *Jolo.*

PARALTA PLAYS PICK OF THE PICTURES

The First Paralta Play

J. WARREN KERRIGAN

IN

"A MAN'S MAN"

Directed by
OSCAR APPEL

Written by
PETER B. KYNE

There is no expense limit on our productions.
There is no time limit on our productions.
Our only limit is
the end of human genius and ingenuity.

The Second Paralta Play

BESSIE BARRISCALE

in

"MADAM WHO?"

Directed by
REGINALD BARKER

Written by
HAROLD MacGRATH

PARALTA PLAYS, Inc.

729 Seventh Avenue, New York City

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

THE JUDGMENT HOUSE.

J. Stuart Blackton has given film patrons a real picture in his production for Paramount of "The Judgment House," Sir Gilbert Parker's story of London and South Africa in the days of the Boer War. Many things go to render this decision justifiable. There is a fine production—exquisite photography and lighting, fine titling and excellent settings, both exterior and interior. The acting is above par. Violet Fleming makes a success of the difficult role of Jasmine, the woman who doesn't know her own mind. Wilfred Lucas as Blyne, Conway Tearle as Stafford, Gray Thurston as Krool and Florence Deshon as Almah are excellent. A part well handled is that of Fellowes, by Paul Doucet. Lucille Hamill has a small role well done. There are some realistic battle scenes staged in the wilds of Staten Island but none the less effective therefor. The interiors are mostly in Commodore Blackton's home in Brooklyn, while some of the charming garden scenes were taken at his Long Island home in Oyster Bay. The story is well adapted to the screen, and the adaptation is by the producer himself. Sir Gilbert was here at the time and helped in many ways by suggestions. The plot deals with a woman's effect upon the lives of at least three men. One she loves and does not marry—another she marries and does not love—until in the crucible of war she learns she really cares for him after all. Intrigue, treachery on the part of a servant who exiates his wrong bravely in a last touching scene of self-sacrifice on the ensanguined field—these are the component parts of a story built about the theme of love and war in a period filled with exciting incidents, a seeming prelude to the terrific days of the present. It is a good picture for all classes and is satisfying to the last of its six reels. *Jolo.*

HER SILENT SACRIFICE.

ArietteAlice Brady
Richard ValeHenry Clive
Prince BoisnardR. Payton Gibbs
SartreEdmund Fardo
Countess CoralieMrs. Blanche Craig
ChupinEmil LeCroix

Credit is given for the inspiration of Eve Unsell's scenario of "Her Silent Sacrifice" to Henry J. W. Dam's play, "The Red Mouse." The story is so old and has been used so many times, with modifications, it seems impossible to think of a new twist to it. A young Normandy girl lives with her grand-father who conducts an inn. A poor artist paints her picture and they fall in love. Artist is starving and girl is told by wealthy Parisian art connoisseur and libertine that if she will consent to go with him to Paris as his mistress he will make the artist famous. She agrees but makes it a condition her lover shall first be made. Libertine "makes" the artist through his wealth and influence and comes to claim his reward. She is to complete the bargain that night but at the crucial moment the rich prince's East Indian servant kills him and commits suicide, all to save the girl. In the first reel the prince strikes his servant with his riding crop but the beating is interrupted by the girl. That was enough for the Indian to kill the prince and save the girl. Beautifully produced and finely acted and photographed, with a sumptuous banquet scene and with plenty of class, but the story is too trite. Alice Brady does excellently as the self-sacrificing peasant girl. Henry Clive makes a good type of artist and Robert Payton Gibbs, as the libertine, gave a brilliant performance. The feature was directed by Edouard Jose for Select, with Benj. Struckman the cameraman. *Jolo.*

PLEASE HELP EMILY.

Emily Delmar.....Ann Murdock
Professor Delmar.....Herbert Bruce
Hon. Samuel Lethbridge.....Hal Brown
Mrs. Lethbridge.....Amy Veness
Julia Marchmont.....Grace Carlisle
Mrs. Moxon.....Katherine Stewart
Richard Trotter.....Rex McDougall
Herbert Threadgold.....Ferdinand Gottschalk
Francis.....John Harwood
Rene Dufour.....Jules Raucourt

Ann Murdock in this Mutual released-Empire feature is heading a very good company in the little comedy, "Please Help Emily," in film form. It is hardly possible Miss Murdock will reach the great heights of popularity among screen favorites. Her personality does not get over in film and profile shots make her look unpretty. In the picturisation of "Please Help Emily" there are not many laughs but the picture proves pleasant entertainment of the lighter sort. The supporting company stands out, especially Rex McDougall, the leading man, and Ferdinand Gottschalk. From a pictorial and production standpoint the feature is all that could be asked for. *Fred.*

THE MAN FROM MONTANA.

Duke Farley.....Neal Hart
Dad Patsel.....George Barrell
Warren Summers.....R. J. Piel
Mrs. Summers.....Betty Lamb
Allen Spencer.....Willard Wayne
Meta Cooper.....Vivian Rich

This Butterfly (Universal) five-reeler is highly melodramatic and extremely Mann Act white-slavish in its plot. It is a cheap attempt by the Universal to trade on the popularity of William S. Hart by exploiting Neal Hart in stories of a Western atmosphere. The story and its film enactment form but ordinary program feature entertainment. The story opens in the far West with Neal Hart as the part owner of a mine. His partner is an old man who is swindled out of the property while Hart is away on business. On his return the two tackle an old mining property which turns out a winner. Hart in the meantime has gone East to track down the grafters, but they, knowing in advance the mine has panned pay ore, are prepared for him and frame him for the Mann Act. The girl is the unknowing cat's-paw of her brother-in-law and her half-sister. But the husky Westerner foils them by marrying the girl. Then they kidnap her and arrange for his being shanghaied, but pick the same boat which is carrying the "boys from the mine" who have been in town to celebrate their good fortune and were also shanghaied while under the influence. They clean up the captain and other officers of the little tramp schooner and force it to turn back to port, making the landing just in time to discover the plotters and the wife, unwillingly accompanying them, boarding a steamer for South America. Just to make good, another fight is staged and there is the final clinch of the heroine and hero at the finish. Cheaply produced and ordinary in the extreme. *Fred.*

THE SILENT MAN.

"Silent Bud" Marr.....William S. Hart
Betty Bryce.....Viola Vale
"Handsome Jack" Pressley.....Robert McKim
David Bryce.....Harold Goodwin
"Gambler" Higgins.....J. P. Lockney
"Preaching Bill" Hardy.....Geo. P. Nichols
Mrs. Hardy.....Gertrude Claire
Ama Mitchell.....Milton Ross
Topas.....Dorcas Matthews

Thomas H. Ince's production of "The Silent Man," with William S. Hart, is at the Rialto this week. It is an Artercraft release, written by Charles Kenyon, and is a typical Hart role. Unlike other Hart pictures, many of the titles are humorous, which relieves the seriousness of the story in spots. It is not so much the plot but the manner of its narration via the screen medium that makes it a splendid entertainment. With conventionally-written titles and a cheaply conceived production it would be different. Hart is a lone miner who strikes gold, comes into town to register his claim, is robbed of it and determines to get even. How he does it and wins the girl is replete with thrilling incidents, which takes the form of unique gun-plays, feats of riding, etc. It is unadulterated Western melodrama. *Jolo.*

THE GOOD FOR NOTHING.

Jack Burkshaw.....Carlyle Blackwell
Marion Alston.....Evelyn Greasley
Mrs. Burkshaw.....Kate Lester
Mr. Eugene Alston.....Charles Duncan
Jerry Alston.....William Sherwood
Barbara Manning.....Muriel Ostriche
Barbara's mother.....Eugenie Woodward
Laurel Baxter.....Katherine Johnston

If ever a feature film had its full measure of drama of every conceivable kind, it is "The Good for Nothing," a World film release; story by Alexander Thomas, directed by Carlyle Blackwell, photographed by Lucien Tain-guy. There are bucolic scenes for rural comedy drama at first and then it shifts to the effete East, with drawing-room scenes, the rich man's son betraying his stenographer under promise of marriage, stealing jewelry to give it to "an actress" and many other familiar happenings, all straightened out by the "good for nothing." Events are shown with bewildering speed. World Film has given it an effective production, much more elaborate than is generally bestowed upon program pictures, and has not stinted in the matter of a competent cast. *Jolo.*

NEARLY MARRIED.

Betty Giffon.....Madge Kennedy
Harry Lindsey.....Frank Thomas
Tom Robinson.....Mark Smith
Gertrude Robinson.....Alma Tell
Dick Griffon.....Richard Barthelmess
Hattie King.....Hedda Hopper

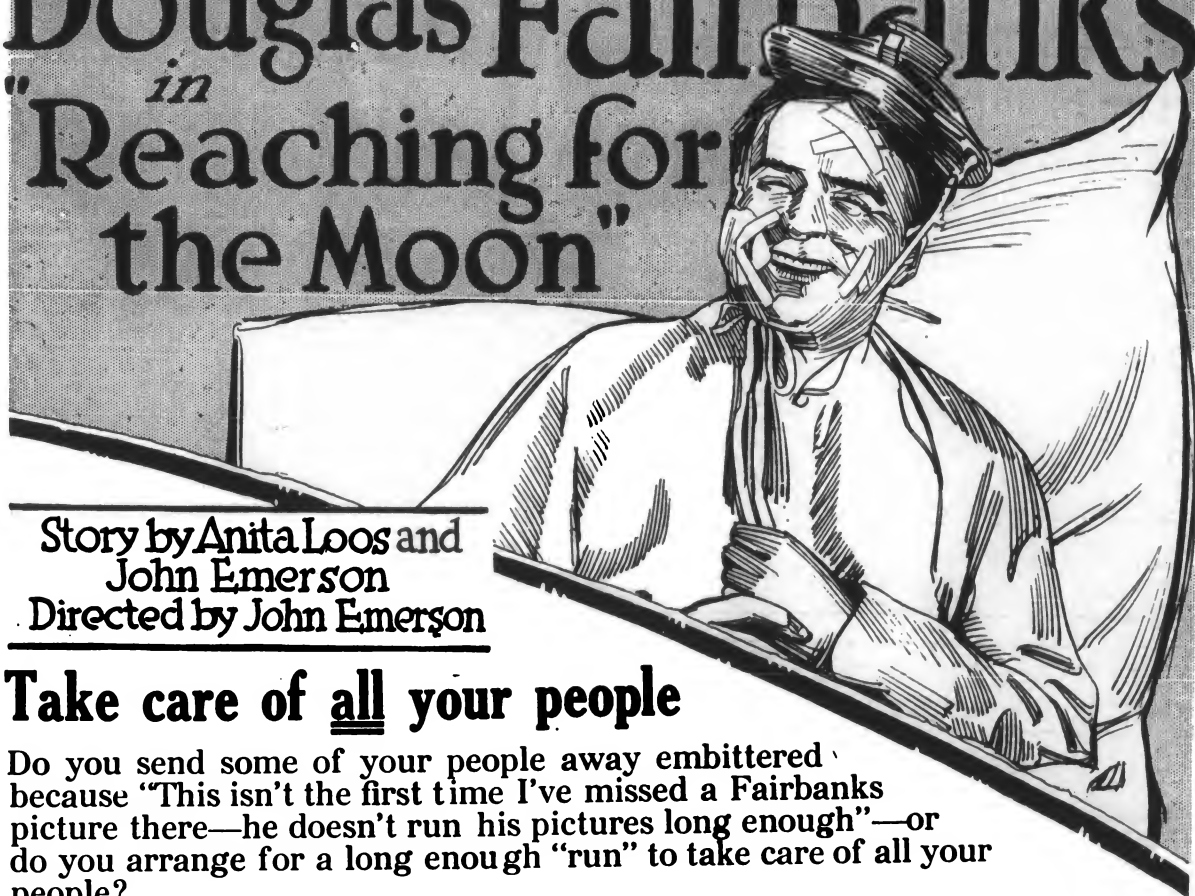
Undoubtedly the most difficult kind of plot to sustain for a full-length feature is a farce. Edgar Selwyn's comedy play, "Nearly Married," has been transferred to the screen by Goldwyn in a manner to indicate once and for all time that such a thing is possible. And this one is in six reels—six reels of farce, without one attempt at a serious mo-

ment. The complications are so fast and out titles that you are never once tired. It has been said that if a farce could be played without an intermission, thereby giving the audience time to collect itself, the plot might be continued without interruption and continue to amuse for an entire evening. That's exactly what happens with the film version of "Nearly Married." You just smile and laugh alternately for a little more than an hour and when it is all over you feel that you could stand a little more just as good. The plot is that of a newly married couple who have split because husband objects to his wife's brother accompanying them on their honeymoon trip. The brother, a young lawyer, suggests to his sister she get a divorce. A conference of male friends results in the husband hiring a professional co-respondent to

furiously, unfolded with situations and humor-compromise him. The day the divorce is granted, unknown to husband and wife, who really love each other, they meet and decide to elope. Brother appears, learns what has happened and says his sister will be a ruined woman. It is hardly necessary to say more. Figure out the numerous farical situations that arise—and not one suggestive. Miss Kennedy can cry about as cutely as it is possible to imagine a juvenile woman doing so and thereby creating comedy. Chester Witsoe, the director, has given careful heed to all possible detail, and as the picture is about people of means it necessarily possesses class for the average picture patron. To the more discriminating it will appeal strongly as a clever entertainment, admirably acted, produced, directed and photographed. *Jolo.*

Douglas Fairbanks

in "Reaching for the Moon"



Story by Anita Loos and John Emerson
Directed by John Emerson

Take care of all your people

Do you send some of your people away embittered because "This isn't the first time I've missed a Fairbanks picture there—he doesn't run his pictures long enough"—or do you arrange for a long enough "run" to take care of all your people?

A S A MEANS for the exposition of the physical prowess of the star it lacks nothing. The negotiation at a single leap of a flight of fifteen steps is also one of the star's new accomplishments. —New York "Times"

H E IS CORNERED by whole regiments of assassins and fights his way through them, leaving behind him a field covered with assassins who didn't have any more sense than to brave the doughty Alexis Caesar Napoleon. —New York "Sun"

I T REALLY doesn't matter so much what Fairbanks does as what anyone else does, for with the smiling comedian in a picture it would be good entertainment whatever it happened to be. —New York "Tribune"

T HE adventures of Alexis while trying to save his head and lose his crown are full of fun and are done in the very best Fairbanks athletic-comic style. —New York "World"

Fairbanks-Artercraft pictures form a sound basis on which to test the possibilities of the "long run policy."



An ARTCRAFT Picture



THE SHIP OF DOOM.

Martin Shaw.....Mone Blus
Clara Gove.....Claire McDowell
Jeff Whittlesey.....Arthur Millet
Mate.....Aaron Edwards
"Sundown" Shattuck.....Frank Brownlee

A Triangle feature of melodramatic nature. Interesting as to story and as the players are an efficient group and there is a bit of striking photography, the picture is to be classed as above the average. The action begins in a fishing village, of which Clara is the belle and Martin her affianced. Jeff has insulted Clara and in the resultant fight with Martin loses in a drawing as to who must go overboard to lighten the weight of the rowboat,

the girl and Martin escape in a launch. They are picked up by a trading vessel of the two-mast type, bound for the South Pacific. This ship is mastered by "Sundown" Shattuck a powerful brute who rules his crew of roughs with his fist. Only that a woman was aboard the launch would he have allowed the rescue. By reason of his powers on the high seas the captain marries the couple. However, marriage to him is no bar for possession, and at night he tries to take the woman, Martin fighting him but hardly a match for the burly "Sundown." As this fight progresses the crew mutines and the battle becomes general all over the decks. In the meantime a fire breaks out and all hands take to the boats. Martin loses in a drawing as to who must go overboard to lighten the weight of the rowboat,

but he manages to gain an island. There, too, lands the captain with Clara, sure in the belief that he will gratify his desire. But he dies, trapped by quicksand. Clara finds Martin, who is half mad, brooding over the killing of Jeff, and when a rescue boat lands to take them off to another ship he refuses, believing it is the vengeance from above that bids him remain in expiation of his deed. Thus are the two left on the uninhabited isle. Perhaps not a human ending. The acting of Frank Brownlee as "Sundown" is particularly good. Excellent types have been chosen for the crew. The picture was directed by Wyndham Gittens and the photography was accomplished by Allan Davis, who got vivid results in the faces of the lovers lit up by a lamp while aboard the launch. *Ibee.*

LOYALTY.

This Bernstein feature (Or) was designed for state-righting but it does not even measure up to program standard. The story lacks consistency, the types are not well chosen and there are other things lacking expertise. Nell Woodward, a lass from the West, comes to New York armed with a letter from a Western manager who thinks she can make good in a Broadway show. She has no difficulty in getting to Randall, who, it develops, is czar of all theatredom, and she is given the star singing role in a musical show. She scores a sensational hit. That night the girl dresses with Hugh Gordon, a dope fiend and the profligate son of a wealthy widow. He has been angeling some of Randall's show. At the same cafe Hugh's mother is dining with a party and snubs Nell. Hugh proposes instant marriage and, apparently from pique, Nell agrees. This alliance so angers Randall that he dismisses Nell the next morning, giving her two weeks' salary. Perhaps he coveted Nell, but whatever the mysterious reason Randall discards all chances of success with the new star and goes further, for he is credited with keeping her from any other theatrical engagement. This he does by putting her on the "blacklist" (something never openly associated with the legitimate stage). Nell is far from being a vamp. In fact, so big a man as Randall is represented to be could have picked on any number of better-lookers. Anyhow, Nell is reduced to singing in the cabarets. Randall sees her in one and offers to take her back if she ties the can to Hugh. Nell refuses. Same cabaret, same night. Nell gets an offer of \$5,000 from Hugh's mother to leave town. "Snowbird" Hugh, gone daft for want of coke, attacks Nell, who pulls off her wedding ring and pawns it for the where-withal. Off goes Nell, gets the five thou, sends Hugh out to get a lot of clothes and tickets for the West where he can make a new man of himself. Anyhow, she is loyal to her husband. During the first half of the picture the titles take up too much footage. Some call the theatre czar Randall and others say it is Randall. Betty Brice is featured. While she does well enough, Miss Brice is not the best type for Nell. *Ibee.*

SELECT PICTURES

Her hand sought the jeweled dagger in her bosom that was to be her last defense. As she stood, hesitating, there came to her, by a trick of memory, scenes of her early happiness. With what high hopes she had seen Vale set forth on the road to fame and fortune! And now—the sacrifice! Her hands tightened on the dagger—well, she would be no lamb led to the slaughter!

Isn't she stunning!

Of course, it's



ALICE BRADY

in

"HER SILENT SACRIFICE"

Directed by EDWARD JOSÉ

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue

New York City

THE SUDDEN GENTLEMAN.

Garry Garrity.....Wm. Desmond
Louise Evans.....Mary McIvor
Count Louis Caminetti.....Jack Richardson
Mrs. David Hawry.....Margaret Shillingford
Geo. Douglas.....A. Hollingsworth
Edward Douglas.....Donald Fullen

The title of this Triangle refers to the speed in which Garry Garrity, an uncultured cheery Irish lad direct from the Old Sod, befits himself for the station of heir to the wealth of a rich uncle who has died in America leaving him the estate. A comparatively small portion of the deceased person's possessions is left to his stepdaughter Louise, who is bitterly disappointed, believing she was the sole heir. When Garry arrives in the garb that might be called "Sunday best" back where Garry was the pride of the little village in Ireland Louise is not only peeved but very much upstage. Louise has a suitor, a foreign Count, who starts to "frame" a compromising situation between Garry and a grass widow. The latter being beloved of the Count contents, and the supposition is that a marriage will be forced and the fortune hunter be declared "in," he being after the money and not any girl in particular. Meantime, Garry has developed into a gentleman and won the love of Louise. The frame-up clouds their romance for a few hours, until Garry can give the Count a trimming and Louise finds out the truth. The scenes in the Irish village are well presented and, altogether, it is a pleasant, harmless story. Wm. Desmond, as Garry, gives a clever characterization of the Irish lad, the feature being up to program standard. The direction was by Thos. H. Heffron and the good photoplay by R. E. Irish. *Ibee.*

OVER HERE.

"Over Here" is a two-reel picture distributed by World, showing in a most interesting and inspiring way how the big cantonments are created for the reception of our troops. This cantonment is Camp Pike, Arkansas. It was completely constructed in 52 days from a wooded wilderness to a fully equipped city of \$40,000. This did not involve the mere throwing together a large number of flimsy shacks with camp surrounding but the making of streets, sewers, water supply, a railroad spur four miles in length to the nearest trunk line—in fact, a thoroughly modern, up-to-date living place with every comfort for our soldier boys. The main interest in such a production, aside from the patriotic feature, which is exceedingly compelling, is the speed and efficiency of the entire proceeding. Thus we see ditch digging by machinery, water pumping by the million gallons, railroad construction in amazingly little time, street building at marvelous momentum, a whole building to house an entire company put up ready for occupancy in an hour and three quarters, thousands of men at work, thousands of mules and horses, hundreds upon hundreds of tractors and motor trucks—and the tremendous things going forward with immense energy under direction so perfect the result seemed quite easy and simple. Finally the first troops come swarming in at the appointed hour and "Over Here" winds up in a blaze of fervor. The 3,000 acres of wild land upon which Camp Pike now rests was bought by the business organization of Little Rock and presented to the War Department under whose supervision the cantonment was built and the picture made. *Jolo.*

HEARST'S PICTURE PAPER.

It appears quite probable from current reports that W. R. Hearst intends issuing a weekly paper devoted exclusively to the picture trade. The story says that while Mr. Hearst may consider the purchase of an established theatrical or picture trade journal, it is more likely he will issue instructions to found a new film publication.

The report of the Hearst picture paper fits in with the story of the re-inauguration of the International, controlled by the Hearst interests, and which is now under the executive direction of C. F. Zittel, who, as "Zit," has been in charge of the dramatic department of Hearst's New York "Evening Journal" for some years. It seems probably Mr. Zittel will also direct the new Hearst film publication, when issued. The entire affair of the Hearst connection with pictures may have something to do with a very strong rumor of late that the Hearst people will attempt to project a massive corporation enveloping the entire film industry.

Late last week the Hearst publications were notified that thereafter no special publicity was to be given to any picture enterprise, other than that entitled to it for advertising placed in the Hearst papers. It had not been uncommon previously for the Hearst publications to extend a large quantity of gratis space to picture advertisers, in the form of cartoons, special reviews and write-ups, etc. One reason given for the new order was that Hearst realized the importance and value of publicity in his reading columns and had determined to reserve that for his own or affiliated picture interests.

FLYNN'S SPY FILM CAST.

During the past ten days the Whartons have been busily engaged in filming the opening episodes of their new serial, "The Eagle's Eye," written by William J. Flynn, Chief of the United States Secret Service, starring King Baggot and Marguerite Snow, which will be distributed through the Hoffman Foursquare Exchanges.

The cast, in addition to Baggot and Miss Snow, includes John P. Wade, William N. Bailey, Paul Everton, Bertram Marburgh, George A. Lessey is handling most of the preliminary work under the personal supervision of Theodore W. Wharton.

Courtney Ryley Cooper is making the screen version of Chief Flynn's expose of the Imperial Government's propaganda and espionage in the United States.

COMMISSIONER LEAVES.

Pat A. Powers, treasurer of the Universal, who was approved by the American Cinema Commission as its volunteer commissioner to France to handle the distribution of films sanctioned by the New York offices of the commission, has assured the commission he will go to France when desired.

Frank J. Marion had a final conference in Washington last Friday before proceeding to Havana en route for Spain. George Creel, chairman of the Committee on Public Information, lent every assistance to Mr. Marion, and in addition to giving him a special diplomatic passport, also appointed him fiscal agent for the Government in the expenditure of money necessary to carry on the work of the commission.

Just who will go to Russia will be determined later. The present crisis in that country may upset the early plans of the Commission regarding it.

FAITH IN SERIALS.

There will be no further announcements from the Pathe offices regarding the serial subjects expected to be arranged for after the present serial, "The Hidden Hand," has exhausted its 15 weeks' exhibition.

Pathe is reported as inclined to go in next year for the serial subjects stronger than ever.

STAR WITHDRAWS FROM CHARITY

Los Angeles, Nov. 28.

Louise Glaum, the former Triangle vampire, at present under contract to the Paralta, has wired all of the New York papers she has withdrawn the use of her name in connection with a war charity that was promoted by C. Donald Fox.

Fox was one of those associated in the Army and Navy Bazaar, which the New York District Attorney is investigating.

C. Donald Fox was the promoter of the Army and Navy Bazaar exposed in the daily papers in New York last week and as a result of the investigation on the part of District Attorney Swann, Fox was indicted and placed

under arrest. He is at present in the Tombs.

After the Army and Navy Bazaar Fox obtained the right to use Miss Glaum's name for use in connection with a War Lucery Fund, to secure tobacco and cigarettes for soldiers and sailors on overseas duty. The picture star, believing that it was a purely patriotic enterprise, gave her consent, but left the active management to Fox. A number of advertisements were run in various picture magazines soliciting contributions to the fund, but she is unaware what disposition was made of funds collected.

Sam Harris' Home Sold.

Sam Harris (Cohan & Harris) has sold his home in Great Neck, Long Island, to Olga Petrova for \$105,000 cash.

EXPORT CONCERN AN AGENCY.

Frank Hall, president of the U. S. Exhibitors' Booking Corp., has put through a new deal for the distribution of the foreign rights to his pictures. He has entered into an arrangement with the Robertson-Cole Co., an important international general export house, to handle the foreign distribution of his pictures.

Each of the foreign offices of the export concern will receive a print of the releases and will have its own trade showings for that community. Orders will be taken for the features the same as if it was for a consignment of tractors, mining instruments, agricultural implements or other industrial commodities.

The new arrangement is understood to cover a period of two years and involves a minimum of 24 special productions.

REX BEACH PICTURES



Stories in One

- 3 Love Stories
- 3 Melodramas
- 1 Drama of Night Life
- 1 Sensational Prologue



REX BEACH'S Greatest Story THE AUCTION BLOCK

Tells the love story of Lorelei, the pretty country girl offered as a sacrifice in the Big City; the love story of the sarcastic critic and "the wickedest woman in the world;" the story of a beautiful mill girl and the Pittsburg steel millionaire.

The melodrama of Lorelei's wayward brother and Melcher, the blackmailer; the counterplot that rounds up these criminals and the thrilling story of a woman's vengeance.

An intimate, vivid picturization of the night life of New York and a daring prologue that will make every man and woman think.

Released everywhere December 2.

GOLDWYN PICTURES CORPORATION
 SAMUEL GOLDFISH President EDGAR SELWYN Vice President MARGARET MAYO Editorial Director
 16 East 42d Street New York City

MOVING PICTURES

KEENEY JUST LISTENING.

Since word was flashed that Frank A. Keene is putting the Keene millions back of a new film venture which had Catherine Calvert as its first feminine star, there have been numerous endeavors by some of Broadway's biggest film makers to have Mr. Keene come with in their manufacturing field. So far Keene has declined all offers, but there is no telling what exchange arrangement he may consummate after the first of the year.

Keene has been besieged daily by exchange men, directors and players, including "supes," who say they are Broadway's best little workers, who are anxious to get lined up with the Keene forces.

Just what will be Miss Calvert's first screen subject has not been settled. Mr. Keene has several pieces under consideration.

Of late Keene has had conferences with several of the big film men in New York, but he has refrained from making any definite decision, it is reported.

SCREEN WRITER OF PROMISE.

Los Angeles, Nov. 28.

A writer of screen dramas who has come to the front and whose achievements promise to place him among the world's leading cinema playwrights is Monte M. Katterjohn, now with Paralta.

Mr. Katterjohn was one of Thos. H. Ince's script mainstays for a long period. "The Flame of the Yukon" is his most notable work to date, but as he keeps pounding incessantly at his Remington, having turned out a large number of scenarios, it is almost assured the near future will see several really big camera themes credited to this ingenious and alert author.

FAKE RED CROSS BILLING.

New York has a report a number of itinerant film men are making certain territory with film exhibitions "under the auspices of the Red Cross," and that by using this line have played a chord responsive at the box offices. According to men attached to the Red Cross work in New York, not a single one of these outfits is entitled to use the billing and none have been "officially" commissioned to work any sympathy in its behalf.

The present investigation in New York of "war benefits" has also aroused the heads of the Red Cross, who will issue a public note warning the countryside to beware of fake Red Cross fund performers.

Fall River, Mass., Nov. 28.

Leonard A. Deslys, who advertised to give a recital at Music Hall in this city last Wednesday evening for the benefit of the American Red Cross, did not show up when the police took an interest in the recital. The police found the Red Cross had not given him authority to conduct a recital for its benefit. They learned that the young man, who studied music in Germany three years, had been dishonorably discharged from the U. S. Navy.

There is a Federal act against fraudulently representing to be an agent of the Red Cross for the purpose of receiving money. Artists who were to assist Deslys at the recital refused to appear after they had learned of the matter.

Two Directors Leaving Goldwyn.

Frank Crane and Arthur Ashley are leaving the Goldwyn directing staff.

Madge Kennedy has a new director, i. e., Edward Dillon, formerly with Famous Players.

BROOKLYN'S NEW STRAND.

A real estate deal has been consummated in Brooklyn for a picture house along the lines of the Strand, New York, to be ready for occupancy by late spring. It has been rumored for a year or so.

The Brooklyn Strand will be built by the same interests that made possible the Broadway Strand, it is said. Max Spiegel, of the Strand Amusement Co., New York, would not comment on that report.

Arrangements have been made for the erection of a huge picture palace adjacent to the Majestic, Brooklyn, with the plans providing for the main entrance on Fulton street. Work on demolishing the buildings on the present site is expected to start next month.

NORMA TALMADGE'S NEXT.

"By Right of Purchase" is the next feature Norma Talmadge will start in a few days. She finished "Ghosts of Yesterday" late last week, and is taking a vacation in the interim.

Charles Miller will also direct the newest Talmadge picture.

EMPIRE L. I. STATION DARK.

The Empire All-Star Co., formed for the filming of the Charles Frohman plays, has ceased operations at the Glendale, Long Island, studio, and it is reported but two more pictures will be made under that brand on the Coast. Thus far ten features have been made.

The report is current that the filming of Edna Goodrich pictures under the Empire All-Star brand for Mutual have been abruptly terminated.

A telegraph inquiry to the Mutual offices in Chicago from VARIETY, asking confirmation of the report, failed to bring a reply.

FILM ROAD SHOWS COMING IN?

Picture outfits playing the legitimate time through the south are having a hard time and the majority are expected to return within the next fortnight.

In Texas particularly since Nov. 1 the traveling film managers have done everything possible to draw in profit and have done some tall wildcatting in an endeavor to unearth virgin territory that would show some box office activity.

Reports from the road say that some of the "Birth of a Nation" outfits have not done one-third the business of former trips. The wisecracks declare that when the "Nation" fails to draw there is not much hope for any of the others.

RAPF FILM FINISHED.

After three months of preparation Harry Rapf announces the completion of his seven-reeler, "The Struggle Everlasting," said to represent an outlay of large proportions. It is a modern morality play written by Edwin Milton Royle.

Florence Reed is the star and the cast includes Milton Sills, Irving Cummings, Wellington Plater, E. J. Radcliffe. James Kirkwood was the director.

According to present plans Rapf intends to release the feature on the state right plan, but he may sell it outright.

STUDIO ROUGH-HOUSE.

Bill Davidson is no longer Edna Goodrich's leading man. Zimmer, her manager, and Davidson are said to have had a rough and tumble fight all over the studio. No injuries.

Walter Hier, "the fat boy," and Davidson have been engaged for Madge Kennedy's next Goldwyn picture, to be filmed around Palm Beach and Miami.

TRIANGLE TRIANGLE

"THE SUDDEN GENTLEMAN"
with WILLIAM DESMOND

The humorous adventures of this big-muscled Irish smithy who becomes guardian of a spit-fire helress will make your ticket machine hum. An Irish play never fails. RELEASED DECEMBER 2

"THE SHIP OF DOOM"
with TRIANGLE PLAYERS

The terrific struggle of rough sea-faring men over a wisp of a girl will make this a money-producer for you. The most remarkable sea drama of the season. RELEASED DECEMBER 2

THE 15c. MATTER.

The 15c. tax was still agitating the industry last week, but the situation presented a more harmonious front than since the application of the tax by the manufacturer upon the exhibitor. This had in a great measure been brought about by the clean cut victory won by the distributors in the first legal fight on this issue.

The Judge decided the whole matter was a plain business quarrel, and that the manufacturers had the right to charge whatever they pleased for their goods, and that the exhibitors could purchase from whom they chose.

The distributing organizations won a victory in Cleveland Nov. 23 when the Common Pleas Court at a hearing wherein the exhibitors endeavored to have a temporary injunction granted denied the injunction. This all referred to the case caused through the refusal of exhibitors there to pay the 15c. tax per reel daily which the exchanges are collecting on films.

The exhibitors sought a restraining order to keep 11 distributing exchanges from canceling contracts because of exhibitors declining to pay the "15c. tax," and also restraining the companies from collecting the amount on contracts where exhibitors had agreed to pay it.

The 11 companies are Goldwyn, Pathe, Artercraft, Paramount, Vitagraph, World, Fox, Universal, International, Metro and Select.

PATHE PROMOTIONS.

Pathe has rewarded two men long in its service. When C. S. Seelye severed connections as Pathe's general exchange manager, Pathe, in abolishing the office title upon Seelye's departure, made two promotions. F. C. Quimby, formerly in the West, was made sales manager and will be located in New York. A. S. Abeles, attached to the New York exchange of Pathe, was appointed special representative and will be on the road most of the time.

Mr. Quimby has gone to the Coast to bring his family back to New York for permanent residence.

PHOTOGRAPHS SEIZED.

New Bedford, Mass., Nov. 28. - Walter Birdsall, a local picture photographer, has been obliged by the police to give up some photographs recently taken. Birdsall was found taking photographs at the pumping station, in the area which is guarded by the police. He declared that Chief Taft had given him permission to take pictures around the city and meant no wrong. He was using an ordinary camera.



OLGA GREY

With the Triangle playing forces.

CAMERA GRINDER INTERNED.

According to a report in New York, Carl von Hoffman, formerly a photographer for the Universal's weekly service, has been interned at Fort Leavenworth, Kan., as an alien enemy.

The report says von Hoffman enlisted in the photographic division of the United States Army, but overlooked the formality of stating he had been a German flier. When this was discovered he was taken into charge.

CHAPLIN PRICE NOW \$100.

No deal has yet been consummated for the re-releasing of the new Chaplin pictures in New York, now being made by the First National Exhibitors' Circuit.

The heads of the important circuits, including Keith, Proctor, Loew, Fox, Mess., etc., a fortnight ago, got together and refused to pay more than they had been paying, i. e., \$50 a day. It was understood by them that this was agreed to by the First National's New York sales manager, Mr. Tobias.

Late last week the circuit heads were notified that their proposition would not be accepted and that the First National would insist on \$100-a-day rental. As a result of this deadlock Tobias resigned last Saturday night.

ADVERTISERS SERENE.

The lusty row in the Motion Picture Advertisers' Association started over the resolution against taking space in pro-German publications has subsided. None of the resignations became effective and everybody "got together" again at a beefsteak dinner last week.

The menus proved a general joke there being a decoration picturing two individuals shaking hands, one having a tomahawk behind his back and the other hiding a knife.

Bennett in Howard's Comedy.

Richard Bennett is negotiating to star in George Bronson Howard's satirical comedy, "The Red Light of Mars."

No definite date has as yet been decided upon for the production.

REINE DAVIES' COMPLAINT.

Reine Davies has started action against the Backer Film Corp., asking an injunction against the showing of "The Sin Woman," in which she appeared as a feature with Irene Fenwick.

Miss Davies alleges that her contract called for "co-starring," but that when the film was exhibited Miss Fenwick was featured in the titles and on the advertising.

"Song of Songs" Arranged For.

Artercraft has acquired the picture rights to Edward Sheldon's play, "The Song of Songs," which was produced some three years ago by A. H. Woods at the Eltinge theatre with an all-star cast. Elsie Ferguson will have the star part in the screen version.

Backer Co. Completing Studio.

George Backer and Ivan Abramson have not joined forces.

The George Backer Producing Corp. will start making more pictures as soon as their studio on West 38th street is completed.

Mabel Normand in Legitimate Comedy

George Loane Tucker is directing Mabel Normand in a legitimate comedy, with Tom Moore as leading man and J. Herbert Frank as heavy.

Others in the cast are Armand Cortez and Jos. Smiley.

SERIAL REISSUED AS FEATURE.

"The Million Dollar Mystery," the first big successful serial, is to be re-issued shortly as a six-reel feature. Lloyd Lonergan, who created the picture, is now engaged in cutting it down from its original 46 reels.

There are said to be any number of exciting "stunts" in it.

"THE CARDINAL" IN 8 REELS.

Cardinal Mercier, one of the commanding figures of the war, has been made the central personage of a feature provisionally called "The Cardinal," directed by George Archambaud under the supervision of William A. Brady.

The feature, not precisely a war picture (since it contains no battle scenes), is in eight reels. The dominating role is embodied by Montagu Love. His principal support is Jeanne Eagels.

Artist on Ohio's Censoring Board.

Cincinnati, Nov. 28.

The State Industrial Commission has appointed Maurice S. Hague, a Columbus artist, as a member of the State Board of Motion Picture Censors, succeeding W. R. Wilson. Hague will serve three years. He is the first artist to get on the board.

Most of the other members have been newspaper men and women.

Mrs. Maude Murray Miller and Charles G. Williams are the other present members.

"BELOVED TRAITOR" NEXT.

Frank Packard has been added to the list of writers who have furnished the literary material for Goldwyn pictures.

His novel, "The Beloved Traitor," goes into immediate production with Mae Marsh as the star.

SANGER & JORDAN'S BUY.

A studio has been taken into the Sanger & Jordan firm. It's located around New York somewhere and will be added to their picture department that Gerald Bacon has the sole direction rights to.

Sanger & Jordan have been producing pictures. Hereafter they intend doing everything connected with the making of them.



MRS. SIDNEY DREW

Starring in Metro pictures.

JULIAN ELTINGE

THE FAMOUS IMPERSONATOR

To the screen what he was to the stage

NOTES.

George McKay and Johnny Cantwell in their respective turns were on the Columbia's, New York, program last Sunday. It is the first time they have played on the same bill since dissolving their vaudeville partnership, McKay and Cantwell.

Rufus Le Maire has started suit against Henry Lewis asking judgment for \$100 as "salary" due. Le Maire alleges he was to receive \$20 weekly from Lewis for services rendered in obtaining a contract with the Winter Garden show for him.

William Elliott may make a trip abroad in a few weeks to secure Jose Collins for the production in this country of "The Maid of the Mountains." The piece has been running in London for some time and Elliott has the American rights.

The first program booking for the Alhambra, New York, by I. R. Samuels, will be the week of Dec. 10. The Alhambra gives Mr. Samuels two of the Keith uptown houses. His other booking there is the Royal, Bronx.

On the Western and Middle East trails the "Matinee for women only" appears to be working overtime. The latest is "The Marriage Question," with "no men admitted" at certain performances.

Max Halperin is treasurer of the Follies, Bronx (formerly Bronx theatre), which Ben Kahn recently took over and which was Keith's Bronx. Ned Alvord remains as manager.

John W. Considine has been in New York about a month. He will leave in a week or so, returning west. Theatricals are not connected with Mr. Considine's visit to Broadway.

The Lyric, Atlanta, closed up the E. F. Albee Transport Girls' Smoke Fund donation last week by forwarding to Harry Daniels in the United Booking Offices, \$874.70 as its contribution.

The Greenroom Club will have a "Baseball Night" Dec. 9. Many notable baseballers will be there and John C. Peebles will take care they are properly Greenroomly looked after.

"A Regular Business Man," originally played by Douglas Fairbanks in vaudeville, is to open on the Loew Circuit with Tom Waters heading the cast. It was placed by Mark Levy.

Hugh Ward has purchased the rights for Australia for "What Next?" from Oliver Morosco. Mr. Ward saw the piece on the Coast before coming East.

The Savoy, Fall River, Mass., has passed to the possession of the Mohican Theatre Co., lately organized by William Durfee of Providence.

The Grand and Orpheum, Fort Madison, Ia., have been placed on the "unfair list" of the American Federation of Musicians.

The Al H. Woods offices have arranged for a road tour of "On With the Dance," following its withdrawal from the Republic this week.

The golden wedding anniversary of Mr. and Mrs. Michael Orange was observed in the pink room of the Burland Casino Wednesday evening.

Fred Mardo has established offices in the Putnam Building, where he will hereafter book his New England houses.

Jack Merritt, with the Boston "Oh Boy" is now with the Casino, New York, of that title.

The Catholic Actors' Guild of America will hold its yearly benefit Dec. 2.

VARIETY

POSSIBLE SAVING \$500,000 WEEKLY BY PICTURE MERGER

Stanley Mastbaum of Philadelphia Informs Film Manufacturer by Wire How It May Be Accomplished. "Amalgamation" Started by Interview of Samuel Goldfish.

It begins to look as if the motion-picture manufacturers and exhibitors are coming to a realization of the conditions that confront them, and that there is likely to be some sort of an amalgamation of interests that will prove beneficial to both.

Heretofore the position has been taken by the manufacturer that he could operate independently of the others in the same field, but with the financial situation in such a state that he is unable to secure loans from banks a hue and cry has gone up that indicates the majority will now listen to business reasoning.

In a lengthy interview in last Sunday's New York Times Samuel Goldfish, president of Goldwyn, seems to have started the ball rolling with some degree of authority, and a canvass of others in the same line reveals a willingness on their part to "talk turkey." Among other things, Mr. Goldfish said:

"The motion-picture industry is in a dangerous condition. Disaster is very close indeed. The war has not hit attendance at motion-picture houses as hard as it has at the Broadway theatres, but that is only because the scale of prices is so much lower, and the great democratic audiences of the screen are drawn largely from those who are getting more employment and more profitable employment through the war. The success and the health of the motion picture is based on the modest price of admission at which good films can be seen. The dangerous, even disastrous, conditions in the industry of which I have spoken are due to the fact that all manner of competitive extravagance is threatening to destroy that one safeguard, and with it the industry itself.

"I am not a calamity howler by temperament, and I'm not disgruntled, for Goldwyn is getting its share, and more than its share, through the most careful attention to organization. But in the plain face of the criminal waste of the producer's money, the exhibitor's money, and, in the last analysis, the public's money, somebody should speak out plainly.

"The big factor in keeping down moving-picture prices, I feel, is the producer. He must organize. The

great steel industry was in just such a chaotic condition before the coming of the United States Steel Corporation. If the producing factors in moving pictures do not shortly come to their senses I predict failure—spectacular failure—for a great many of the leading plungers of filmdom today."

Monday night Stanley Mastbaum, head of the Stanley Booking Co., of Philadelphia, sent the following telegram to practically all the film manufacturers:

"Five hundred thousand dollars is wasted weekly by overproduction, overadvertising, too many exchanges, which necessarily means that the exhibitor must pay. How long can he continue to pay? What will happen when he cannot continue to pay? Do you know that the producers are conducting their business in open warfare on each other? The exhibitor must pay for all the tremendous salaries paid by the manufacturers in every branch of the business. What is the solution? Who will solve it?"

"The crisis will soon be at hand. There is but little time to save the picture industry from several severe setbacks. Should these be temporarily avoided others will come and will continue until the motion-picture industry is standardized on a sound basis. In the meantime the exhibitor must pay.

"The manufacturers cannot help the exhibitor because the manufacturers have made no effort to help themselves. The trouble is at the manufacturers' end, not the exhibitors'.

"There are three factors that make for success in any line: observation, deduction and concentration. Why not apply them to this business?"

"Features released per month by various organizations, based on any eight-week period for two months, October, 1917, and November, 1917: Artercraft, two; Bluebird, four; Butterfly, two; Fox, six; Goldwyn, two; Metro, four; Mutual, eight; Paramount, eight; Pathe, four; Perfection, four; Select, four; Triangle, eight; Vitagraph, four; World, four; Miscellaneous, State Rights, etc., four-

teen. Total, 80.

"This makes a total of 80 pictures purchased during each four-week period at a negative cost running all the way from \$12,000 to \$160,000 per feature. It is true that there are very few made as cheaply as \$12,000, and very few made as high in cost as \$160,000. A fair average negative cost, however, would be about \$40,000. So that taking this four-week period and dividing it into 80 we find we are manufacturing in America at the present time 20 feature negatives at an average cost of \$40,000 each amounting to \$800,000 per week in negative cost.

"In addition to this negative cost there is a positive cost of prints to be added. Anywhere from 20 to 45 prints are used on each production. A fair average would be 30 positive prints. Positive prints on a five-reel subject cost at the present time \$225 each; therefore the positive prints that are being used would cost \$6,750, and 20 times \$6,750 would amount to \$135,000 for positive prints of features of these features is immense. In only.

"The overhead for the handling each territory there are at least 12 offices, meaning salaries for 12 managers, 24 solicitors, 12 office rents and 12 separate and distinct inspecting forces, shipper, nightmen, etc., and all this is in at least 25 points in the United States and Canada.

"The American market cannot possibly absorb these expenses. The burden is placed on the American public and the exhibitors. Not over nine features could be legitimately absorbed, and if the negative cost were reduced and carried by nine features, there would be remarkable saving for the exhibitor and the manufacturer. If distribution, now handled by not less than 12 distributors, were concentrated in not more than two or, better yet, in one center an immense overhead could be saved for the exchanges, and thus for the distributors. It would be a practical saving in our business by co-operation and concentrated efforts of not less than \$500,000 each week, as follows:

"Saving of 10 negative costs at \$40,000 each, which would amount to \$400,000 each week. Saving of 10 times 35 positive prints, which changes by concentration, which, at a very modest estimate, would be \$32,500 per week.

"In total this is an estimated saving of \$500,000 per week.

"Why should we, as exhibitors, carry an unnecessary burden of \$500,000 per week? No other line of business would. These conditions can be cured by amalgamation."

KELLERMANN'S NEW TITLE.

The big special feature film Annette Kellermann has been working on is completed and will be called "The Queen of the Sea."

The picture will probably run in eight reels. It may be presented by William Fox around New Year's, perhaps following "Les Miserables" at the Lyric, New York, for the first showing.

Miss Kellermann finished the film last week at Ft. Lee, thereby saving a trip to the West Indies. A large tank especially built under the direction of James R. Sullivan, Miss Kellermann's personal representative, proved adequate for the famous diving girl to give swimming exhibitions for the camera. These will be one of the many novelties of the film.

It is reported a tank built by the Fox people at a cost of \$30,000 for Kellermann's work was found to be worthless when put to practical use.

Chicago's \$750,000 Picture House

Chicago, Nov. 28.

Balaban, Morris & Katz have filed plans for the construction of a theatre and hotel to be located at Sheridan road and Lawrence avenue, and which will cost \$750,000.

The house will play a straight picture policy. The location is one block from the new Jones, Linick & Schaeffer house and two from the Wilson avenue theatre.

MAJESTIC, PITTSFIELD, BURNS.

Pittsfield, Mass., Nov. 28.

The Majestic was damaged by fire Sunday to \$20,000. The blaze was almost entirely confined to back stage, although the auditorium suffered from smoke and water.

The house was built in 1908. It has played vaudeville and is owned by W. D. Sullivan of North Adams, Mass.

Waterbury's New Rialto Opened.

Waterbury, Conn., Nov. 28.

The Rialto, largest of the four theatres in this city, opened Sunday. It seats 1,400, all on one floor, and cost \$100,000.

J. Harry Nichols is manager. The theatre is in the heart of the town. John Moriarty is the owner.

Musical Tabs Replace Films.

Macon, Ga., Nov. 28.

The Macon theatre substituted a musical tab policy for films Monday. The opening attraction is an 11-people company billed as "Uncle Sam and His Nephews and Nieces." They will play a full week. Twenty-four thousand soldiers encamped near here.

Returning to the Screen.

After a retirement from the stage and screen of practically a year, Florence Atkins will make her first reappearance as the principal feminine support—the heavy—with Clara Kimball Young in "The Marionettes," under the direction of Emile Chautard.

Parish & Peru
ALWAYS WORKING—U.S.O.—MAKING GOOD ENOUGH REASONS FOR
THANKSGIVING



DIRECTION—FRANK EVANS.

This Week (Nov. 26)—Nixon, Philadelphia, Pa.
Next Week (Dec. 3)—Colonial, Philadelphia, Pa.



No matter what hour a woman goes to her dressmaker's, it is always a fitting time.

BILLY BEARD
"The Party from the South"

Principal Comedian
V. G. Field's Minstrel's
Eastern Rep.—PETE MACK
Western Rep.—SIMON AGENCY

Here we are in the old home town (Philadelphia) getting lots of laughs, plenty of applause, flowers over the footlights (compliments of Bobby Heath), home cooking (pro rata)—and the kids, Barbara and Dorothy.

I just wish you could see this one. She certainly is a whale—a big, fat, laughing baby—sitting on my lap trying to grab the pencil as I write these few lines, a smile from ear to ear and as Irish as Paddy's. I'll have to cut this short as something just happened. (Here, Marian, take her, QUICK.)

Alf. Grant is back from Australia and has the Philadelphia Hicks laughing all over the town as he relates his experiences in Australia. Some class to Alf., better known as the "Bile King."

Jim and Marion HARKINS
Direction, NORMAN JEFFERIES

Next Week (Dec. 3)—Maryland, Baltimore, Md.



They are going to leave me again, soon. I hear them talking about Philadelphia. Is that town still hanging around Trenton?

OSWALD
Auburndale, L. I.

FRANCES CORNELL

Going right along, eh?
That's good.

NOLAN AND NOLAN

All Chalked Up by
NORMAN JEFFERIES

Some Agents
Konversationally Kan Kamoufouage


2 — KONSECUTIVE — 2
WEEKS

so they resemble an Orpheum Route.

Ballyingly yours,
FISHER and GILMORE
"Her Reuben Romeo"

Loew Circuit. Direction, MARK LEVY.

PESTS No. 7.
THE STEER-YOU-RIGHT-KID.




SO YOU'RE IN WOOD-WOOD NEXT WEEK!
GIVE MY REGARDS TO THE FLYMAN, HE'S A GREAT KID.
BE SURE AND GO INTO THE GYPSEY SALOON, AND ASK FOR AL, TELL HIM YOU KNOW ME AND—

Walter Weems.
NEXT WEEK, COLONIAL, ERIE.

"THE PINT SIZE PAIR"
LAURIE and BRONSON
IN "LET'ERGO"
DID YOU KNOW THAT

Fenton and Green are salarizing it up? Sam Schecro can write more nothing and make it interesting than anyone I ever met? (The nuts were good, Sam.)
Miss "Dot" Reilly, of Minneapolis, is one of our coming stars?
We open Saturday in "Over the Top"?
Grant Gardner is coming east? Watch him.
Ed and Lou Miller are singing them silly at the Orpheum?
It's getting cold?
Little Billy wrote "Pinkie"?
This ad. will be funny after we get settled? (A promise, not a threat.)

And if you did, so well?



The Original Arleys

Booked Solid
W. V. M. A.
Direction,
YATES & EARL

"Herring Frappe"
Try this on a Soda Dispenser.

A THEATRICAL
ACCIDENT
Actor falls on Moe Schenck's Book and gets
ALL CUT

Hospitably yours,
ARTHUR MADDEN
"Ank-ology"


Loew Circuit. Direction, MARK LEVY.

With meatless Tuesdays and wheatless Wednesdays—why not "Bathless" Saturdays?

This Week (Nov. 26)—Lowell, Mass.
CARMEN'S MINSTRELS
JOHN GEIGER
AND
KNAPP and CORNALLA
Agent for all,
ROSE & CURTIS
Next Week (Dec. 3)—Keith's, Portland, Me.

JOSEPH LAMB says:
"The road to success leads through the valley of humility, and the path is up the ladder of patience and across the wide, barren plains of perseverance."
I've been through the valley of humility—Jules Delmar made me open a 5-act show last week; I've been up the ladder of patience—the Palace elevators on Tuesdays; and I think I'm in the wide, barren plains of perseverance—I am writing this on route from Lynchburg, Va., to Macon, Ga., 525 miles as the Southern Railway "Tys" (!).
Success will yet be mine, by—ye gods!

Edward Marshall
A Chalkologist, Sch.



FRED DUPREZ

SAYS
A woman who has a no-account, lazy and drunken husband would gladly trade him for a plugged dime. But if an automobile hits him, his price immediately goes up to \$10,000.

American Representative **SAMBAERWITZ**, 1445 Broadway, New York

THEATRICAL DICTIONARY
LOBSTER—
The edible lobster found off the coast of New England. The two-legged species found everywhere. Cook models often dependent on both varieties.

PULLMAN PORTER—
A legalized train robber.

PROPERTY MAN—
One who goes out and borrows things.

RESTAURANT—
An institution for the spread of dyspepsia and Grecks.

FENTON AND GREEN
You can't fool a horsefly.



PAULINE SAXON
SAYS
Christmas time is drawing near—
Everywhere is love and cheer.
One thought's always in my head:
I wonder what I'll get from Fred!

BLACKFACE
EDDIE ROSS
Featured
Neil O'Brien Minstrels

B O B B Y HENSHAW
"THE UKE KID"
"WATCH THE BABY GROW"
under the watchful eye of his two nurses
ROSE & CURTIS
Palace Theatre Bldg. New York City

In accordance with Mr. Hoover's request as to Food Conservation, we are now eating our potatoes with the skins on.

BUT WE ARE OFF PINEAPPLES.

Dolly GREY and Bert BYRON

Morris Golden
says
It All Comes Under the Heading of Amusements

Chorus girls, big jumps, acrobats, sister acts, commission, marriage, song pluggers, Southern circuits, Eugene Brisk, agents, divorces, authors, bad criticisms, ventriloquists, Irish legits, animal acts, Hebe comics, Al Fields, Princeton Hotel, leekers, etc., ad lib.

2-White Steppers--2
Study in White
Direction, CHAS. FITZPATRICK

RAY AND EMMA DEAN
"Leave Me Alone—DARN YOU"
W. V. M. A. U. S. O.
BEEHLER & JACOBS



BROWN and CARSTENS
"NINE MINUTES OF ZYLOTONISM"
Direction, CHAS. WILSHIN

POLDI LONG
PRESENTS
LONG TACK SAM CO.



The Celestial Wonder Workers
Booked Solid
W. V. M. A. Direction, SIMON AGENCY



HOLDEN and GRAHAM
ARTISTIC BIRDS OF VERSATILITY

BLANCHE ALFRED
and her SYMPHONY GIRLS assisted by "GERANT,"
Conductor
Featuring the RAINBOW GIRL
In Novelty Dances
Direction, C. W. NELSON W. V. M. A.

WILLIAM E. MICK
PRESENTS
JACK COWELL AND CO.
IN
"THE SLACKER"
WVMA By HORACE J. LINNEY UBO
Direction, HARRY SPINGOLD

SAM J. F. ADAMS and GRIFFITH
"A MUSIC LESSON"
Director, FRANK EVANS

Read what the Critics Say!
about

ARE YOU FROM HEAVEN?

The Ballad Beautiful by L. Wolfe Gilbert & Anatol Friedland

HERE'S WHAT THEY SAY, OVER THEIR OWN SIGNATURES

EDWARD V. DARLING "It's a Peach!"

Edward V. Darling

ELSIE JANIS "Just beautiful! Mother loves it, too"

Elsie Janis

REED ALBEE "Sure is ONE beautiful song"

Reed Albee

BELLE BAKER "I sing it at home, not only in the theatre. I love it"

Belle Baker

CHARLIE KING "Will I sing it? You bet!"

Charlie King

MAY NAUDAIN "Most charming song I've heard in years"

May Naudain

I. R. SAMUELS "A 'ROYAL' Song"

I. R. Samuels

EDGAR ALLAN WOOLF "I wish I had written it"

Edgar Allan Woolf

BERNARD GRANVILLE "Are You from Heaven-When I heard it, I thought I was"

Bernard Granville

C. P. HOAGLAND "Congratulations! It can't miss being a hit"

C. P. Hoagland

HARRY WEBER "I think it's a corker!"

Harry Weber

HARRY HERSHFIELD "Abe Kabibbie will sing it. Tanks!"

Hershfield

EDW. S. KELLER "Great! Sell me an interest in it?"

Edw. S. Keller

GEORGE WHITE "Get me the dance arrangement, quick!"

George White

HARRY MONDORF "It surely is wonderful"

Harry Mondorf

JIMMIE BARRY "If they'd stand for my singing, I'd sing it"

Jimmie Barry

LEON KIMBERLEY "Ask Miss Arnold what I said!"

Leon Kimberley

GUS EDWARDS "One of the best popular ballads of the better class written in years"

Gus Edwards

AND NUMEROUS OTHER ARTISTS AND JUDGES, WHOM WE KNOW TO BE ENTHUSIASTIC ABOUT THE SONG, BUT WHOM WE COULD NOT REACH, PERSONALLY, IN TIME FOR THIS ISSUE

GILBERT & FRIEDLAND, INC.

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VICE-PRESIDENT

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